

**WEALD & DOWNLAND  
OPEN AIR MUSEUM**

Spring 2010

## **Events and Courses 2010**

**Celebrating  
40 years!**



**The 19<sup>th</sup> century  
shepherd's cottage  
at the heart  
of the Museum**

**The tale of the flail –  
discover more about this  
vital 'tool of husbandry'**

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## 40th Anniversary Commemorative Book

As a lasting memento of the Museum's 40th anniversary the Museum is to produce a book covering its development over the last four decades. This will take the form of a nicely produced perfect-bound publication which you will be proud to include on your bookshelves.

The chapters will be themed, beginning with the early years and Roy Armstrong, and focusing on such areas as our site, the collections, development and innovation in the 1970s-1990s, learning, interpretation, the Gridshell, influence in the wider world and a look forward to the next 40 years.

Diana Zeuner will be writing, editing and producing it, with major contributions from Richard Harris, Kim Leslie, Richard Pailthorpe, Roger Champion and Carol Brinson. Others who were key to the development of the Museum in its earlier phases are also enthusiastic about contributing.

We are also offering the opportunity to all our Friends, volunteers, staff and supporters to pass on any particular memories or anecdotes you have of events, activities or occasions from the past which you think others would be interested to read about. Please keep your contributions as concise as possible. We will not be able to publish them all in the book, but it is intended that a CD will be prepared with back-up material which will be of interest to those of us with a close relationship to the Museum.

The aim is to produce the book for the anniversary weekend of 4/5 September, and so we would be grateful if anyone who would like to send in a contribution could do so by the end of March, preferably by email, to Diana Zeuner at [editor@heavyhorse-world.co.uk](mailto:editor@heavyhorse-world.co.uk), or to Julie Aalen at the Museum at [admin@weald-downland.co.uk](mailto:admin@weald-downland.co.uk). If you would like to send it in by post please send it to the Museum's address, Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex PO19 0EU. Please mark all contributions 'Museum 40th Anniversary Book'.



## The Museum celebrates decades of achievement

**2**010 is the 40th anniversary of the opening of the Weald and Downland Open Air Museum at Singleton, and from early beginnings it has grown to become England's leading museum of historic buildings and traditional rural life, set in the heart of the new South Downs National Park.

The Museum is planning a year of celebrations to mark the 40th anniversary of opening to the public this year. We hope as many of our visitors, Friends, volunteers and supporters as possible will enjoy taking part. The highlight will be a major weekend of activities on 4/5 September.

Museum Chairman Paul Rigg wrote in the Autumn 2009 issue of the Museum Magazine: "It has been an eventful journey, full of extraordinary individual and team contributions through to the present day, in which the Museum has consolidated a reputation

### Building Conservation Comes of Age Conference

The Adult Learning Department at the Museum will mark the 40th anniversary with a conference, *Building Conservation Comes of Age*, a one-day event exploring building conservation's journey from pioneer to main-stream. Taking place on Tuesday 28 September in the Jerwood Gridshell Space, the day will feature contributions from a wide range of significant





## Ruby Anniversary Celebrations – 4/5 September

Two days of wonderful activities with interest for all the family, including a community carnival, arena displays, horticultural tent, music and entertainment. There will be an evening lantern parade and bonfire party, with lanterns made by children during *Wonderful Wednesday* activity days earlier in the summer.

Local radio broadcaster Spirit FM is supporting the Museum in the period leading up to the Anniversary Weekend and will broadcast live from the Museum on Saturday, 4 September.

The Museum is pleased to announce that The Sheep Show – a humorous and educational live stage show about sheep and wool – will be a highlight of the Weekend.

Admission to the Ruby Anniversary Celebrations will be by ticket only which must be purchased in advance and will be limited, so if you are one of our key supporters, volunteers or a Friend don't miss out – apply for your tickets now!

Tickets can be purchased for Saturday and/or Sunday, with a 10% discount offered for those purchasing both. Separate tickets are also required for the Saturday evening bonfire party and lantern parade.

Tickets will go on general sale beyond the immediate Museum Community on 14 May, and demand is likely to be very high. To make sure you secure the quantity you require, apply for yours now by returning the Application Form below complete with full payment. All orders will be acknowledged in writing and tickets sent to you later in the year. Tickets are non-transferable and non-refundable.

## celebrates four ievement

for high standards of museology and service to the public, both nationally and internationally.”

The Duke of Richmond and Mrs Susan Pyper, Lord Lieutenant of West Sussex, have kindly agreed to be Patrons of the 40th Anniversary celebrations.

Events to mark the year include:

- 4/5 September – Weekend of Anniversary Activities
- 40th Anniversary Commemorative Book, edited by Diana Zeuner
- Schools' Memories Exhibition & Garden Competition
- Quilt Project
- Friends' Grand Draw
- Volunteers' Party – 21 July, 7.00pm
- One-day Conference – *Building Conservation Comes of Age* – 28 September in the Jerwood Gridshell Space
- Ruby Anniversary Charity Ball – 27 November
- 40th Anniversary Gardens Project for the 2011 Hampton Court Flower Show

individuals and organisations in the development of building conservation. This includes the part played by the Museum in increasing public awareness of the need to preserve historic buildings and providing people with the knowledge and skills required.

The afternoon sessions will look at current issues and new techniques. It promises to be an informative and inspiring day enhanced by the attendance of key suppliers and contractors available to talk to delegates during refreshment breaks.



## Weald & Downland Open Air Museum

**RUBY ANNIVERSARY WEEKEND 4 & 5 SEPTEMBER**

### TICKET APPLICATION FORM



Please enter number of tickets required in the boxes. Child aged 5-15 years. Under 5's free no ticket required. All children must be accompanied by an adult.

<b>Sat 4 Sept 10.30am – 5pm: Adult £10</b>	Qty: <input type="checkbox"/>	Total	£.....
<b>Sat 4 Sept 10.30am – 5pm: Child £4</b>	Qty: <input type="checkbox"/>	Total	£.....
<b>Sun 5 Sept 10.30am – 5pm: Adult £10</b>	Qty: <input type="checkbox"/>	Total	£.....
<b>Sun 5 Sept: 10.30am – 5pm: Child £4</b>	Qty: <input type="checkbox"/>	Total	£.....
		Sub Total	£.....
10% discount if buying for both Sat & Sun		Less 10% (if applicable)	£.....
		<b>Total (Sat/Sun)</b>	<b>£.....</b>

<b>Sat 4 Sept evening Adult £4</b>	Qty: <input type="checkbox"/>	Total	£.....
Bonfire party/lantern parade			
<b>Sat 4 Sept evening: Child £2</b>	Qty: <input type="checkbox"/>	Total	£.....
Bonfire party/lantern parade			
		<b>Total (Sat eve)</b>	<b>£.....</b>

Add postage £1 if required £1

**Grand Total Sat/Sun + Sat evening** **£.....**

**Please post this form with full payment to:** Lisa Pescott, Weald & Downland Open Air Museum, Singleton, Chichester PO18 0EU. **Payment method:** cheques payable to: **Weald & Downland Open Air Museum; credit/debit cards (not Amex or Diners Club).** Payment may also be made by phone, call 01243 811363. All orders will be acknowledged in writing, we would prefer to do this by email, please complete below if applicable. **Tickets will be available for collection from the Museum Shop in advance of the event, or can be posted for £1 on or after 14/5/10.**

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..... Post code: ..... Tel: .....

Email: .....

Card No: ..... Security no: .....

Start date: ..... End date: ..... Issue no: (if applicable) .....

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## The Museum celebrates four decades of achievement

### Schools' Memories Exhibition and Garden Competition



The Schools Services Department will create a display featuring memories of school visits over the last 40 years. If you, people you know, or visitors you meet at the Museum have memories of a school visit which could be used please contact the Department on 01243 811028 or email [education@wealddown.co.uk](mailto:education@wealddown.co.uk). The exhibition will run from March 2010, being added to throughout the year.

We will also be running a Ruby Garden Competition open to all primary and SEN schools in West Sussex. If your school has a wildlife area or a vegetable or flower garden or is thinking of starting one as an invaluable way of introducing children to biodiversity and conservation, we would like you to take up our challenge! Entries will be in three categories, best wildlife garden, best vegetable garden and best flower/sensory garden. The Grand Prize, announced at the Ruby Anniversary Celebrations Weekend on 4/5 September, will be a free visit to the Museum for up to 60 pupils, and prizes will also be awarded to the category winners and runners-up. To receive an entry pack and some complimentary seeds contact the Schools Services Department on 01243 811459 or email [education@wealddown.co.uk](mailto:education@wealddown.co.uk)

### Quilt Project

Effie Galletly (<http://www.netherfieldgallery.net>), a professional quilt maker and artist, will lead a special project this year to make a Museum-inspired patchwork quilt. The quilt will be made at the Museum under Effie's guidance and tuition and

### Ruby Anniversary Charity Ball – 27 November

The Anniversary Ball will be a major fund-raising event for the Museum and will take place in the Jerwood Space in the award-winning Downland Gridshell. The aim is to raise much-needed funds to build on the success of the last 40 years and to continue and develop the Museum's valuable research, conservation and education work in support of our heritage.

The Downland Gridshell is a breathtaking location for this event and the evening of 27 November promises to be a memorable one. We would like to invite you to attend the Ball and support this worthwhile cause.



### Friends' Grand Draw

The Friends of the Museum are promoting this draw to raise funds for the Museum's work. A book of five £1 tickets is enclosed with this magazine and we would very much appreciate your support by buying tickets. A freepost envelope is enclosed for the

return of counterfoils and cheques. Please make cheques payable to Friends of Weald & Downland Museum. If you would like more books please contact the Friends' office on 01243 811893 or email [friends@wealddown.co.uk](mailto:friends@wealddown.co.uk) with your name and address details.



#### 1st Prize – Luxury Break for Two at The Spread Eagle Hotel & Aquila Spa, Midhurst [www.hshotels.co.uk/hotels/spread-eagle.htm](http://www.hshotels.co.uk/hotels/spread-eagle.htm)

Enjoy one night's dinner, bed and breakfast for two at this luxury historic hotel. Generously donated by The Spread Eagle Hotel & Spa. Available Sunday to Friday in the best available suite. The prize includes the use of the Aquila Club Spa.

Set in the historic Sussex market town of Midhurst within its own picturesque grounds, the Spread Eagle Hotel dates back in parts to 1430 and was once a coaching inn favoured by

the rich and famous of the time. Today, it is the quintessentially English historic luxury hotel, retaining its heritage, yet providing every contemporary comfort. Relax in the comfortable leather chairs of the 15th-century lounge with its ancient oak beams and leaded-light windows, warmed by a huge open fire in the cooler months. Just above the lounge is the Queen's Suite, said to have accommodated Elizabeth I when she came this way in 1591. The sentried hallway leads to the Restaurant with its inglenook fireplace and stained glass windows, where guests enjoy fine dining in traditional surroundings.

The Spread Eagle's Aquila Spa brings a distinctly contemporary touch to this historic hotel with excellent facilities beneath a Scandinavian-style vaulted wooden ceiling. It's the perfect spot to

displayed during August before being raffled to raise funds for the Museum. If you would like to be one of the 12 people involved in the project please contact Hannah Tiplady or Laura Dyke in the Interpretation Department. There is no requirement for you to be a quilt maker or indeed be very good at sewing, but simply to

be prepared to be creative and inspired by the Museum! You will need to attend all the sessions on these dates: Wednesday 10 March (1.00-4.00pm); Thursday 20 May (1.00-4.00pm) and Tuesday 29 June (1.00-4.00pm). Crawley Hall will be available all day on these occasions for the project.



## From the Chairman

### On being a 'Social Enterprise'

**A**s I write this column our county is in the grip of an icy blast with widespread deep snow, disruption on our roads and to other transport services, and loss of power supplies to many homes. Indeed we lost power at home for some 43 hours. One side effect is that never before have we met so many of our neighbours! The media is full of stories of local communities working together to deal with the crisis, for example to ensure schools open and children get through to sit their exams.

The creation and maintenance of a charitable enterprise like our Museum has depended on massive community support over the years and it continues to do so. It is 'of the community' and indeed could be said to have created its own community. We have now entered our 40th (Ruby) year of service to the public and to some extent the Museum's (its Trustees and management's) energy has been focused inwards on creating the Museum enterprise that we now have and love.

In looking forward we have been reflecting on whether there is more that we could do externally through supporting social programmes and by working in partnership with other bodies such as those mentioned below. There would be mutual interest in sharing skills and expertise, as well as long-term benefit from strengthening the Museum's position in the wider community.

Organisations which have such a focus are described as 'social enterprises', driven by the creation of social and environmental benefits as well as meeting economic targets. Well, I feel the Museum already meets that definition and if this label serves to help meet our objectives (including winning valuable grant income) then we may use it.

In the meantime we have embarked on a number of new partnerships in recent months:

- **Youth engagement** – joining with the RSA (Royal Society of Arts) and its 21st Century Education Event aimed at Youth Engagement. We also intend to engage with the West Sussex Youth Cabinet and other providers such as the Lodge Hill Centre on involving young people more in our work and perhaps governance

- **Olympic cultural legacy** – supporting the West Sussex 2012 Cultural Legacy Board (comprising the University of Chichester, West Sussex County Council, Chichester District Council and other cultural partners) to create a post-Olympics legacy for this region in the form of a new teaching resource based on the University of Chichester and the Festival Theatre
- **Rural regeneration** – discussions with the University of Chichester, education authorities and private sector partners about a possible education-led economic regeneration partnership for rural West Sussex
- **South Downs National Park** – preliminary talks with the embryonic National Park about our role as a key visitor attraction and gateway at the heart of the Park area
- **Citizenship** – the Museum will host a ceremony for new British citizens this Summer as a pilot for possible future such events on our site: the intention is to offer new citizens one complimentary family ticket to be used in their first 12 months
- **Adult learning** – as a partner in the West Sussex Adult & Community Learning Service, a social enterprise set up to promote informal and formal adult learning in the community
- **Job opportunities for young people** – we were a partner in the County Council's successful bid to the Government's 'Future Jobs Fund'. Eight new jobs will be created at the Museum for 18-24 year olds and funded by Government. The jobs will be spread across schools support, interpretation/demonstration and site/collections work. These jobs are for 25 hours per week for 26 weeks with an emphasis on work that has a demonstrable benefit to the broader community or which could be classified as green/social enterprise/ care jobs.

I hope that you will agree that the wider public benefit we can achieve through such activity does gel nicely with, indeed go to the heart of, what we are about at the Museum.

Wishing you a warm and enjoyable Spring.

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



### Ruby Anniversary Charity Ball in the Downland Gridshell

**Guests are asked to dress  
with a touch of red**

#### Programme

7.30pm – Champagne Reception  
Three-course Dinner with Wine,  
Cheese and Coffee • Dance Band  
Auction • Silent Auction • Tree  
of Fortune • Entertainment  
Carriages at 1.00am

**Tickets are £100 per person**  
**Please contact Lisa Pescott at**  
**the Museum on 01243 811011**  
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swim, workout or enjoy a rejuvenating body or beauty treatment in one of the spa's three temperature-controlled treatment rooms.

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# The Access Project options appraisal

By Richard Harris

**I**n preparing for our 40th Anniversary celebrations I have been looking back over the minutes of the Museum's Council of Management and Trustees, and came across discussion of many schemes for solving the Museum's problems of parking and access. A solution has always been elusive, perhaps because of funding concerns or to give precedence to exhibit projects.

