

**AUTUMN 2011**

# **WEALD & DOWNLAND OPEN AIR MUSEUM**



**Major European award for museum's  
building conservation training**



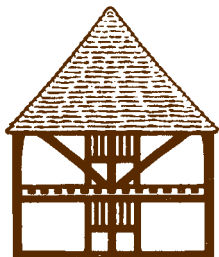
**Events and  
courses  
2011-2012**



**Rescuing a  
Georgian  
dairy**



**Interpreting  
a labourer's  
cottage**



# WEALD & DOWNLAND OPEN AIR MUSEUM

AUTUMN 2011

## From the Director



Returning to the museum, now as Director, has been a very stimulating and enjoyable experience. I have been asked frequently to comment on changes in the interim and indeed there have been many, including the opening of Longport farmhouse, the Downland Gridshell, and the Winkhurst Tudor kitchen as

well as the development of the highly successful adult learning programmes. The latter received richly deserved international recognition in June, when the museum won a coveted Europa Nostra Award and was named a *Grand Prix laureate* by the European Commission (see page 5). Inevitably there have been many changes in staff and volunteers, but above all the museum is still the very special place I reluctantly left back in 1995.

My first task was the completion of the St Margaret's Mission Church from South Wonston and the Building Crafts Gallery ready for the official opening by HRH The Duke of Gloucester in April (see page 4). Our next building re-erection project is planned for September 2012, when Tindalls Cottage will take its place on the site. Fund-raising is going ahead for this project, including a Heritage Lottery Fund *Your Heritage* bid. The re-erection will co-incide with the tenth anniversary of the Downland Gridshell and our annual Building Conservation Conference. A special literary event and writing competition for historical fiction is planned for August as part of the celebration. And this year we have just completed the dismantling of an interesting small building from Great Bookham in Surrey, the Eastwick Park Dairy (see page 6).

It has not been an easy season as regards numbers of visitors, who provide so much of our revenue. The weather naturally plays a crucial part – at the Rare Breeds Show in July it poured with rain and the attendance was considerably less as a result. Other factors such as the current economic climate and increased competition from neighbouring attractions do have an effect. The museum has, over the years, been a pioneer when it comes to developing new events and it is frustrating to see how many other local attractions are organising their own versions of our *Wonderful Wednesdays*. Marketing is a key factor in promoting the museum and we shall be working hard on new initiatives during 2012.

Fund raising is not easy at the moment, but we would like to thank all those who have helped us this year to date, including The Worshipful Companies of Glaziers & Painters, Constructors, Ironmongers and Plumbers, together with West Sussex County Council, who all contributed towards the Building Crafts Gallery; Dr R Buxton and J Deacon Ford who helped with South Wonston Church; Kontron UK towards school travel; the Anstruther family and the late Mary Cohen for adult learning course bursaries and *Country Life* magazine for the Rare Breeds Show. We are also particularly grateful for the legacies we have received this year.

The much-discussed 'Access Project' is now being referred to as the 'Gateway Project' and we are developing it to



COVER PHOTO Louise Adams/Observer Series

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include, along with much-needed new visitor facilities, the re-erection of selected historic buildings in store and the creation of new farmstead groups. Planning consent for a new lakeside café has now been granted, and we are working closely with the South Downs National Park Authority, which has awarded us a Sustainable Development Community grant to produce a feasibility study into future collaborative opportunities. We are now working very hard to bring these development plans to fruition. This will be a considerable challenge, but nevertheless an extremely exciting next stage in the development of the museum.

# The Roadshow rolls!



Green umbrellas and camera crews sprout in the market square.

## The museum's market square was transformed for a single day in September to welcome the BBC's *Antiques Roadshow*.

Some 2,200 people descended on the site from 9.30 am, with the queue snaking from the car park in Greenways field to the market square, dotted with tables, chairs and umbrellas ready for a bevy of antiques specialists to cast their eye over treasures unearthed from attics and the back of dusty drawers.

The day dawned cool and cloudy and rain looked very likely, but it held off, and the contingency marquee proved surplus to requirements. Queuing is part of the Roadshow's "well-oiled machine", as presenter Fiona Bruce called it, and the museum's costumed interpreters offered the visitors samples of gingered-bread sweetmeats to help pass the time. The museum provided 30 volunteers who helped steward the queues and looked after refreshments for the antiques specialists – a long day, ending



Louise Adams/Observer Series

**Museum Director Richard Pailthorpe with presenter Fiona Bruce and the original copy of East Dean playwright Christopher Fry's poem which he dedicated to the museum.**

around 7.00 pm, but an enjoyable one.