Two major improvements have been made to visitor facilities since the Museum was established: the café in the aisled hall from Sole Street in 1991, and the shop and ticket office in Longport farmhouse in 1996 (the shop had previously been in the building from Lavant, and tickets were sold from a kiosk at the entrance to the car parks). Both these improvements utilised historic building exhibits for practical purposes, allowing us to add to our exhibits and improve facilities at the same time, but the underlying problems of parking and access remained unsolved.

So it is not surprising that our current efforts to solve these intractable problems are taking time to come to fruition. If an easy solution were available it would have been adopted years ago! We are making progress, but it is important that whatever solution is finally agreed has the support of the Museum community as a whole.

Following the recommendations of the Landscape Conservation Management Plan, in 2008 we explored a range of proposals for the Access Project through a feasibility study and sketch design process (see Museum Magazine Spring 2009). Finding the right solution is of paramount importance so we decided to move the debate beyond staff and trustees and involve the Museum's wider community by undertaking a formal review of the project. This included an intensive process of consultation through focus groups which included staff, trustees, volunteers, neighbours and representatives of other outside interests. As a result of this 'challenge process' we now have clear agreement to pursue some aspects of the project, and a brief to go back to the drawing board on others.

There was general agreement that parking should be moved to the northern boundary of the site, and that visitors will enter the Museum up Gonville Drive. Many people are reluctant to lose the 'wow' factor of the present entry by Hambrook barn,

but the balance of advantage is clearly in favour of moving to Gonville Drive. We will commission consultants to produce a detailed design for the parking areas and associated planting.

It is still unclear, however, where the ticket and shop facility should be. The scheme we developed in 2008 was for a site at the bottom (north) end of Gonville Drive, but we have now also considered sites at the top of the drive, near Gonville cottage. The advantages and disadvantages of these sites are finely balanced and further detailed appraisal is needed to enable us to come to a final decision.

Another important element to consider is catering. In our 2008 visitor centre scheme we included a major kitchen and café facility, but in the review we found much support for improving our existing lakeside café site, so this is another idea that needs detailed appraisal.

We reported in the Autumn 2009 magazine that we have received an offer of funding from the DCMS/Wolfson Galleries Improvement Fund for our proposed 'interpretive pavilions'. This project is now being developed in more detail, with a view to applying for further funds – and planning permission.

Another important initiative has arisen from work carried out by Stuart

Davies Associates for the Museum's Audience Development Plan. We have undertaken numerous surveys of visitors over the years, but this time focus groups have been used to delve deeper into the way they use the site and exhibits. One of the main lessons we have learned is that many visitors would like the site to have a clearer structure, and a new access point on Gonville Drive gives us an ideal opportunity to achieve that. In essence, visitors would turn right (to the west) to see early rural houses and farmsteads, and turn left (to the east) to see the village and later trade and craft buildings – a simple message to help people orientate themselves when they first arrive.

Finally, our site development plan includes two proposed new farmyard groups, one associated with Pendean farmhouse using 17th century buildings, and the other north of Bayleaf representing the early 19th century. Detailed work needs to be undertaken to plan these groups and choose appropriate buildings.

Altogether these proposals make a strong and well-coordinated plan for future development – a formidable challenge, certainly, but one which has the support of the whole Museum community.

## Celebrating the age of steam

*The Museum's two-day steam festival on 14/15 August brings together owners of all types of steam engines: steam rollers and working traction engines, steam boats, the ever-popular steam-powered gallopers, and working demonstrations of timber sawing and road rolling. The event explores how steam power was used in agriculture, industry, road, rail and shipping, with demonstrations throughout the Museum and commented main ring displays throughout the weekend.*





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# Interpreting Hangleton cottage



Left, Hangleton cottage. Top, a sower with seedlip, as shown in the Luttrell Psalter. Above, Roger Champion holding the seedlip he has made, based on the illustration in the Luttrell Psalter. The wattling has been omitted from the nearest side to show the construction.

**H**angleton – the Museums' archaeological reconstruction of a 14th century peasant building built in 1971 – has always presented significant interpretative challenges, some caused by its location at the far end of the Museum site, others by the nature of the reconstruction itself (would a dwelling-house have a large oven in an inner room, for example) and others by the lack of documentary evidence about the lives of the occupants and their material culture.

Despite all these challenges, the 39-year old reconstruction is now the subject of an interpretative overhaul,

which will provide it with replica peasant furnishings, domestic and agricultural artefacts and a programme of demonstrations. This interpretation project, which is being co-ordinated by Danae Tankard, is based on a review of surviving evidence, including documents, contemporary illustrations (in particular, those in the *Luttrell Psalter*) and archaeological evidence.

Roger Champion has already made the furniture, which includes staked-leg tables and stools, a general-purpose storage chest and a grain-ark. Jon Roberts has made a flail (see also pages 32-35) and will be making other items like fishing nets, sleeping mats and spoons as part of the demonstration programme, which is being co-ordinated by

Hannah Tiplady and Lesley Parker. Replica medieval pottery is being commissioned from a specialist potter, John Hudson.

Anyone who has visited Hangleton since December will have noticed that the hearth has been moved closer to the partition wall after a re-examination of the original excavation report.

The furniture and some of the smaller artefacts will be in place by 1 April 2010; the other items will be introduced as they are completed over the summer. We hope that the completion of this project will encourage more people to visit the building and give them a clearer idea of what the inside of a peasant house *might* have been like in the early 14th century.

## How you can support the Museum

**T**he Museum is one of the UK's leading independent museums. It is a charitable trust and receives no regular government or local authority funding but relies on visitor income, voluntary effort, sponsorship and its supportive Friends group. These are some of the ways in which you can help us:

### Join the Friends of the Museum

As a Friend you pay an annual subscription which entitles you to free entry to the Museum. The Friends provide a vital source of support and income and make annual grants to the Museum. To join, call

the Friends' office on 01243 811893, email [friends@wealddown.co.uk](mailto:friends@wealddown.co.uk) or complete the application form on our web site at [www.wealddown.co.uk](http://www.wealddown.co.uk).

### Become a volunteer

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

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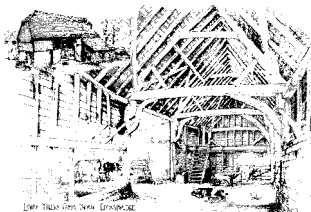
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## From thresher to roof

At the Autumn Countryside Show visitors were treated to a demonstration of thatching with the Museum's thatcher Chris Tomkins and his apprentice applying a new roof of wheat straw to Gonville cottage, formerly a shepherd's house and more recently home to Museum staff (see also page 12-17). Horseman Mark Buxton and his team and Shire, Mac, were busy all weekend delivering the thatching straw to the project direct from the steam-driven threshing machine at the lower end of the site. The wheat grown adjacent to the Museum during the year was being threshed with the help of threshing tackle owned by Arthur Thompson, with Museum Site Manager Nick Conway feeding in the material from the rick. In the photographs, clockwise from left, the steam-driven thresher is at work producing the thatching straw; Mac waits patiently while the Museum's boat wagon is loaded with the straw; Josh Metcalfe thatches Gonville cottage roof; Mark Buxton and Mac arrive with the next load of straw and Mark's wife, Ann helps with the unloading.

## Field strips and hops

In Autumn 2009 we established a new group of field strips in the paddock between Bayleaf and Pendean farmhouse. The original strips had become extremely hard to maintain because of the damage by rabbits, pheasants, deer and badgers, but in their new position they can be more easily protected, and more easily seen by visitors. They will be worked by the oxen, which now work as a team of four, using a medieval three-course rotation.

In place of the original strips we have established three small fields which will be planted in a rotation of grass and long-straw Triticale. Triticale is a wheat-rye cross that produces good thatching straw but being awned (i.e.

with sharp spikes surrounding the ear) is resistant to badger and deer attack. This will ensure that we have a crop of wheat to thresh at the Autumn Countryside Show, and our thatcher, Chris Tomkins, has supplied the seed and will use the crop.

Farm Manager Chris Baldwin has also established a hop garden in the field in front of Bayleaf – but taking care not to obscure the long view of the house. Hops were grown in Chiddingstone, the village where Bayleaf was originally sited, and Bayleaf and other local farms had oast houses. Hops were introduced into Kent in the early 16th century and although we cannot be certain, it is entirely possible that they were grown at Bayleaf at an early date.

## News in brief

### Forging links

The British Artist Blacksmith Association (BABA), whose members produced the iron waymarkers in the Museum's woodland and the memorial to Geoff Busbridge outside the Forge, was at Ironbridge Museums Trust in Shropshire last year for its annual meeting. A number of our volunteers joined them, using the opportunity to publicise the Weald & Downland Museum. As with the BABA annual meeting in 2006 at the Museum, three hearths gave Ironbridge visitors the opportunity to make hooks, handles and horseshoes, assisted by Robert Smith, Nigel Goodenough and Bill Spence, with safety support from Carol Smith and Penny Spence.



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**G**onville cottage, within the grounds of the Weald & Downland Open Air Museum, lies at the western extremity of the parish of Singleton and is part of the West Dean estate. Until 2008 it was occupied by people working for the Museum but it is now vacant and we are considering a number of options for its future use.

Externally it is a double-fronted flint and brick building with a thatched roof. Internally it has a central entrance and staircase between two living rooms and a rear outshot on the ground floor and two bedrooms on the upper floor. All the rooms within the main range have fireplaces. It is set in a sunken rectangular garden, now completely screened by trees. The Singleton tithe map of 1846-7 shows this as the location of a three-sided agricultural building, which had been removed by 1874 when the first edition Ordnance Survey map was produced.

The cottage site is numbered 392 on the Singleton tithe map and the apportionment, dated 1848, describes it as a 'cottage, garden, buildings and plantation' 3 rods 35 perches in extent, forming 'Part of Greenways Farm', owned and occupied by the Reverend Leveson Vernon Harcourt. However, the cottage shown on the tithe map has a different footprint to the present building, being longer and narrower and abutting the yard boundary on the eastern side. Unusually, because of its proximity to the parish boundary, the property is also depicted on the West Dean tithe map of 1847 although there is no accompanying entry on the apportionment of 1851. On this map, in contrast, the cottage has an identical footprint to the present building. This may indicate that the cottage was built in 1847, replacing an earlier structure.

In 1850 the biggest landowners in the parish of Singleton were the Duke of Richmond, owner of the Goodwood Estate, with about 3,000 acres; Colonel George Wyndham of Petworth (who became Lord Leconfield in 1859) with some 850 acres; and the Vernon Harcourts of West Dean who owned just over 130 acres in the parish, including the land on which Gonville cottage was built.

### The West Dean shepherd

At the time of the 1851 census Gonville cottage was occupied by Richard Burns, aged 56 and described as an 'agricultural labourer', his wife, Olive, aged 54, daughter Eliza, aged 24, and mother Ann Burns, aged 84 and a 'pauper'. Richard Burns was born in East Marden in West Sussex in 1795 and in 1826 was living in Bedhampton, just over the



*Gonville cottage in 1974, when the newly-appointed Museum Director, Chris Zeuner, moved into it.*

## Gonville Cottage – a mid-19th century shepherd's cottage

By Danae Tankard

border in Hampshire, when he married his wife, Olive. His first daughter, Eliza, was born in Bedhampton in the same year. By 1829 he had moved to West Dean, where three more daughters were born: Fanny (1829), Mary (1831) and Olive (1834), and by 1851 he was living in Gonville cottage.

Additional biographical information about the Burns family is provided by a 'census' of parishioners compiled by the rector of Singleton, Francis Alfred Bowles, in 1851 and added to by him over the next few years as the lives of his parishioners changed. Bowles recorded that Richard Burns was 'shepherd to the Revd L V Harcourt . . . a very good shepherd and has gained many prizes at the Goodwood agricultural association', that his wife was 'an invalid from a bodily weakness' and that his eldest daughter, Eliza, 'has a bodily weakness like her mother'. The 1851 decennial census records that Eliza was still living at home but Bowles subsequently noted that she 'lives in London'. Bowles recorded that Richard's mother, Ann, 'has always lived with them' and was 'very much afflicted with rheumatism – a good old woman', adding that she died in November 1851. Bowles also used his census to record his assessment of some of his parishioners' moral probity. For Richard's youngest daughter, Olive, he recorded (in Latin) that she was '*impudica ante nuptias*' ('unchaste before marriage'). In 1851 Olive, aged

16 or 17, was working as a domestic servant at Preston Farm in Binderton. How Bowles knew she was 'unchaste' is unclear. The obvious explanation, that she had an illegitimate pregnancy, is unproven since there is no record of a baptism or infant burial in the West Dean or Singleton parish registers. In 1853, whilst still employed at Preston Farm, she married one of her



*Photograph of a shepherd wearing a traditional shepherd's smock, c. 1865.*



*From the private collection of Richard Pailthorpe*

## ➡ Gonville Cottage – a mid-19th century shepherd's cottage

fellow servants, 21-year old William Grainger.

As a shepherd, Richard Burns would have been one of the highest paid agricultural workers on the West Dean estate and unlike ordinary agricultural workers who were employed by the week he would have been engaged by the year. He would also have received some generous perquisites, the most lucrative of which was living rent-free. Other benefits might include coal, beer and food at lambing time; in 1860 James Ford, a shepherd at Colworth Farm in West Dean, was allowed to have as many rabbits as he could catch.

The amount that shepherds earned depended on the quality and size of the flock; in the Westhampnett Union in the 1860s the average weekly wage for a shepherd was 15s. Shepherds earned extra money during lambing ('lamb money') and for washing sheep. In the 1860s James Ford was receiving a £2 bonus for the seven-week lambing season. In the Thakeham Union in the 1890s the Duke of Norfolk's shepherds received 6s a score for lambing and the same price for washing sheep. Some shepherds in this part of Sussex were paid 2d to 3d a lamb or 1s a head for all lambs in excess of ewes whilst others received a lump sum for lambing which could be as much as £5. Additional payments were also available for shearing: in the Thakeham Union in the 1890s shepherds could expect to receive about

4s 6d per score of fleeces. Although shepherds did not usually undertake harvest work they might nevertheless receive a small additional payment of £1 or £2 at harvest, known as 'Michaelmas money'. Including additional cash payments a shepherd could expect to earn about £50 a year. Shepherds worked long hours in all weathers and their work could be arduous, especially during lambing, shearing and washing.

### A prize-winning shepherd

Between 1840 and 1851 Richard Burns won eight prizes at the annual meetings of the West Sussex Agricultural Association (what Bowles refers to as the 'Goodwood agricultural association') under Class Q (later Class R) – 'for shepherds or flock masters, having the care of not less than ten score ewes [200], who have reared the greatest number of lambs with the least loss, regard being had to circumstances both as to farm and flock'. In 1840, when he won the third prize of £2, the details of his flock were included in the newspaper report. He had 273 ewes put to ram, made up of 81 two-tooth ewes, 28 four-tooth ewes and 164 six-tooth ewes (that is, 81 yearlings, 28 two-year olds and 164 three-year olds). Two ewes had died in lambing, four at other times and 267 remained alive. 332 lambs had dropped, 17 were 'lent', 7 were born dead and 13 had died before weaning, so there were 295 remaining. He had 15 barren ewes and five slips. Burns won the first prize of £4 in 1845 and 1848 and in 1849 in addition to the second prize of £3 he was awarded the 'white medal', which was given to those who had won premiums totalling £12 at different times.

Burns won no further prizes for his shepherding after 1851. In 1855 he won the third prize in Class C – 'for labourers or widows whose daughters have been placed out at an early age, and have remained in service with good characters, and whose families have made (by their own industry) the greatest premium in their condition in life'. His daughter's apparent sexual misconduct was either overlooked or had been forgotten.

### An estate cottage

Gonville cottage is a good example of a mid-19th century estate cottage. In 1864 Dr Hunter undertook an 'Inquiry on the state of the dwellings of rural labourers' as part of the Seventh Report of the Medical Officer of the Privy Council presented to Parliament in 1865. He examined 5,375 occupied houses across England, including 99 in Sussex, and found that many were

seriously overcrowded and unsanitary. Amongst the principal causes cited by Dr Hunter for the deterioration in rural living conditions was the rapid rise in population accompanied by the widespread destruction of cottages by 'improving' landlords. Using census data from 1851 and 1861 he showed that nationally average household size amongst the rural labouring classes was increasing. Hunter included a sample of 18 Sussex parishes, all, except two, in eastern Sussex, which revealed that between 1851 and 1861 the average household size had increased from 4.87 to 5.62.

But this rather bleak assessment cannot be applied to all rural areas. In the parish of Singleton the number of houses increased from 110 in 1851 to 121 in 1861. Population between these dates decreased from 603 to 556 which meant that average household size went down from 5.5 to 4.6. The reason for the increase in housing stock lies in the actions of the principal landowners, the Duke of Richmond, Lord Leconfield and the Vernon Harcourts, all of whom were energetic estate improvers and cottage builders. In 1867 assistant parliamentary commissioner, James Fraser, reported to the Royal Commission on the Employment of Children, Young Persons, and Women in Agriculture that 'the principal landowners within the area (of the Westhampnett Union) are the Duke of Richmond . . . and the Hon Mrs Vernon Harcourt. They are both of them large builders and improvers of cottages'. In Singleton itself Fraser observed that 'the cottages are generally in fair condition, but are much crowded in Goodwood race week, when their lower apartments (in the case of 16 cottages) are turned into boxes for race-horses. All the recently erected cottages have three bedrooms, and others have had their sleeping accommodation

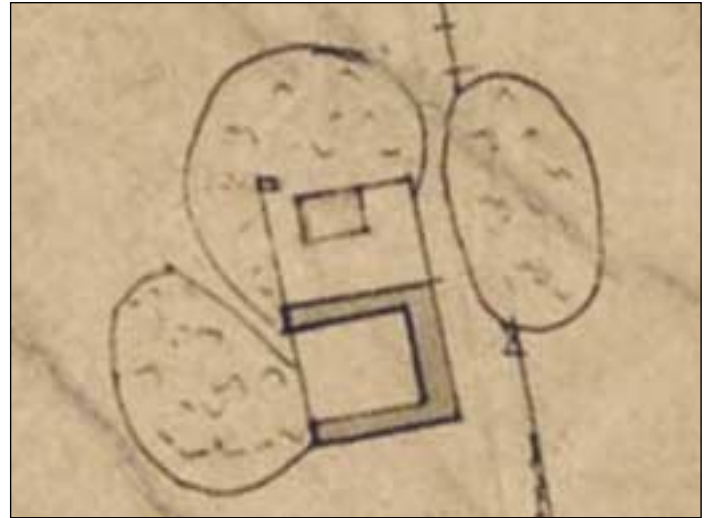
*Shepherd's hut at the Weald & Downland Open Air Museum. This shepherd's hut was manufactured in the late 19th century by the Andover firm of Watson & Haig. Shepherds lived in huts like these during the lambing season when they needed to be near their flock.*



*Site map of the Museum showing (pink rectangle) the area covered by the detailed plan.*







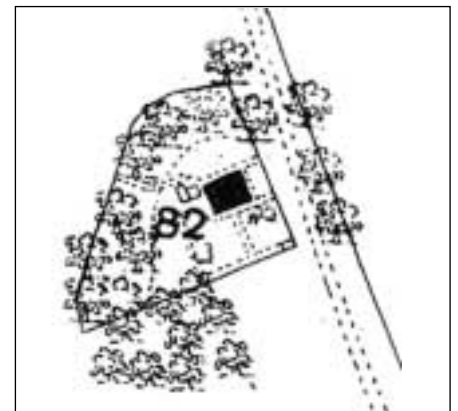
*Detail of a plan of the West Dean estate made c 1835. It shows the sheep yard with sheds on three sides, which must have been fairly recently built at that time. The cottage is not shown.*

*Gonville cottage and yard depicted on the West Dean tithe map of 1847 (WSRO RD/W141).*

much improved. Some of the cottages belong to small proprietors, but the majority belong to the landowners and are let at low rents, 1s and 1s 2d a week, with about 20 rods of garden-ground. Where the garden is small, an allotment is attached to the cottage which is included in the rent'.

However, in Singleton as in other Sussex parishes, there was a disparity between the quality of accommodation

provided by the large landowners, which was generally very good, and that provided by small landowners and private landlords which was often poor and expensive. In his evidence to the Royal Commission the rector, Francis Bowles, observed that 'the cottages belonging to the Duke of Richmond and Lord Leconfield (who are both building) are well built, well ventilated, and cheaply rented. Those belonging to small owners are

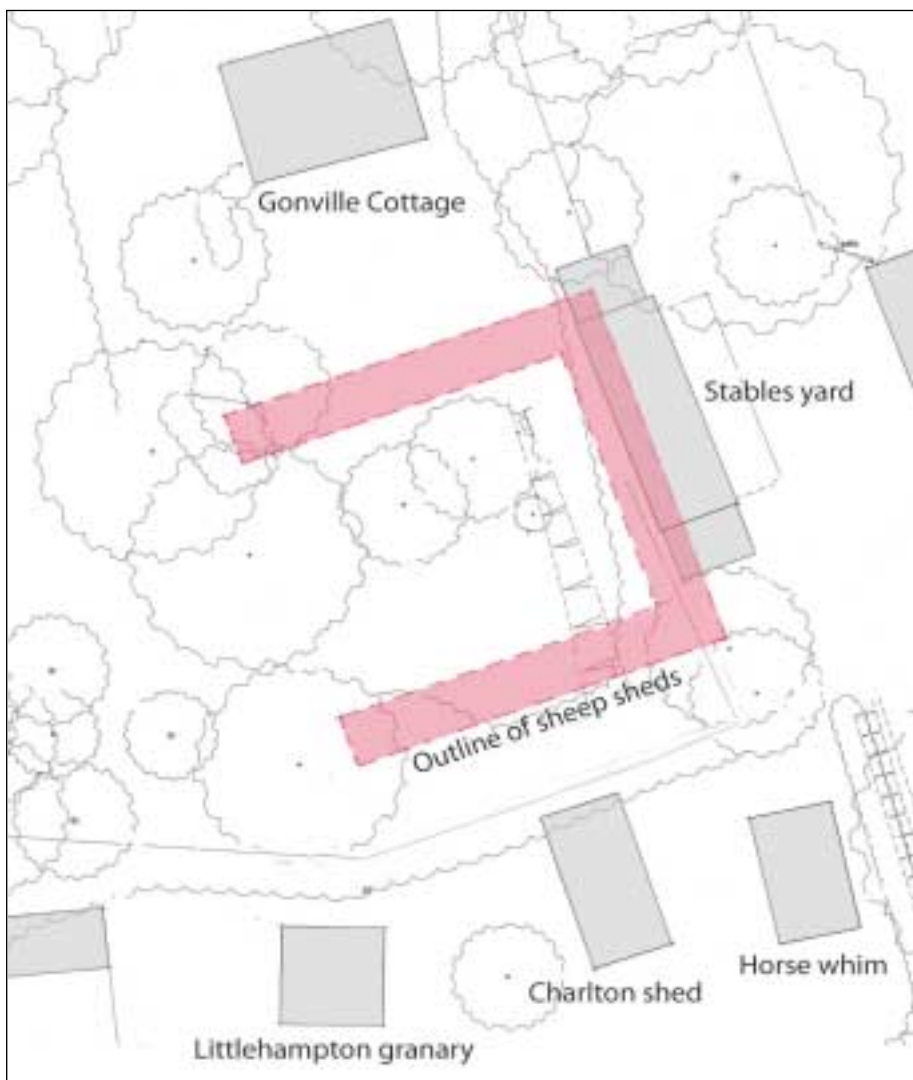


*Detail from the Ordnance Survey 25in = 1 mile plan of 1874, showing the cottage standing on its own, the sheds having been demolished.*

quite the reverse and the rent in some cases exorbitant'. This disparity in cottage accommodation and rents reflects the different motivation of large and small landlords. Landlords like the Duke of Richmond and Caroline Vernon Harcourt did not expect to get a return on their investment but were instead motivated by a philanthropic concern for their workers as well as a desire to maintain a stable and willing workforce. In contrast, small landowners were interested in maximising rental income; their cottages, if new, were cheaply built and, new or old, were poorly maintained.

### **The 19th-century sheep fold**

The occupation of the cottage by a shepherd means that the three-sided agricultural building in front of the cottage was almost certainly a standing fold. John Ellman, famous for his improvements to the Southdown breed of sheep in the late 18th and early 19th centuries, had recommended the use of the standing fold to shelter sheep and lambs at night





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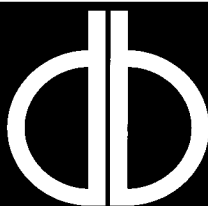
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# Obituaries

## David Biart

**David Biart, who died in November in Canada, was Chairman of the Museum from 1982 to 1987, becoming a Vice President in 1995.**

David was senior partner at the West Sussex law company, Thomas Eggar & Son, when he joined the trustees in 1979, taking over as Chairman from Geoffrey Godber three years later. Active and successful in the role, he took an interest in the wider museum sector and in 1984 and 1985 gave talks to seminars run by the Association of Independent Museums (AIM) on the legal responsibilities of trustees. He also contributed to an AIM Guideline on *The Role of Trustees in Independent Museums*.

In 1985-86, together with the Honorary Treasurer and Secretary, Jimmy Woollings, he presided over changes to the Museum's constitution in response to the substantial enterprise which the

Museum had become and in line with best charitable company practice. This resulted in the former Council of Management being replaced by Trustees electing an Executive Board whose members would act as directors of the company.

David Biart joined Thomas Eggar & Son in 1958 and became senior partner in 1972. He oversaw the growth of the firm from a five-partner practice to four times that size in a decade, establishing it as the pre-eminent firm in Chichester and expanding it beyond the south coast with the creation of the Horsham office. He also established an office in Paris. He was a stalwart in the Law Society and a promoter of the legal profession before such activity became the norm, travelling across the globe in his role with the International Bar Association. He retired as senior partner in 1986 and shortly afterwards emigrated to British Columbia with his third wife, Polly, a member of the Eggar family.

Thomas Eggar continues to provide the Museum with legal services and its current Honorary Secretary, Neil Hart.

## Mike Doran

**Mike Doran, who died in November, was Honorary Treasurer of the Friends from 1990 until 1997.**

A major contribution he made was moving the Friends' administration and finance from a manual system to a computer-based system that is still the basis of the Friends' organisation today. He

also brought in Lisa Neville as Membership Secretary: she continues to run the day-to-day administration of the Friends including the membership database.

Mike Doran, who had joined the Friends in 1985, was made an honorary life member of the Friends on his retirement.

## Talking walls



*Filming at Bayleaf last year for a BBC4 series If walls could talk with Lucy Worsley, Curator of the Royal Palaces. A history of the home, it traces how rooms have progressed and altered through time, centred around the presenter's experiences with tasks such as bread-making and Tudor laundry. She also spent a night in the Wealden farmhouse to experience what sleeping there was like. The series will be broadcast in 2011.*

## Volunteers

**Michael Farr** began as a volunteer at the Museum in 1992 attending regularly on Tuesdays. He soon became a guide, assisting with the many school and adult groups, in particular parties from France. When the Gridshell opened he conducted daily tours of the building. Michael, 83, died following a heart operation, and leaves his wife, Janet. **Audrey Hunt** worked for many years in the Museum shop. Her husband, Roland, was also a Museum volunteer.

## ➡ Gonville Cottage – a mid-19th century shepherd's cottage

during periods of bad weather. The Reverend Arthur Young records in his *General view of the agriculture of the county of Sussex*, published in 1813, that Ellman himself had three sheltered yards containing sheds which were well littered to keep them warm and contained hay racks.

The earliest evidence for the sheep fold is from an undated map from c.1835, which means that it was built prior to the cottage. In 2008 the Museum commissioned West Sussex Archaeology Ltd to carry out an archaeological evaluation of the sheep yard site. The excavation uncovered portions of the north and south ranges of the sheep fold, showing that the base of the walls were made of chalk blocks and flint set in a grey ash mortar. No evidence was found for an inner wall, which is consistent with the

ranges being open to an interior yard. Parts of the yard had been covered by imported chalk to create a stable surface.

### Richard Burns' later years

Richard Burns probably continued to live in the cottage until his wife died in 1859. By then he was 64 and coming to the end of a hard working life. He had been a valued and well-paid employee of the West Dean estate since 1829 but a combination of age and domestic circumstances may have forced him to move on. At the time of the 1861 census he was lodging with a family in Selsey but still working as a shepherd. In 1871 he was living with his married daughter, Mary Bailey, in Merston and the census describes him as 'formerly a shepherd'. He died of 'bronchitis' on 22 April 1872 aged 77.

None of the subsequent occupants of

Gonville Cottage were shepherds and this may be why the sheep fold was removed.

### The cottage on the Museum site

When the Museum site was established in 1969 its boundary lay to the south of the old sheep yard, which had been removed a century before, so the cottage benefited from having a very large garden. From the mid-1970s it was occupied by Museum staff, first the Director, Chris Zeuner and his family, and subsequently site managers and stockmen. We are now considering options for its future use, probably as an exhibit or interpretation centre.

*A similar article has been published in the 2009 edition of Past Matters, the heritage magazine of Chichester District Council.*



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## News in brief

### Symposia, overseas study visits, breakfast tastings and dog shows!

The Museum has hosted a diverse mix of group and space hire bookings recently, including a Harness Club Show, a Pony Club Gymkhana and a Dog Show to raise funds for Singleton Playgroup. Crawley Hall has served as the venue for meetings of the Expedition Engineers, the Care Commission and a breakfast tasting meeting for bed and breakfast proprietors staged by Taste of Sussex. A highlight was the visit of 12 museum directors and Department of Culture personnel from Vietnam. Their study tour of the UK included a visit to the Museum to learn about our formal and informal lifelong learning strategies. The Frank Gregory Symposium in September brought together all the work completed on the archives he left to the Museum: SPAB Mills section members were among the many delegates. This Autumn we look forward to welcoming the Society for Folk Life Studies' annual conference, to which the Museum will contribute several sessions along with other local organisations.

### Four legs, furry legs, feathered legs . . .

One of the South's biggest gatherings of farm animals, the Rare Breeds Show on 18 July provides the chance to get up close to hundreds of cattle, sheep, pigs, goats and poultry. This delightful agricultural show for rare and traditional breeds of farm animals is one of the Museum's most popular events, with prizes at stake for competitors and classes to encourage young handlers. Crafts and trade stands add to the countryside

theme. The show is supported by the Friends of the Museum.

### Draught animals at Singleton Enlarge



Ploughmen at the Weald & Downland Open Air Museum's Autumn Countryside Show in West Sussex were fortunate to have advice from champion ploughman Charlie Coffen who was visiting without his horses and gave some help to Graham Mustey and his Clydesdale X Cob pair (above left) and also to Chris Baldwin and Ben Headon with the Museum's pair of working oxen who have recently started to plough (above right). This year's events include the **Heavy Horse and Working Animals Show on 5/6 June** (see Claire McDermott with her British Percheron unicorn taking part last year, below) and the **Autumn Countryside Show on 9/10 October**.



### Woodcarvers demonstrate their skills

**T**he Daywood Carvers' is a group of around 12 enthusiastic woodcarvers who demonstrate once a month at the Museum.

The group was formed over 25 years ago, based at West Dean College and meeting under the guidance of tutor, Philip Bamtham. After his death in 1991 and when West Dean required the facilities for other purposes the Museum offered space to enable the group to continue, and to demonstrate the craft to visitors.

The Daywood group includes people of all ages with various skills and specialities. It is co-ordinated by John Vardon who has been carving for about 14 years and is chairman of the Solent Guild of Woodcarvers, to which a number of members also belong. Some have been carving for 30 years or more.

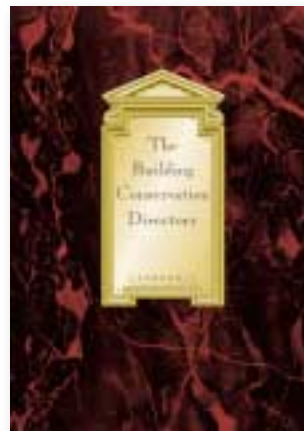
Museum visitors often comment on

the range of carvings on display, and the variation and quality reflect the varying skills and interests of the carvers. Almost any hardwood, such as yew, oak, beech, birch or fruit wood, can be used, but the ideal wood for relief carvings is lime. Lime was used extensively in the 17th century by Grinling Gibbons, one of the most famous British carvers, whose work can be seen at Petworth House.

Some members specialise in relief carvings, some in lettering, some in wildlife, and others produce more general carvings. Although most are waxed or oiled to show the characteristics of the wood, some are enhanced using pyrography and others, birds in particular, are painted. One or two members are involved in gilding and restoration work of furniture and buildings, whilst other members also carve in stone.

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**We wish the Weald and Downland Open Air  
Museum continued and deserved success.**

Contact: Neville Lacey 01243 789031

[neville.lacey@jonesavens.co.uk](mailto:neville.lacey@jonesavens.co.uk)

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**2010** **CHICHESTER  
FESTIVAL  
THEATRE**

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# EVENTS DIARY 2010

## MARCH

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

## APRIL

- 4-5 **EASTER AT THE MUSEUM** Activities and Easter celebrations, 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 7 & 14 April.** Hands-on activities, crafts and games to occupy accompanied children of all ages. All activities run from 11am – 4pm

## MAY

- 2-3 **FOOD AND FARMING FAIR** A wonderful choice of quality fare to sample and buy from the local producers of the south east, plus tastings, cookery classes and demonstrations. Around 80 stands will feature a stunning array of produce, from wines, sauces, ciders and beers to meat, cheese, ice cream, cakes and confectionery, plus displays, demonstrations and activities celebrating downland farming.

- 11-16 **COUNTRY PAINTINGS** Exhibition of watercolour paintings in the Museum's Crawley Hall by renowned artist Gordon Rushmer, whose work is in the collections of Her Majesty The Queen, the House of Lords and the Royal Marines. Usual Museum admission prices apply.

- 31 May – 4 June **SPRING INTO ACTION! HALF TERM ACTIVITIES** Come and enjoy springtime in the countryside. Try Victorian household tasks, learn about the natural world and enjoy arts, crafts, games and much more. For accompanied children of all ages, from 11am – 4pm, under cover if wet.

## JUNE

- 5-6 **HEAVY HORSE AND 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 at the end of each day, plus a chance to meet the animals and their owners.

- 20 **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 and air rifles and work with the Shire horses.

## JULY

- 7 **HAMPSHIRE RECORDER SINFONIA (Ticketed event)** A delightful evening concert from this acclaimed local Sinfonia, whose sound reflects the beauty of the English countryside through the music.
- 11 **EARLY MUSIC AFTERNOON** Song and dance from medieval, Tudor and Stuart times in the wonderful setting of our historic buildings. Come just to listen or join in the dancing!
- 18 **RARE BREEDS SHOW** Get up close to over 500 cattle, sheep, pigs, goats and poultry in this delightful agricultural show for rare and traditional breeds of farm animals. With prizes at stake, and classes for young handlers, it's one of the biggest shows of its kind in the south east and hugely popular with visitors and exhibitors alike.



- 28 July – 25 August **WONDERFUL WEDNESDAYS!** Hands-on activities to occupy children of all ages! Have a go at all kinds of interesting and unusual countryside skills, traditional crafts, lantern making, activities and games. From 11am – 4pm, under cover if wet.

## AUGUST

- 14-15 **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.

## SEPTEMBER

- 4-5 **RUBY ANNIVERSARY CELEBRATIONS (Ticketed event)** A weekend of family activities celebrating the Museum's 40th anniversary. Community carnival, arena events, music and entertainment. Evening lantern parade, bonfire party and traditional games.

## OCTOBER

- 9-10 **AUTUMN COUNTRYSIDE SHOW** Experience the sights, sounds and smells of the countryside at harvest time. Enjoy heavy horses and vintage tractors ploughing, steam-powered threshing, falconry, dog displays, woodcraft demonstrations and countryside crafts to browse and buy.
- 25-29 **AUTUMN ADVENTURES 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. Activities from 11am – 3pm, under cover if wet.

## 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. 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 heddress making, music, dance and seasonal tasty treats. From 12.30 – 4pm.

- 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, and experience a variety of festive fare, music and stories from Tudor to Victorian times. Come and enjoy a truly merry Sussex Christmas in our beautiful downland setting.



## Getting the picture – how the Museum trains its volunteers

One of the most frequent comments in our visitor surveys over the years has been how much they value the personal contact with volunteers and staff stewarding the buildings and elsewhere on site, and how helpful and informative they are.

The Museum has always provided training for volunteers in general communication with visitors and in knowledge and history of our exhibits. This year that will be greatly increased and intensified. A new type of rolling programme of training sessions has been introduced covering a wide variety of topics involving the history and interpretation of our exhibit buildings and their contents.

Over 30 sessions have been planned, and among the subjects are baking and brewing in Winkhurst Tudor kitchen; the history of Bayleaf farmhouse, Pendean farmhouse and Poplar cottage; Tudor food and eating; 19th century social history appropriate to Whittakers' Cottages and West Wittering School; . . . and sometimes they come in groups



and the use of historic clothing in our interpretation of the exhibits. The two-hour long sessions are led by Museum staff and include talks and discussion and site visits.

Attendance at the training sessions will be recorded, and this will help us to ensure that volunteers are allocated tasks for which they have the appropriate knowledge.

Museum Director Richard Harris says: "Volunteers are the Museum's greatest asset, and they come here eager not only to help but to learn. This new programme demonstrates how seriously we take our responsibility to support them."

year three large teams arrived at the Museum full of energy and enthusiasm.

Prepared to tackle any task they first embarked on the huge challenge of clearing the overgrown slope above the Downland Gridshell. To my great amazement by the end of day one all the initial hard pruning, cutting down of unwanted trees and ground cover clearance was completed! If such a daunting exercise was completed with apparent ease the Body Shop teams were obviously going to achieve a great deal over the rest of the week.

With gusto and vigour Poplar copse was cleared and the ground prepared for the sowing of Bluebell seed, mountains of leaves were swept away from beneath our chestnut tree next to Walderton cottage to protect it from the leaf-miner moth, and endless materials were prepared for children's activities during the following half term week.

Just moments after this visit ended another was arranged, and in December a wonderful group of hard-working and willing individuals spent the day tidying and putting to bed the sunken garden for the winter. They also planted more spring bulbs in the borders so when the snow fades it will be replaced by blooms.

**Charlie Thwaites**  
Visitor & Volunteer Services  
Manager

## Lifelong learning

2009 was a very eventful year, with 3,565 student days of learning across the Museum's programme of courses in historic building conservation and rural trades and crafts, Masters degree programmes, evening talks and courses for heritage professionals. The Learning Department was very busy in the final part of the year processing bookings for Christmas gifts, and courses for 2010 are filling up fast.

### MSc programmes

The Museum runs two postgraduate courses; MSc Timber Building Conservation and MSc Building Conservation. These courses are based at the Museum where the buildings and staff provide an excellent resource for study and research. Both courses are validated as a Masters Degree by Bournemouth University.

The programmes allow part-time study to enable participants to continue in work. Students attend six study units over 18 months, each five days – Wednesday to Sunday. Each unit consists of lectures by leading conservation specialists, practical work, and visits to workshops and seminal buildings. Each is followed by an assignment, equivalent to 5,000 words, after which each student spends up to six months carrying out a piece of research for a 15,000 word dissertation.

The MSc Timber Building Conservation, run by Richard Harris, the Museum's Director, specialises in detailed study of the history, construction and conservation of timber-framed buildings. Examples of subjects covered in the units include; timber science and decay, legislation, framing systems, repair techniques and the philosophy and ethics of conservation.

The MSc Building Conservation is run by James Strike, a conservation architect who previously worked at English Heritage. This course is designed for architects, surveyors, planners, contractors or other people interested in developing specialist knowledge for the conservation of historic buildings. Subjects include; conservation of masonry buildings and timber buildings, English architectural history, conservation planning, repair of metal-work, and conservation of 20th century buildings.

The taught units of both courses have come to their conclusion and the 26 students will now complete their individual research projects. These diverse topics will make very interesting reading for those with the pleasure and responsibility for marking them.

Through the Masters programmes



... and sometimes they come in groups

**V**olunteers arrive at the Museum in various ways but rarely in ready-made working teams. Last year we were very lucky to have a number of group arrivals, the first of which consisted of five highly-skilled men who had been conserving and running Shipley Mill.

They now work alongside the Tuesday gang and have already become well-known and indispensable members of the volunteer family – so dedicated that they managed to get into the Museum through the deepest snow to keep Winkhurst kitchen maintenance bang on schedule!

Anita Roddick's legacy of ethical guidelines which encourages Body Shop employees to volunteer for charity organisations has helped the Museum target some large manual jobs which otherwise would have been very difficult for us to achieve. Over a period of one week in late October last



# at the Weald & Downland Open Air Museum

relationships with other organisations and companies have been strengthened. There have been visits to Cowdray Estate Forestry Department, English Woodlands, Green Oak Carpentry, Bosham Church accompanied by a diocesan architect, De la Warre Pavilion, Bexhill and Manor Cottage in Shoreham. Companies who have contributed to sessions are The Lime Centre at Winchester; Dorothea Restorations; Cathedral Works Organisation and English



*A visit to the Brooking Collection for the MSc in Building Conservation students who are examining period details on panelled doors and staircases.*

Heritage, in addition to the host of individual contributory visiting lecturers.

We will be accepting applications shortly for the next cohort of students on both degrees, who will begin their two-year programme in Autumn 2010. The normal entry requirement is a proven interest in historic buildings, experience in a building craft skill and/or an undergraduate degree in a related subject. For further information contact Diana Rowsell (details below).

## Historic building conservation

The Museum ran three very successful days in the autumn as part of the Heritage Lottery Fund-funded Weald Forest Ridge Landscape Partnership Project. The Museum provided training for people living and working in that region on the conservation of timber-framed buildings, ironwork, and tile-hung and weather-boarded buildings. We are delighted to be running these three days again in Autumn 2010, along with two new longer courses, one on the repair of historic brickwork and one on timber-frame repairs (see course listings for details). There is a substantial discount available for those living and/or working in the Weald Forest Ridge region – to see if you qualify contact the Museum.

To meet demand, the Museum will run *An Introduction to Timber Repairs* for a second time this Spring, from Wednesday to Friday 5-7 May. This practical course is led by Joe Thompson, the Museum's carpenter-in-residence, and takes place in the Jerwood Gridshell space.

We are delighted to welcome back tutor Timothy Easton this year for a new course entitled *Marking the Building*, on Friday 30 April. This day will explore the marks on historic buildings which range from purely practical marks to secret signs intended to ward off witchcraft. Timothy will precede this day with an evening talk on 29 April entitled *Magic and Ritual for Protecting the Home from the Tudors to the 19th Century*.



*An MSc in Building Conservation student forming a weld joint for a lead apron flashing.*

## Oak timber frames available for sale

The Museum's timber framing courses produce several frames per year that are available for sale. The workshops are held in the Jerwood Gridshell space and are led by our carpenter in residence, Joe Thompson. All the timbers and the framing pegs are English oak from local estate woodlands, all Forestry Stewardship Council (FSC) certified.

The frames are built to a standard size: span 10ft, length 10ft (allowing an additional 4in at each end for the horns on the cills and wallplates), 6ft 6in to the eaves and 12ft 8in to the ridge (assuming the frame is placed on top of two courses of bricks).

Frames are available with either gabled or hipped roofs, and some come complete with braces and studs. The frames are custom-sawn and therefore each frame is unique. A completed frame with all rafters, braces and studs will cost £2,300 plus VAT. Prices include oak pegs. Some of the frames currently in stock have an incomplete set of rafters. Where this is the case the price will be negotiable, and you may choose to make the extras yourself or negotiate with Joe to provide these. You will also need to arrange transport at your own expense for the dismantled frame, although we can arrange this if you prefer.

In addition to our oak frames, we have two softwood frames (with the same dimensions as the oak frames) constructed on our *Square Rule Timber Framing* course – please enquire for prices.

## Traditional rural trades and crafts

Why not learn a new skill in 2010 on a Museum course? We have workshops to suit all interests and skills. From early technology workshops, *making prehistoric jewellery or tools*, to discovering medieval knowledge on the *15th century herb day*, making historical inks on our *'re-writing history'* day in August or our Victorian *tattooing* workshop, the subjects cover the breadth of historical periods that can be seen on-site. On other courses you will make a product that you can use daily such as a *leather bag*, a *caned-seated chair* or *hazel stool*. Share the experience of a day spent singing traditional *Sussex songs* in June or learning *Victorian cleaning techniques* in May (whilst spring cleaning Whittaker's cottages). Explore the site and learn more about natural history on one of our guided walks, for example the *Tree walk* in May or *Period garden walk* in June.

## Training bursaries

In 2010, for the first time, the Museum is delighted to offer training bursaries to individuals who wish to develop their skills and enhance their career prospects. With the generous support of the Newby Trust, the Museum is offering a total of seven bursaries to students wishing to enrol on a number of scheduled courses in the Museum's extensive programme in the coming year. Each bursary covers a different discipline, including Coppice crafts, Stonework, Church conservation, Historic building conservation, Timber framing, Historic brickwork and Vernacular architecture.

Further information on the courses covered in each bursary category and an application form can be found at [www.wealddown.co.uk](http://www.wealddown.co.uk), and the deadline for completed applications is 15 March.

## Tales of the Downs and Beyond . . .

The evening talks series will start again in April with a fascinating range of subjects. In Danae Tankard's talk you can find out about *shopping for clothes in 17th century Sussex*; Timothy Easton will draw upon his long experience of secreted archaeological finds to explain *magic and ritual marks* for protecting the home and Derrick Ellwood's *photographic journey through Britain in colour* will provide many ideas for your next holiday! In this 40th Anniversary year, Richard Harris will deliver a *Reduced history of the Museum*, drawing on audio recordings and images. A full list of talks and dates is on page 29.

# Courses Programme 2010 – Building conservation

## 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 1 March 2010 £95**

## LOOKING AFTER YOUR HISTORIC HOME

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

**Friday 5 March 2010 £95**

## 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 11 March 2010 £95**

## 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

**Friday 12 March 2010 £95**

## PREPARING CONSERVATION PLANS

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

Leader: Eddie Booth

**Monday 15 March 2010 £95**

## PUTTING BUILDING CONSERVATION PHILOSOPHY INTO PRACTICE

A day examining what needs to be taken into consideration when putting the principles of building conservation into practice, in particular when repairing and improving timber-framed buildings. The day will include an introduction to building conservation philosophy, issues that need to be taken into account including conservation, structural issues, weather protection, finance, personal taste, etc, and case studies illustrating repairs and improvements that have been carried out.

Leader: Richard Oxley

**Monday 22 March 2010 £95**

## WATTLE AND DAUB

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

Leader: Joe Thompson

**Monday 22 March 2010 £100**

## TIMBER: IDENTIFICATION OF SPECIES

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

Leader: David Woodbridge

**Wednesday 24 March 2010 £95**

*A history of bricks and brickmaking.*



## 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

**Wednesday 24 March 2010 £95**

## 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 25 March 2010 £95**

## THE GEORGIAN TRADITION

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

Leaders: Neil Burton, James Ayres & Alan Green

**Friday 26 March 2010 £95**

## A HISTORY OF BRICKS AND BRICKMAKING

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

Leader: Kevin Stubbs

**Monday 29 March 2010 £95**

## VICTORIAN AND EDWARDIAN BUILDING TYPES

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

Leader: Susie Barson & associate lecturers

**Tuesday 30 March 2010 £95**

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

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

Leader: Joe Thompson

**Monday-Friday 19-23 April,**

**Monday-Friday 23-27 August, Monday-Friday 18-22 October 2010 £475**

## INTRODUCTION TO GAUGED BRICKWORK

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

Leader: Gerard Lynch **Monday-Wednesday 19-21 April 2010 £330**

## NATURAL STONE: ITS USE IN CONSERVATION AND IN NEW BUILD

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

Leaders: CWO Team

**Tuesday 20 April 2010 £95**

## COB WALLING – HISTORY, THEORY AND PRACTICE

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

Leader: Kevin Stubbs

**Wednesday 21 April 2010 £95**

## AN INTRODUCTION TO LEADWORK FOR SPECIFIERS AND 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

**Thursday 22 April 2010 £110**

## PRACTICAL LEADWORK

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

Leader: Nigel Johnston

**Friday 23 April 2010 £110**

## REPAIR OF TIMBER FRAMED BUILDINGS

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

Leaders: Richard Harris & Roger Champion

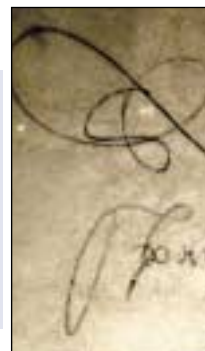
**Monday 26 April 2010 £95**

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

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

Leader: Peter Ross

**Tuesday 27 April 2010 £95**



*5Graffiti (this exa Parham House).*



# and the use of traditional materials and processes

## GRAFFITI

Examples of Graffiti stretch back across the centuries, and those who made their marks did so from a wide variety of backgrounds and for numerous reasons. This day will investigate the history of graffiti, beginning with a lecture and then visiting Chichester Cathedral and Parham House to see some fascinating examples, from marks made by pilgrims, to names inscribed by builders.

Leaders: Dr Ian Friel & Richard Pailthorpe

**Wednesday 28 April 2010 £95**

## PRACTICAL THATCHING

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

Leader: Chris Tomkins

**Thursday 29 April 2010 £150**

## MARKING THE BUILDING

A technical day comparing marks on historic buildings, ranging from purely practical marks, to secret signs intended to ward off witchcraft. It is the latter, whether scribed or painted by craftsmen or by conjurers, which are less well understood.

Leader: Timothy Easton

**Friday 30 April 2010 £95**

## AN INTRODUCTION TO TIMBER REPAIRS

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

Leader: Joe Thompson

**Wednesday-Friday 5-7 May 2010 £285**

## HISTORIC PAINTING METHODS

A detailed course with a mix of lectures, tours and demonstrations covering the historic use of colour and decoration on interiors and exteriors. Includes a guided visit to a local church with outstanding wall paintings.

Leaders: Ian Bristow, James Ayres, Kathryn Davies & Chris Britten

**Monday-Wednesday 10-12 May 2010 £330**

## OAK SHINGLES: HISTORY, MANUFACTURE AND USE

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

Leaders: Peter Harknett & John Deal

**Thursday 13 May 2010 £95**

## STRENGTH GRADING OF OAK

An introduction to the methods used for stress-grading hardwoods. Successful completion of this course will result in a Certificate of Proficiency to Visually Strength Grade Temperate Hardwoods (oak) to BS 5756:2007

Leader: David Woodbridge

**Monday-Wednesday 24-26 May 2010 £450**

## 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

**Tuesday-Thursday 25-27 May 2010 £330**

## VICTORIAN CARPENTRY AND JOINERY

This day will bring Walter Rose's superb and inspiring book 'The Village Carpenter' to life with practical demonstrations and talks detailing the work of the carpenter and joiner in the 19th and early 20th centuries. The Museum's Whittaker's Cottages dating from 1865 will be used as a case study.

Leader: Joe Thompson

**Friday 28 May 2010 £95**

## 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

**Friday 28 May 2010 £95**

## THE ROOFING SQUARE

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

Leader: Joe Thompson

**Thursday 10 June 2010 £95**

## 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 14-16 June 2010 £330**

## LIME MORTARS FOR TRADITIONAL BRICKWORK

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

Leaders: Gerard Lynch

**Thursday 17 June 2010 £110**

## STONE: DIVERSITY AND DISTINCTIVENESS

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

Leaders: David Bone & Kevin Hughes

**Tuesday-Wednesday 22-23 June 2010 £190**



*Timber training from scratch*

## ADVANCED LEADWORK

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

Leader: Nigel Johnston

**Wednesday-Friday 23-25 June 2010 £350**

## 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 28 June 2010 £95**

## HISTORIC LIME PLASTERS AND RENDERS

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

Leaders: Ian Constantinides & Jeff Orton

**Tuesday-Wednesday 29-30 June 2010 £190**

## 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 1 July 2010 £95**

## PARGETING

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

Leader: Bill Sargent

**Friday 2 July 2010 £95**

## 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

**Monday-Tuesday 5-6 July 2010 £190**

## SQUARE RULE TIMBER FRAMING

This system evolved in North America in the nineteenth century, from the 'melting pot' of European carpentry cultures combined with the straight timbers available from virgin forests. Using a range of local timbers such as sweet chestnut, larch and Douglas fir, this system embodies 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 13-17 September 2010 £475**

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

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

Leader: Gerard Lynch

**Monday-Tuesday 13-14 September 2010 £200**

## ENGLISH BRICKWORK: TUDOR TO EDWARDIAN

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

Leader: Gerard Lynch

**Wednesday 15 September 2010 £95**

## Gift vouchers

For a present with a difference the Museum now offers gift vouchers which can be used as full or part payment towards any course in our programme. Contact Diana Rowsell on 01243 811464 for further information.

## ➔ Building conservation

### TIMBER DECAY

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

Leader: Brian Ridout

**Monday 20 September 2010 £95**

### WEALD FOREST RIDGE LANDSCAPE PARTNERSHIP COURSES

The High Weald is a medieval landscape of rolling hills, small irregular fields, abundant woods and hedges, scattered farmsteads and sunken lanes. The Weald Forest Ridge – running east to west from Tonbridge to Horsham – is the highest ridge of the High Weald, and is the focus for a three-year Heritage Lottery-funded Landscape Partnership (LP) Scheme. The Scheme is enabling people to reconnect with their local landscape; more easily access and enjoy it; understand its unique natural, cultural and built heritage; take part in caring for it; and leave a legacy for future generations.

The Weald & Downland Open Air Museum is delivering buildings heritage training within the Weald Forest Ridge Scheme. The courses are open to all, and a number of places have been reserved for participants living or working in the Weald Forest Ridge area of the High Weald Area of Outstanding Natural Beauty. For those living in this area, a discounted rate of £40 per person for the one-day courses, and £80 for the two-day courses applies. To check whether you qualify for this discount please contact the Museum office on 01243 811931.

#### THE COURSES

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

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

Leaders: Richard Harris & Roger Champion

**Tuesday 14 September 2010 £95**

#### CONSERVATION OF IRONWORK

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

Leader: Geoff Wallis

**Thursday 16 September 2010 £95**

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

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

Leaders: David Martin & Joe Thompson

**Wednesday 29 September 2010 £95**

#### REPAIRS TO HISTORIC BRICKWORK

Two practical days focusing on repairing historic brickwork, with an emphasis on the brickwork of the south east of England. The course will include the use of lime mortars, bricks, causes of failure and decay, different repair techniques, and will touch on the cleaning of brickwork. A day aimed at both homeowners and professionals, giving a practical introduction to the subject.

Leader: Gerard Lynch

**Thursday-Friday 30 September-1 October 2010 £190**

#### PRACTICAL SCARF REPAIR COURSE

An introduction to the different types of scarfs and the tools and techniques used when scarfing new oak on to old. These scarf joints are typically used for the repair of sole plates, bay posts, studs, rafters and tie beams. This course is very appropriate for those looking after historic timber framed buildings in the Weald Forest Ridge region, and is an excellent opportunity to discover how these important repair methods can be applied.

Leader: Joe Thompson

**Wednesday-Thursday 6-7 October 2010 £190**

## Children have a field day



*Children can get involved with a wealth of different activities at the Museum, whether in a special visit with their school or during the holidays when the Museum runs activities during*

*half-terms and Wonderful Wednesdays throughout the summer. Using its unique resources the Museum offers the chance for children of all ages to get directly involved with some of the skills and activities our rural forebears were familiar with. Here children learn what is involved in a Tudor washing day.*

# Course Programme 2010

## COUNTRYSIDE SKILLS

### LEATHER BAG WORKSHOP NEW

The chance to make your own unique leather bag, in either a classic tote or messenger bag style. Bags can be personalised with hand sewing, lacing and embossed decoration. 9.30am-4.30pm

**Saturday-Sunday 6-7 March 2010 £110**

### WILLOW WORKSHOP: WEAVE AND WALE A BASKET

Using English brown willow and traditional techniques, learn to weave and wale a basket to take home. 9am-5pm

**Saturday 7 August 2010 £55**

### IRONS IN THE FIRE

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

**Saturday 18 September 2010 £80**

### LEATHER CARVING WORKSHOP NEW

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 17 April 2010 £50**

### TILE MAKING WORKSHOP NEW

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. 9.30am-5pm

**Sunday 18 April 2010 £85**

### KEEPING SHEEP

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

**Sunday 18 April 2010 £65**

### 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. 9.30am-4.30pm

**Saturday-Sunday 24-25 April 2010 £125**

### NET MAKING WORKSHOP

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

**Saturday 24 April 2010 £45**

### CANE SEATING WORKSHOP

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

**Friday 30 April 2010 £55**

### DOWSING WORKSHOP

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

**Friday 7 May 2010 £40**

### 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 8 May 2010 £45**

### 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 15 May 2010 £50**

### WILLOW GARDEN SUPPORTS

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

**Saturday 15 May & Sunday 16 May 2010 £65**

### KNOT CRAFT DAY

Choose a different morning and afternoon session from a range of knot craft related workshops including splicing three-strand rope, leather braiding, netmaking, making side fenders and decorative ropework for narrowboaters. 9.30am-4.30pm

**Saturday 22 May 2010 £50**

### KEEPING PIGS NEW

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

**Saturday 22 May 2010 £50**



Rope making workshop.



# Traditional rural trades and crafts

## POLE LATHE TURNING

An introduction to wood turning on the traditional pole lathe. Participants will have their own simple turned objects to take home. 9.30am-4.30pm

**Saturday 12 June 2010, Saturday 11 September 2010 £55**

## 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. 9.30am-5pm

**Saturday 19 June 2010 £70**

## SKEP MAKING

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

**Saturday-Sunday 26-27 June 2010 £90**

## LETTER CUTTING IN SLATE

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

**Saturday 3 July 2010 £70**

## BIRDS OF PREY EXPERIENCE

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

**Friday 9 July 2010 £50**

## WEAVE A RUSH HAT NEW

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

**Thursday 29 July 2010 £55**

## 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 1 August 2010 £65**



*Willow workshop.*

## 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 21 August 2010 £50**

## HAZEL STOOL WITH WOVEN WILLOW SEAT NEW

Make a beautiful stool from of natural materials and learn weaving and simple carpentry techniques. 9.30am-4.30pm

**Friday 10 September 2010 £65**

## FIELD BUTCHERY NEW

Learn how to prepare a variety of game and accompanying dishes with an emphasis on seasonality and practical skills. 9.30am-4.30pm

**Sunday 26 September 2010 £65**

## CORACLE MAKING WORKSHOP

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

**Saturday-Sunday 2-3 October 2010 £200**

## EARLY TECHNOLOGY WORKSHOPS

### PREHISTORIC JEWELLERY WORKSHOP NEW

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

**Friday 6 August 2010 £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 7-8 August 2010 £100**

### SHOOTING THE TRADITIONAL LONGBOW NEW

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

**Sunday 19 September £45**

## HEAVY HORSE EXPERIENCE DAYS

### 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 7 March & 18 April 2010 £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 21 March 2010 £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 13 June 2010 £80**

**Weald & Downland Open Air Museum Spring 2010**



*Felting for fun.*

## HISTORIC HOME LIFE

### AGEING THROUGH THE AGES NEW

Are we truly in better health than past generations as we age? A day to examine attitudes, diets, lifestyles and medicines over the past five centuries, and compare with our circumstances today. 9.30am-4.30pm

**Sunday 25 April 2010 £50**

### 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

**Wednesday 5 May 2010 £60**

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

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

**Friday 21 May 2010 £50**

### HISTORIC CLOTHING DAY

Examine clothing worn by individuals of a low status who lived in dwellings similar to those at the Museum. There will also be an opportunity to handle original garments and fabrics, to examine stock replica clothing and discuss techniques involved. 10am-4.30pm

**Tuesday 8 June 2010 £60**

### MAKE A HERBARIUM - A PERSONAL PLANT RECORD NEW

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 12 June 2010 £50**

### SING SUSSEX SONGS NEW

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

**Sunday 13 June 2010 £50**

### 15TH CENTURY HERBS IN THE MEDIEVAL MANOR

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

**Friday 18 June 2010 £50**

### 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 19 June 2010 £50**

### VICTORIAN AND TUDOR HAIR AND MAKE-UP

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

**Wednesday 7 July 2010 £60**

### TUDOR SALADS AND VEGETABLES

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

**Thursday 8 July 2010 £60**

### HERB WALK AROUND THE MUSEUM NEW

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 10 July 2010 £50**

### BELOW STAIRS

An outstanding opportunity to learn about how households were managed over a period of 400 years, with fascinating site visits to parts of Cowdray ruins and Petworth House not normally open to the public. 9.30am-5pm

**July 2010 - date TBC**

### 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

**Tuesday 20 July 2010 £50**

## ➔ Rural trades and crafts

### "RE-WRITING HISTORY": MAKING HISTORICAL INKS NEW

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 21 August 2010 £50**

### THE TUDOR BAKEHOUSE – BREAD

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

**Wednesday 8 September 2010 £60**

### THE TUDOR BAKEHOUSE – PIES AND PASTRIES

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

**Thursday 9 September 2010 £60**

### 18TH-CENTURY STILLROOM SECRETS

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

**Friday 24 September 2010 £50**

## DRAWING AND PAINTING WORKSHOPS

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

### 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 14-18 June 2010 £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 6-10 September 2010 £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 11-15 October 2010 £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 21-23 May 2010 £180**

#### 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 26-27 June 2010 £120**

#### IMPROVERS' WATERCOLOUR WEEKEND NEW

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 9-11 July 2010 £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 30 July – Sunday 1 August 2010 £180**

### Day workshops

#### 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

**Friday 11 June 2010 £60**

#### DAY WALK WITH A SKETCHBOOK – BOSHAM

A day of boats and quiet creeks, flat walking with broad horizons. 9.30am-5pm

**Saturday 17 July 2010 £60**

*Prehistoric tool-making workshop.*

## TEXTILES

#### FELT BAGS

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

**Saturday 13 March 2010 £45**

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

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

**Friday 23 April 2010, Friday 2 July 2010 £45**

#### KNITTING WORKSHOP

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

**Friday 23 April 2010 £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

**Tuesday 27 April 2010 £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

**Tuesday 4 May 2010 £45**

#### TATTING WORKSHOP

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

**Thursday 27 May 2010 £45**

#### FELTING FOR FUN

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

**Saturday 12 June 2010 £45**

#### SPINNING: IMPROVERS NEW

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

**Friday 2 July 2010 £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

**Thursday 5 August 2010 £45**

## GUIDED WALKS

#### FICTION WALK NEW

Join Jane Borodale, Leverhulme Writer in Residence at the Museum, as she talks about the inspiration for her short stories, set in Museum dwellings at different points of history. Starts at 5pm and finishes with tea and cake.

**Thursday 6 May 2010 £10**

#### 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 8 May 2010 £15**

#### 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 26 May 2010 £10**

#### DUSK WALK NEW

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

**Friday 18 June 2010 £10**

#### PERIOD GARDENS WALK NEW

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 24 June 2010 £10**

#### BAT WALK

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

**Friday 20 August 2010 £10**

## OPEN COURSES – SUSSEX UNIVERSITY

*These continuing education courses are validated by Sussex University and carry higher education credits to recognise student learning. For their full programme visit [www.sussex.ac.uk/cee](http://www.sussex.ac.uk/cee)*

#### DEVISING CHURCH TRAILS IN WEST SUSSEX NEW

Building on the knowledge and interest of participants, we will devise trails and test them. Each trail will have academic rationale require the study of the relevant literature. 9.30am-5pm

**Saturdays 8 & 22 May, 5 & 19 June, 3 July 2010 £90**



*Secrets of the Tudor stillroom.*





## Tales of the Downs and Beyond

**A**ll the speakers are experts in their fields, who will share their knowledge on these evenings in a relaxed talk, with illustrations. Questions are welcome. The talks will start at 6.30 pm, with tea/coffee and cake served from 6 pm. The ticket allows entrance to the Museum site from 4pm on the day of the talk.

All talks cost £10 per person, or £5 for Weald & Downland Open Air Museum volunteers. Price includes refreshments. Book 6 places, pay for 5! Places must be booked together, for any 2010 talks, to qualify for this discount.

### A HISTORY OF THE SCYTHE AND PRACTICAL GRASSLAND MANAGEMENT Monday 19 April

The talk will investigate the history and theory of scything in this country compared to other areas of Europe, from the perspective of an experienced scythesman. We will also include the management of meadows and haymaking.

**Simon Fairlie** is an experienced scythesman who has been teaching the subject for many years. He is passionate about the reintroduction of the art of scything in the British Isles, has an extensive knowledge of the subject and his business imports scythes from Austria.

### MAGIC AND RITUAL FOR PROTECTING THE HOME FROM THE TUDORS TO THE 19TH CENTURY Thursday 29 April

Timothy Easton will draw upon his long experience of secreted archaeological finds to show the ways in which householders attempted to protect themselves and their livelihood from witches and their familiars, fire, illness and misfortune. Bring along your own finds.

**Timothy Easton** is an artist and architectural historian who has lived in a historic house in Suffolk for 30 years and is a specialist on ritual marks in historic buildings.

### CALLIGRAPHY PAST AND PRESENT Thursday 6 May

Calligraphy has a splendid history of beautifully written manuscripts and illuminated letters. See how the skills of using gold and writing with quills on vellum were practised over many centuries, at a time when literacy was the preserve of the rich and powerful, and how differently those skills have been interpreted by today's calligraphers.

**Mary Noble** has taught and practised calligraphy for over 20 years and written and co-written several books on the subject. Whilst her preferred style is contemporary rather than classical, she has always drawn on the traditional skills for her inspiration.

### PHOTOGRAPHING SUSSEX NATURE Tuesday 18 May

A journey in images through Sussex and through the year, looking at the magnificent heritage of wildlife, habitats and landscapes in this richly diverse county, and the thrills and challenges involved in capturing them all on camera.

**Neil Fletcher** began his career as a photographer at London's Natural History Museum, and also spent six years managing nature reserves for the Sussex Wildlife Trust. He is now a freelance writer and photographer, and has written, edited or contributed to numerous books on just about every subject of natural history.

### A REDUCED HISTORY OF THE MUSEUM... AS YOU'VE NEVER HEARD IT BEFORE! Wednesday 9 June

40 years of the Museum in 40 images and audio clips – a gallop through the history of the Museum in this special Ruby year given by Richard Harris.

**Richard Harris** became the Museum Director in 2001, having started as assistant to the Research Director (Roy Armstrong) in 1975, and has been closely involved with most of the developments at the Museum. His teaching career also started in 1975, as a tutor at the Architectural Association, and he contributes to our Historic Building Conservation programme, as well as being course leader on the MSc in Timber Building Conservation which is run

at the Museum. He is the author and illustrator of *Discovering Timber-Framed Buildings*.

### BRITAIN IN COLOUR Tuesday 15 June

A pictorial journey from the Highlands of Scotland through the Yorkshire Dales, the Snowdonia National Park, South Wales including the long distance coastal path in Pembrokeshire, then finally into Southern England to our beautiful country of Sussex, an area of which has recently been awarded National Park status.

**Derrick Ellwood** has spent 50 years working in horticulture and his last appointment in his long and varied career was Head Gardener for the Royal Greenwich Observatory, at Herstmonceux Castle, East Sussex. Derrick's other main interest is his great love of the English countryside. He is a skilled photographer who has won numerous awards and the talk will be illustrated with his own photographs.

**Further information please contact:  
Tel 01243 811021, or email  
courses@wealddown.co.uk**

### THE WONDERFUL WORLD OF NATURAL NAVIGATION Thursday 24 June

A talk that starts with solo crossings of the Atlantic in a light aircraft and then a small yacht, before plunging into the very rare art of natural navigation. Tristan describes how his love of the subject grew from realising that electronics were getting in the way of a good journey and explains how he learnt to find his way using the sun, moon, stars, weather, plants and animals.

**Tristan Gooley** is the founder of a natural navigation school, author of *The Natural Navigator* book and only living person to have both flown and sailed solo across the Atlantic. He is a Fellow of both the Royal Institute of Navigation and the Royal Geographical Society and the Vice Chairman of Trailfinders.

### INNS AND TAVERNS OF OLD ARUNDEL Monday 28 June

Discover more about the 40 ale and beerhouses of Arundel, of which only seven have survived. They were mainly owned by families, from whom the widows often survived to a ripe old age to manage the sale of the products of brewing. This talk details where these old houses can still be found in the town, what they were called in their heyday, who the publicans were at the time and how the families helped each other and carried on through the generations. Anecdotal reminiscences of the past and recollections of how the old premises looked have helped to create the atmosphere of these drinking places in old Arundel.

**Rupert Brooks** is a local historian who has undertaken fascinating research including time in the archives department of Arundel Castle with the kind permission of His Grace the Duke of Norfolk, in the West Sussex Records Office and interviewing long-standing residents who remember Arundel's old drinking establishments. He has also interviewed descendants of the most significant families, uncovered their photographs and delved into their family trees.

### THE MARY ROSE: A FLOATING PARISH Wednesday 30 June

This talk focuses on what can be learned of the nature of religious observance on board 16th century ships. The Mary Rose affords rich evidence on this

topic that has largely been neglected, partly due to the problems of assigning functions to particular artefacts. It will address issues of heritage interpretation as well as wider questions of historical knowledge by asking basic questions about what religious observance might have entailed on board ship in the 1540s and by offering thoughts on how some of the artefacts recovered might be best classified by museum professionals.

**Catherine Flower-Bond** has degrees in both history and heritage, with further studies in theology. She writes, teaches and researches a wide range of historical topics including religious observance during the English Reformation (published) and Tudor women's social and domestic history. She works with various local museums by day and gives regular lectures and workshops at local heritage venues, U3A, schools and societies. She has appeared in historical television programmes such as BBC four's *Christina of Codrington*, *The History of the Home* and *Ready, Steady, Cook*.

### FROM NETTLE SOUP TO CHICKEN TIKKA MASALA Thursday 15 July

How did those staple foods get into your shopping basket? When and from where did they come to this country? A brief overview of how and why our everyday diet has changed over the last 2000 years. Some tasters will be available.

**Lesley Parker** has a BA (Hons) in history and has taught history and been involved in museum education in Sussex for the last 15 years. She currently works at the Weald & Downland Open Air Museum interpreting the social history of the buildings for museum visitors. Food is one of her life-long passions.

### SHOPPING FOR CLOTHES IN 17TH CENTURY SUSSEX Monday 26 July

If you needed a new item of clothing in 17th-century Sussex how did you get it? Did you go to a shop, buy it from a peddler or make it yourself? This talk will look at the type and variety of clothing worn by the rural poor and at the options available to them for acquiring it.

**Dr Danae Tankard** is a historian based at the Weald & Downland Open Air Museum, who has researched and written social and economic history of 10 of the Museum's houses. She has an MA and PhD in history from the University of London and also teaches at the University of Chichester.

### JOHN RUSKIN (1819-1900), THE 'GOOD STEWARD', AND HIS CONTINUING INFLUENCE ON CONSERVATION AND WHOLENESS TODAY' Thursday 9 September

In this talk Ruskin's thought and writings will be considered, which the speaker passionately believes contain many messages of importance for us today. The speaker is a Companion of John Ruskin's Guild of St George, founded in 1871.

**Peter Burman** has been successively head of the Church of England's office for the care and conservation of its churches and cathedrals; Director of the Centre for Conservation Studies, University of York, and Director of Conservation & Property Services, The National Trust for Scotland. He divides his time at present between being Visiting Professor in Cultural Management at the Brandenburg Technical University, Germany, and an independent consultant working for Nic Boyes Stone Conservation.

## FRIENDS' NEWS

The Friends is a support organisation for the Museum, which runs fund-raising events and social activities for its members. It is one of the largest museum Friends groups in the country, with some 5,500 memberships representing about 12,200 individual members. Since its inception it has raised a total of £1.7 million for the Museum, making a major contribution to the Museum's work.

### Friends' day trips 2010

#### Windsor and Eton College – Friday 14 May

We will arrive in Windsor mid to late morning giving time for a wander and lunch. You may bring a picnic or purchase lunch at one of the many pubs or restaurants. If you would like ideas of where to visit, we will have a list on the coach. After lunch we will board the coach and travel on to Eton College for a guided tour. The college is of course very well known: King Henry VI founded it in 1440 and it is one of the oldest schools in the country.

**Ticket price – £20**

**Depart Museum 9.15am. Return approx. 6.00pm**

#### Bateman's – Tuesday 13 July

Bateman's was built around 1634: a long-standing tradition claims the house was built by a Wealden ironmaster. The first known occupant was John Briteen at the end of the 17th century. The most famous owner of Bateman's was, of course, Rudyard Kipling, who purchased the house in 1902. On arrival we will have a short introductory talk whilst on the coach and will then be free to wander at our leisure. Lunch can be purchased at the restaurant or bring a picnic.

**Ticket price – National Trust members £11. Non-members £17.50**

**Depart Museum 9.00am. Return approx 6.00pm**

#### Oxford and the Ashmolean Museum – Tuesday 28 September

The Ashmolean Museum has recently undergone a £6 million refurbishment. The museum first opened its doors on 24 May 1683, providing a setting in which the private collection of Elias Ashmole could be shown. On arrival we will have time for morning coffee and then be taken on a guided tour. Following the tour we will be free to spend further time in the museum or to venture out into Oxford and explore the city. Lunch can be purchased in the Ashmolean or at one of the many eateries in Oxford.

**Ticket price – £18**

**Depart Museum 9.15am. Return approx. 6.00pm**

#### Genius! – Thursday 21 October

An unusual day in London focusing on some of the greatest thinkers of the past 400 years. We visit the home of Benjamin Franklin and the amazing and bizarre collection of Sir Henry Wellcome. The day starts with refreshments in the Crypt Café of St.Martin-in-the-Fields. The church has recently undergone a £36 million refurbishment, so it is a great time to visit. We then move on to Benjamin Franklin's home. Lunch can be purchased locally after our visit.

The afternoon is devoted to one of the newest and most attractive private museums in London. Sir Henry Wellcome was a fascinating man, extremely wealthy and as curious as the proverbial cat. The museum has a wonderful bookshop and a pleasant café for tea before departing for home. A Blue Badge guide will accompany us throughout the day.

**Ticket price – £25**

**Depart Museum 8.30am. Return approx. 6.00pm**

### Friends' Grand Draw

The Friends of the Museum are promoting a Grand Draw in celebration of the Museum's 40th anniversary to raise funds for the Museum's work. See also pages 4/5. A book of five £1 tickets is enclosed with this magazine and we would very much appreciate your support by buying tickets. A freepost envelope is enclosed for the return of counterfoils and cheques. Please make cheques payable to Friends of Weald & Downland Museum. If you would like more books please contact the Friends' office on 01243 811893 or email [friends@wealddown.co.uk](mailto:friends@wealddown.co.uk) with your name and address details.

### Annual General Meeting

#### 10 April in the Downland Gridshell

The Friends annual meeting will take place on Saturday 10 April in the Downland Gridshell building at 2.30pm. All members are warmly invited to attend. Our guest speaker will be Kim Leslie, a founding trustee and the Museum's first Honorary Treasurer, who will speak about the early years of the Museum. The title of his talk is *The Impossible Museum*. Members of the Friends will find, included with the magazine, the AGM agenda and the Annual Report and Accounts. If further copies or the fuller version are required please contact the Honorary Secretary, Friends of the Weald & Downland Museum, at the Museum address.

### Seeking new Friends' committee members

If any members are interested in joining the committee, we would be most pleased to hear from you! Committee meetings are held four times a year and can be held at a time to suit all. The Friends of the Museum is able to grant great financial support to the Museum through annual subscriptions and fundraising. If you have any ideas for future fundraising or would like to help organise fundraising events please contact the Honorary Secretary, Sarah Casdagli on 01243 811726.

### How to book

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

### Friends' contact details

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



# Museum Friends' vital contribution

**T**he Friends of the Museum makes a significant financial contribution to the Museum's day-to-day operation and a variety of projects and activities. Last year's grants amounted to £182,040.

Since its establishment in 1970 the Friends has grant-aided the Museum to the tune of some £1.7 million. It remains one of the largest Museum Friends groups in the country, with some 5,500 members, representing more than 12,200 individuals. Independent charitable museums like the Weald & Downland receive no direct Government funding and the Friends' help is vital in supplementing revenue income from visitor admissions, the shop, catering and training courses.

The Friends' funding comes in two ways. A substantial grant is made towards the costs of essential activities at the Museum. This grant, for £120,000 in 2009, was paid in four quarterly instalments to assist the Museum with core activities, including exhibit improvements, historic gardens development and maintenance, marketing and publicity, horses and livestock, site maintenance, schools service, staff and volunteer training and support for curatorial and collections activities.

The second tranche supports a variety of individual projects and last year totalled £62,040. It comprises:

Clothing project	£6,000
Rare Breeds Show sponsorship	£10,000
Vehicle Gallery	£2,500
Radios	£1,200
Tiled roof repair programme	£7,257
Gonville cottage archaeology report	£500
Toilet renovation	£4,078
Picnic tables	£1,100
Tarmac for entrance roads	£8,656
Mills Archive project	£2,500
Paving stone for Market Square	£1,150
Friends' computer printer	£782
Gonville cottage thatching	£16,317

In addition to its membership income, the Friends runs fund-raising events, a programme of day trips and an annual Spring tour to interesting historical sites. See opposite page for more information about these activities.

As a charity the Friends can claim Gift Aid on membership subscriptions. In 2009 the tax reclaimed amounted to over £34,000. Each £ given by members attracts an extra 28p in tax returned to us. The Government has legislated to reduce this level in the future and to help reduce the impact it would help us hugely if as many Friends as possible sign up for Gift Aid. Any member who is a UK taxpayer only has to contact the Friends Office on 01243 811893 or email us at friends@weald-down.co.uk to give us this help.

Full details of grants and Friends' activities are included in the Friends' Annual Report and Accounts. To join the Friends contact the Friends office as above.

## A. K. Pattenden

**BRICKWORK, STONE AND FLINT  
IN SURREY, SUSSEX AND KENT**

No 1 Dormans Road, Lingfield, Surrey RH7 6QH  
TELEPHONE: 01342 832660



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

**Why not sponsor a class at our  
Rare & Traditional Breeds Show  
on Sunday 18th July?**



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

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

You will be providing valuable support for the event, and will receive **two free tickets to the Show**, (a family ticket for a cow class) and a credit in the Show Programme! And by declaring your support as Gift Aid will mean that we can reclaim the tax paid and gain 28p in the £. – *Thank you so much!*

**Rare & Traditional Breeds Show –  
Sunday 18th July**

I wish to support the event by donating the sum of £ .....  
to sponsor a sheep / pig / goat / cattle class  
(delete as appropriate). Cheques should be made payable to  
Weald & Downland Open Air Museum

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

.....Breed requested

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

Class sponsored in the name of.....

Name of sponsor ..... Signature .....

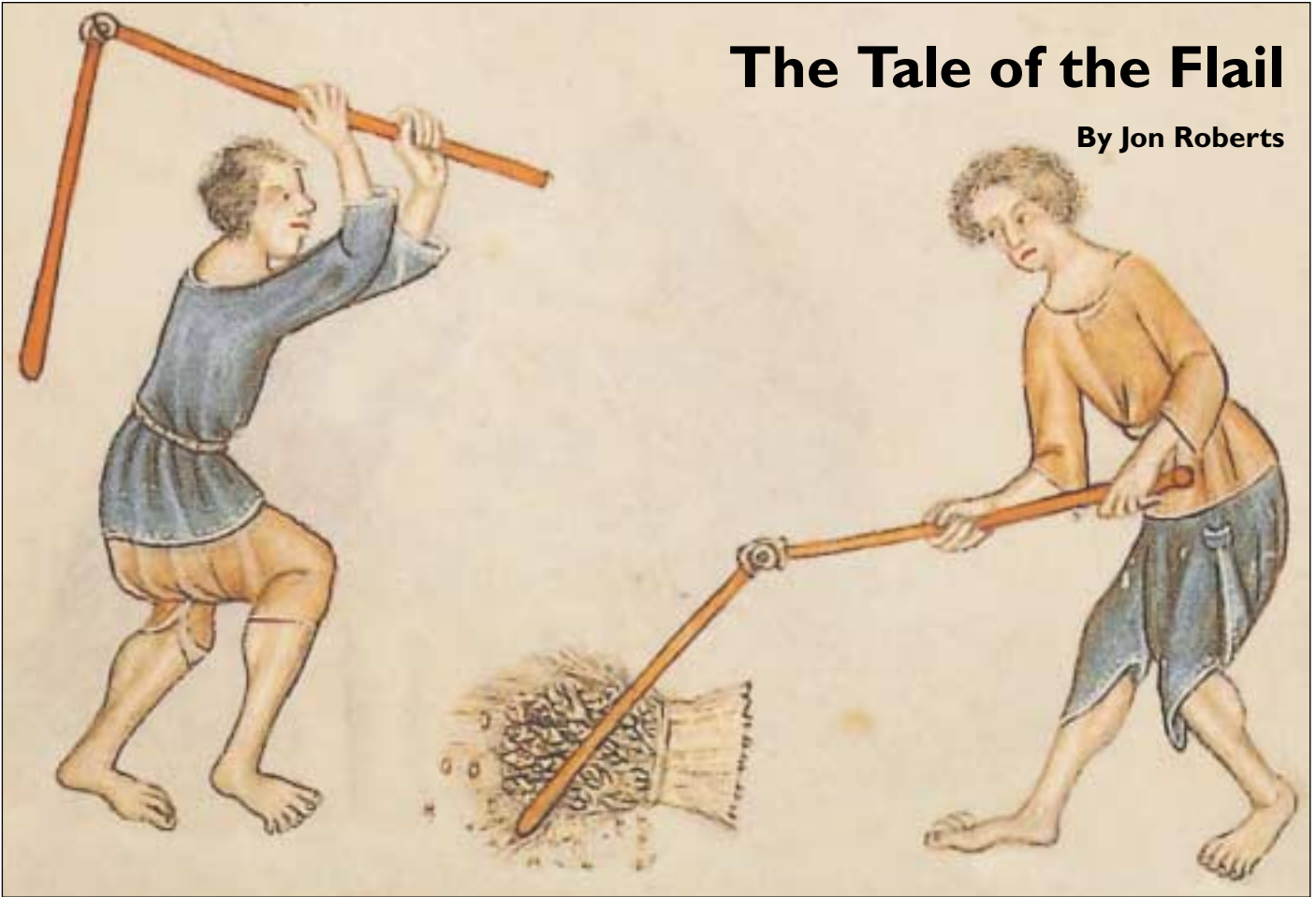
Address .....

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

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

# The Tale of the Flail

By Jon Roberts



**T**his year the Museum is furnishing the cottage from Hangleton to suggest what the dwelling of a husbandman (a peasant farmer) may have looked like in the late 13th/early 14th century (see also page 9). Using the archaeological report from the dig on the site of the deserted village of Hangleton, medieval manuscript illustrations and documentary sources, replica items are being made to depict the domestic and working lives of the inhabitants of the cottage. Roger Champion, the Museum carpenter, has already completed most of the major items of furniture.

## Background

At this level of society your house was often also a workshop and an agricultural building and therefore farming implements, the 'tools of husbandry', are important items in any scheme to interpret the cottage interior. The metal parts of some farm tools, such as sickle blades, were recovered from the site of the dig, but soil conditions were not suitable for the preservation of organic matter. Hence wood, the main material for making simple farm tools, did not survive. We are fortunate, however, that manuscripts from this period are usually devotional works detailing the religious year but illustrated with seasonal, secular tasks. The *Luttrell Psalter*, a book

of Psalms produced for Sir Geoffrey Luttrell in the first half of the 14th century, is particularly well illustrated with scenes of agricultural work clearly showing the implements needed to work a medieval farm.

Most wooden tools would have been made by the husbandmen themselves from locally available wood with probably varying degrees of skill. This has given me the opportunity to try making some of these tools using the materials and tools available in the Middle Ages. I started with a tool that has fascinated me since I watched the Museum's former Curator Bob Powell make one in his lunch hours 20 years ago and the use of which I have demonstrated to many school groups during Tudor farming workshops: the flail. It is a very simple tool, really just two sticks tied together, used to thresh cereal crops, peas and beans, to separate the seeds from the rest of the plant. Other methods have been used to do this: simply hitting the plant against a hard surface; getting animals to tread the crop ("Thou shalt not muzzle the ox when he treadeth out the corn." Deuteronomy 25.4); dragging wooden sleds studded with stones over the crop; pulling the crop through sets of tines. However, threshing with the flail became the most common practice in cereal-growing cultures throughout the world before the introduction of

*Threshing scene from the Luttrell Psalter (second quarter of 14th century). Below, flail-armed followers of Bohemian religious reformer Jan Huss. At their head rides their military leader, Jan Zizka, his blind eyes covered with a strip of cloth. Early 15th century.*

efficient mechanized threshing machines in the 19th century.

To use a flail you use the hand-staff, the longer of the two sticks, to swing the 'swingle', 'swipple' or 'threshal', the shorter stick, in a wide arc from above your head down onto the crop laid on the ground to hit just below the seeds. This



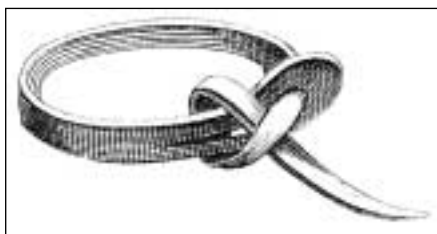


knocks the seeds free without damaging them. The link between the hand-staff and swingle allows the swingle to be swung at considerable speed and to hit the crop with its whole length. If you hit the crop with a simple stick only the tip will strike. It also allows the swingle to clip you round the back of the head as you swing it back for the next stroke:

"When I fust used the frail I hit myself sich a clout at the back o' the hid! It whoolly hurt: the wood was some hard! But the ol' boy along o' me said: 'Niver you mind, you'll git one or two of those afore you git used to it. But you'll soon git the swing on it!' And I did . . ." (George Messenger recorded in the book *Ask the Fellows who Cut the Hay* by George Ewart Evans, 1956)

## Research

If the two sticks of the flail were simply tied together with cord or leather thong the circular motion of the swingle would very quickly cause the binding to twist and prevent the swingle from rotating. The swingle needs to be able to rotate about the end of the hand-staff. This requires a swivel joint. Looking at medieval illustrations of flails makes it clear that the two wooden components are not simply tied together, there is some sort of joint but there is insufficient information in the pictures alone to be able to reproduce it. Fortunately in our artefact collection we have six complete flails and the swivels of three



*Details of the leather strap for connecting the swingle to the swivel loop. On the flails in the Museum's collections this is secured with a wooden peg rather than a knot. Encyclopédie de Diderot et D'Alembert. 18th century.*

others. These implements are probably 19th century but the ultimate provenance of them is largely unknown. Two have metal swivels and two have wooden swivels around metal spindles. This leaves five that have all-wooden construction and so may be similar to medieval flails. Comparing them to manuscript illustrations proves them to be superficially similar. Flails are also illustrated in a number of 18th and 19th century farming books and these confirm the same details. Putting together this evidence shows what the components of the flail should look like.



*Left, stages in creating the flail. Left to right: split quarter of ash pole for making the hand-staff; completed hand-staff and swivel before bending; swivel bent and tied around hand-staff with swingle attached. Right, tools used to make the flail: froe, hatchet, crooked knife, draw-knife.*

The next piece of information I needed was the types of wood required to make the hand-staff, swivel and swingle. Most long tool handles were traditionally made from ash. It is strong and springy and thus shock resistant. Also, it is straight grained which makes it easy to shape a long, uniform handle. Five of the six complete flails in the Museum collection have ash handles; the other is made from hazel. The 18th and 19th century farming manuals indicate ash or hazel was used for flail handles and two 16th century farming books tell the reader to cut and put aside suitable ash for handles.

The construction of the swivel requires it to be bent in half. This needs a flexible wood with long fibres that will not tear when bent. All the wooden swivels in the artefact collection are made from ash and the 18th and 19th century books recommend ash, hazel or willow.

The swingle needs to resist the repeated shock of being struck against the threshing floor and therefore must be hard and not liable to split. Farming manuals from the 16th to 19th centuries suggest the best woods are hawthorn, blackthorn and holly, preferably knotty. The material for this part of the flail is recorded outside farming literature, particularly in poetry, and these references add crab apple to the list. All these woods are hard and close grained. Knotty pieces with their twisty and interlocking grain would be especially tough.

The final material to decide upon was what to use to tie the swingle to the swivel. All the Museum's flails have leather connecting these components. Several 19th and early 20th century sources refer to the use of white leather. Leather is prepared by tanning, immersion of cleaned cow skins in liquor made from oak bark and water. White leather is made by tawing, treating the skins of



animals other than cows with a paste made from alum, egg-yolks, oil and flour which results in a softer and more flexible product. Eel-skin was also highly regarded for flail making.

I decided to make the hand-staff and swivel from ash and the swingle from holly sourced from the woods at the Museum and to join them with some tanned leather 'borrowed' from the Museum's historic clothing project.

## Construction

To make the hand-staff I took a 4ft length of ash about 5in in diameter and split it into quarters using a froe. This is done by knocking the blade of the froe into the end of the pole to start a split then using the handle to lever the split open and guide down the length of the wood. Then I used a hatchet to shape one quarter into a rough cylinder removing the pith at the centre and the sapwood on the outside, both of which will tend to rot. Using a draw-knife, I rounded off and smoothed the hand-staff holding it still in a 'brake.' The brake is a simple woodsman's clamp made from three posts to which are fixed two horizontal rails at an angle to each other. When the piece to be worked is jammed between the rails, over the front rail and under the back, the action of pushing down on it while using the draw-knife keeps it secure. Once the handle was rounded off I used a knife to carve the spindle on the end.

The swivel is the most elegant component of the flail. It is made from a piece of round, straight-grained, knot-free ash split in half. I took a piece 11in long and 5in in diameter and split it in two with the froe. Taking one half I flattened off the inside face with the hatchet and then used the hatchet to hew down the outside until I had a

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## ➡ The Tale of the Flail

piece with a semi-circular cross section of about an inch and a quarter radius. I then cut out the central 3in section with the hatchet then the knife to leave a thin strip connecting the two ends on the curved face. Finally I gouged out the profile of the spindle in the flat face of each end using a crooked-knife.

When I was reasonably confident that the spindle would fit in the hollow I put the swivel in our kettle over a fire in the woodyard and boiled it for an hour to soften the fibres. Taking it out of the kettle, I bent the thin central strip around a stick then bound the two ends together around the end of the hand-staff with linen string.

Illustrations and the flails in the Museum's collection show the swingle to be between a half and two-thirds of the length of the hand-staff. I cut a piece of holly of about half the length of the handle. This I roughly rounded at one end and trimmed off the sapwood using the hatchet. On the other end I carved a knob using a knife. I formed a loop from a doubled strip of leather and bound this to the swingle with a leather thong below the knob. The final task was to join the loop of leather on the swingle to the loop of the swivel. Several farming books have illustrations of this detail. I took a strip of leather, passed it twice through each loop, cut a slit in one end and pushed the other end through it. In this end I cut another slit and secured it with a small peg carved from a small piece of hazel.

### Practice

Farming books from the Middle Ages up to the early modern period deal with farm management. They do not often explain how to use a tool but do provide us with fascinating information about the organisation of cereal crop processing. Most recommend threshing out the seeds as they are required by the household. The sheaves of corn would be stored in a barn or covered stack and taken out and threshed when needed. The first requirement would be seed for next year's crop and this would be processed soon after harvest. Throughout autumn, winter and spring there would be a continuing requirement for bread-corn, barley for brewing and possibly corn for animal feed.

The seed may have been the most valuable part of the crop but the straw and the chaff were also important. Straw was needed as litter for stalled or folded livestock, to bulk out animal feed, to thatch buildings and to make mattresses. The chaff would still have some seed mixed with it and was used as animal

feed and also to stuff beds. Threshing provided useful foul weather labour for workers and could be strung out from August to May. Even after the spread of the threshing machine it was common for farmers to keep back a proportion of the harvest to avoid labourers standing idle in poor weather.

Early farming manuals stress the importance of measuring the yield from the farm to enable efficient management but also to ensure labourers were not cheating their employer. All recommend having a trusted man to oversee the threshing and to measure how much seed comes from each sheaf. This would enable him to detect any theft on the part of the threshers who may be taking seed home in their leather drink bottles, bags or even stuffed down their boots!

One of the best written descriptions I have found about using the flail comes not from a farming manual or even a book of rural reminiscences but from an 18th-century poem:

**Divested of our Cloaths, with Flail in Hand,  
At proper Distance, Front to Front we stand:  
And first the Threshal's gently swung, to prove,  
Whether with just Exactness it will move:  
That once secure, we swiftly whirl them round,  
From the strong Planks our Crab-tree Staves rebound,  
And echoing Barns return the rattling Sound.  
Now in the Air our knotty weapons fly,  
And now with equal Force descend from high;  
Down one, one up, so well they keep the Time,  
The Cyclops' Hammers could not truer chime;"**  
(From *The Thresher's Labour* by Stephen Duck, 1736)

### Revolt of the Peasants

Many peasant uprisings occurred in the Middle Ages with many different causes. When prompted to violence, for whatever reason, the peasantry had to arm themselves with what was available to them. Purpose-designed weaponry was expensive and of little use in normal daily life. In some states peasants were forbidden to own certain weapons. Most had to resort to the tools they used in their work. Some tools had more value as weapons of war than others. Felling axes are effective weapons; scythes look intimidating but are very difficult to use effectively in combat; and wooden pitchforks have more psychological than practical value.

The flail's simplicity belies its efficiency as a weapon. It has a long reach and the hinge between the hand-staff and the swingle means that it can be

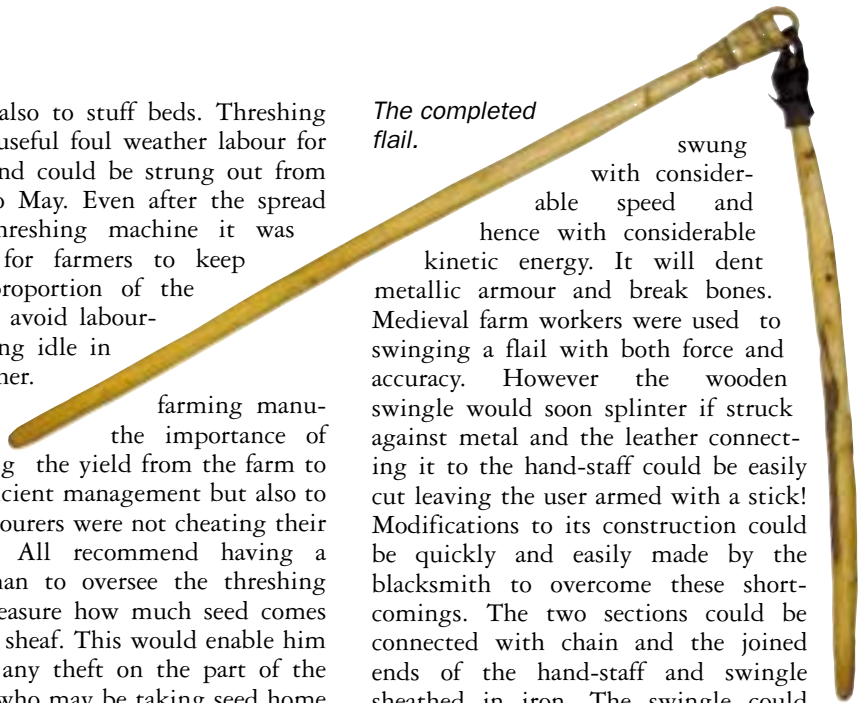
*The completed flail.*

swung with considerable speed and hence with considerable kinetic energy. It will dent metallic armour and break bones. Medieval farm workers were used to swinging a flail with both force and accuracy. However the wooden swingle would soon splinter if struck against metal and the leather connecting it to the hand-staff could be easily cut leaving the user armed with a stick! Modifications to its construction could be quickly and easily made by the blacksmith to overcome these shortcomings. The two sections could be connected with chain and the joined ends of the hand-staff and swingle sheathed in iron. The swingle could have metal bands shrunk around it to prevent splintering and increase its weight. A further simple modification was to add metal studs or spikes to the swingle.

In 1415 the Bohemian religious reformer Jan Hus was burnt at the stake

for the heresy of allowing the laity to take wine at communion. This provoked an uprising in Bohemia against the new king, Sigismund of Hungary, in 1420. For the next 15 years the Hussites defeated every Catholic crusader sent against them. Their favoured close combat weapon was the modified flail.

Given time and resources the swingle could be replaced in metal and, to concentrate its force, made spherical. Add spikes and you have the military flail, the weapon of choice for every villainous knight in the cinematic Middle Ages. If we stay in the cinema but move East to the world of martial arts we are bound to encounter a weapon consisting of two sticks connected with a chain, 'nunchaku' in Japanese. Revolt of the Far Eastern peasants adapted the rice flail as their weapon.



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John Tunnard, In Many Moons, 1966, Private Collection

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# News from the Schools Services Department

## Local business supports school visits

These are tough economic times and the Museum is grateful to local business, Kontron UK Ltd, for providing funds to support schools that are struggling to finance trips to the Museum. Kontron UK Ltd is a global manufacturer and supplier of embedded computing technology for a wide variety of markets and applications, employing 30 people at its UK base in Chichester. During the autumn term, Kontron's financial support meant that five schools were able to visit the Museum, which would otherwise have found it impossible. Each school was extremely grateful for the support and students sent thank you letters to the Kontron team.

## Hands-on Tudor farming!

The Museum has re-introduced hands-on farming activities within our Tudor farming workshops. Students now have the opportunity to use a flail and winnowing basket helping them to appreciate traditional farming skills. Our 'catchment area' is growing – in December the Museum welcomed 12 year 3 and 4 students from Appleford

School as far away as Wiltshire. The students enjoyed playing Tudor games and learning about Tudor textiles. Including hands-on activities significantly improves children's workshop experience; we hope that many more will benefit from them this year. Certainly, our volunteer team has commented on how much they have enjoyed delivering the activities.

*"Thank you for an excellent day – the children are buzzing and we have enjoyed working with all the photos we took, amazed at how much we did."* **Helen Booth, Year 3 and 4 teacher, Appleford School, Wiltshire.**

*"Whilst carrying out Tudor farming tours for school groups I was often asked – are we going to do any actual farming? So I'm really pleased that we now use a flail and winnowing basket to enhance children's experience of farming activities in Tudor times."* **Alan Wood, Museum volunteer**



Learning how to hand thresh a crop of wheat.

Warnham CE primary School  
Freeman Road  
Warnham  
Horsham  
West Sussex  
RH12 3RA  
25th September 2009

Dear Rachel  
Thankyou for organising for us to come to the Weald and Downland Museum. I really enjoyed the day very much. I really liked the apothecary and fleece to fabric workshops. I loved the four poster bed it was really cool. When we had finished lunch I was really excited to have a look around the museum. We went to the kitchen/the ladies were really nice. I want to come back again because it was so much fun and there is alot there to be seen. I would like to go to everthing because it looks really good. Please say thankyou to kontron. I loved the journey down to the Weald and Downland Museum.

## Hurdle making

Visiting the Museum with the National Association of Master Thatchers for the Autumn Countryside Show was Rod Miller from Dorset, who has thatched many of the Museum's buildings over the years. On this occasion he was demonstrating wattle hurdle making, attracting many visitors fascinated to see close up how the traditional woodland material of hazel was worked to make a useful and practical object.



## The Museum's Got Talent!

The Museum's Got Talent exhibition held in November last year filled us with awe and pride as a collection of fine art and traditional crafts was mounted for display in the Jerwood Gridshell Space. Pieces included patchwork and embroidery, wooden sculpture, furniture and boxes, painting, photography, calligraphy, drawing, crochet, lace, ceramics, blacksmithing, jewellery, miniature furniture and dolls' houses. All the work was created by volunteers and staff prepared to share their home-made items with us. The very high standard of work should not have come as any surprise but proved to be breathtakingly professional and created a buzz of excitement and interest throughout the Museum.



**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.



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# Collections Team Update

## Recent Acquisitions

### Milking Bail

In August I was contacted by Charlie Friend, who now farms in Warlingham, Surrey, having moved there from Midhurst. Amongst the agricultural detritus he acquired on moving to Warlingham there was something he thought we might be interested in – a milking bail.

I had not come across one before but I discovered that a milking bail was a familiar thing to virtually everyone with links to the farming industry. Even the haulier who eventually delivered it to the Museum reminisced fondly about his father's bail.

A milking bail is a movable milking parlour towed by a tractor. They were in common use on dairy farms from the 1930s to the 1970s, having been devised in the early 1920s by Arthur J. Hosier of Wexcombe in Wiltshire; our example bears his company trade name. Mr Hosier was a dairy farmer and developed the idea of 'open air dairying' in response to increased competition in the dairy market from Denmark and New Zealand following World War I. His idea was to take the milking machinery

to the herd and milk them *in situ* rather than move the cattle twice a day into a permanent parlour.

Commercial benefits were gained by avoiding the cost of building and maintaining permanent cow-housing and the associated drainage. The animals were milked in better sanitary conditions and gained health benefits from a wholly outdoor existence, which improved yield significantly as well as reducing the risk of tuberculosis.

Labour costs were also significantly lower with the open-air system. With traditional indoor milking all the feed consumed during the process must be brought to the buildings. The cattle must be fed and cleaned, the stalls cleaned out and the resulting manure carted out to the fields for spreading. None of that is required with the outdoor system.

Mr Hosier also proved that directly fertilizing his fields by milking his cattle outside significantly improved his pasture. Handling can affect the fertilizer value of manure, particularly



its nitrogen content, and the use of the milking bail reduces these losses.

The bail offered to us by Charlie Friend was in good condition. Neighbours recalled it being on the farm from the mid 1930s and unusually, it had been housed inside one of the barns for most of its life. Much of its actual milking equipment such as the pipes and containers is missing, but the main structure shows how it operated. Some repair and consolidation is required, and its permanent home will be at the end of the Vehicle & Implement Gallery.

## Outreach

Since the Collections moved to their new home in the Downland Gridshell in 2002 access to them has been growing year on year, not only for those who join the daily Gridshell tour but also through our loans policy. Each year we have lent more items to more and more recipients, and this expansion in the use of our Collections benefits a wider audience, very often those who would not normally visit the Museum.

Our policy is to lend objects where they will provide a specific benefit in terms of general education, information about the Museum or our region, information about the artefacts themselves, or contribute towards the greater understanding of a wider subject theme.

We apply this policy in an inclusive rather than exclusive way and it enables us to provide a positive response to the majority of requests we receive.

Those requests that have to be refused are usually to borrow items simply to provide props for a play or display, where they give only a very basic visual benefit.

Many people seem very surprised when we agree to their requests to borrow collection items, wrongly assuming that only other museums are able to borrow, but this is certainly not the case

as the following selection of recipients over the past few years demonstrates. So if you want to borrow items from our Collections please do not hesitate to contact us.

### Mount Edgcumbe House, Plymouth

The long-term loan of a range of wheelwrighting items for one of their permanent displays.

### Pulborough Harvest Festival

Since 2007 we have loaned a range of objects annually to the town of Pulborough to help them celebrate their Harvest Festival.

### West Dean School & Boxgrove School

Loaned a bicycle and tricycle to these schools for specific projects.

### Emsworth Baptist Church

A range of agricultural items for the 'On the Farm' reminiscence project.

### Weed & Wild Flower Festival, Bignor

Many items for a variety of displays and shows.

### Bodiam Castle

Provided the long-term loan of a handcart for their permanent displays.

## Mystery/unusual objects



Donated by Mr Fathers of Odiham in Hampshire, this unusual box seems to be a piece of fire or range furniture, possibly made to hold tinder, although its design is extremely odd. If opened with the looped handle at the top, its contents would fall out; if opened 'upside down' the contents would also fall out as the box lid has unattached inner and outer parts to it. Perhaps a reader can throw some light on this object?

## Celebrate Spring at the Museum!

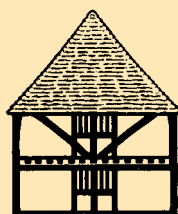


The season kicks off with **Open House on Mothering Sunday on 14 March**, when entry is at the special price of £2 for everyone and all mothers and grandmothers receive our traditional complementary bunch of daffodils. **Easter Sunday and Monday are on 4/5 April** when the Museum will be offering a range of activities and Easter celebrations for all the family, including a bonnet competition and parade on Monday. This is a delightful time to visit, with Spring in the air, newborn lambs and horses at work on seasonal tasks. Then on **2/3 May** the Museum's popular **Food & Farming Fair** will take place, with around 80 stands offering a wonderful choice of produce, including wines, sauces, ciders and beers, local vegetables and fruit, meats, cheeses, ice cream, cakes and confectionary.



## Country paintings exhibition

Renowned artist Gordon Rushmer, who teaches the Museum's drawing and painting courses, is exhibiting a range of his country watercolours in the Museum's Crawley Hall on 11-16 May. Gordon, whose association with the Museum goes back many years, has work in the collections of Her Majesty The Queen, the House of Lords and the Royal Marines. Usual Museum admission prices apply.



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## The Museum is open throughout the year

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## Admission

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Fax: 01243 811475

Information line: 01243 811348

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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](http://www.Pensord.co.uk))