Fiona Bruce arrived at 10.00am and after meeting local press and radio, was happy to sign autographs and have her photograph taken with visitors. She met Museum Director, Richard Pailthorpe, and drove the museum's working cattle under the guidance of Chris Baldwin. Curator Julian Bell was interviewed for the programme.

In addition to the Roadshow crew, BBC Radio Sussex broadcast their afternoon programme live from the Roadshow, interviewing many visitors, volunteers and staff and providing a flavour of the day for their listeners. There was also an extra camera crew shooting the programme in 3D, the first ever BBC programme to be filmed in this format.

Two programmes were made for the Roadshow from the single event, and are likely to be broadcast on 1 and 8 April 2012, although this may change. Watch the BBC schedules, or visit [www.bbc.co.uk/antiquesroadshow](http://www.bbc.co.uk/antiquesroadshow) to check nearer the time.



This year's Christmas card features Rose, one of the museum's working cattle. She was photographed by Charlie Thwaites, after a fresh fall of snow at Bayleaf farmstead. The cards are available by post in packs of 10 at £8.75 each including post and packing. Order by phone on 01243 811020 or online at [www.wealddown.co.uk](http://www.wealddown.co.uk). They can also be purchased from the shop as a pack of five cards at £3.95.

## IN BRIEF

### OUR PARTNERSHIP WITH THE SOUTH DOWNS NATIONAL PARK AUTHORITY

The museum has been awarded a Sustainable Development Community Grant by the South Downs National Park Authority. The grant is to be used to fund a feasibility study by museum consultant Jane Weeks which will also form the basis of the museum's 'Gateway Project' Heritage Lottery Fund bid. As part of the study we are working on developing an introductory display about the National Park in Hambrook barn, based around the Weald & Downland geological model which has been moved there from the former Redvins farmyard exhibition.

# The Duke of Gloucester opens a church and a gallery

**HRH The Duke of Gloucester visited the museum in April to officially open the Building Crafts Gallery and St Margaret's Mission Church from South Wonston, Hampshire.**



**St Margaret's Mission Church, from South Wonston, on its new site at the museum.**

This was the second visit for the Duke; he last came in 1981 to open the hall from Boarhunt. The Duke toured the site, visiting Lurgashall mill and the smithy before being taken by horse to Bayleaf farmhouse and returning along the woodland path to the Downland Gridshell where he met students on the *Timber framing from scratch* course. An architect by profession, he expressed great interest in the museum's work, and was presented with a copy of *Building History*, the book describing the project's development, published last year to mark the 40th anniversary.

The Building Crafts Gallery, sited behind the market square, houses displays of traditional building crafts, including mock-ups of various forms of construction and building tools and materials, helping visitors to understand the plethora of skills required in traditional building. The structure is also used as a base for school workshops and a shelter for school groups in bad weather.

Funded by the DCMS/Wolfson Galleries Improvement Fund, the Foyle Foundation, West Sussex County Council and the Friends of the Museum, it was built by Steve Curtis of Greenman Carpentry Company, Hortons of Chichester, Fildes of Bognor



**HRH The Duke of Gloucester opening the Building Crafts Gallery. To his right are Chairman, Paul Rigg, former Director, Richard Harris, and Vice Chairman, John Godfrey, and to his left are Director, Richard Pailthorpe, the Lord Lieutenant of Sussex, Susan Pyper, and Trustee, Debbie Chiverton.**

Regis and the museum's own in-house team.

St Margaret's Mission Church, sited to the north of Whittaker's Cottages, represents the typical 'tin tabernacle', bought by many communities as a prefabricated kit of timber and corrugated iron and erected for regular worship in villages and towns up and down the country. Originally erected in 1909 in the expectation that a larger church would be built for the growing population, it was last used in 1996, when parishioners began to worship in the new church.

The interior contains some of the original furnishings and fittings donated by the parish. The Friends of the Museum has kindly put together a regular cleaning team, to ensure the interior remains spick and span, as it would have been in its working life, and the flowers are provided by Keith Bickmore. The Rector of Wonston Parish, Revd Christopher Finch, said the congregation was delighted that a new home

had been found for the church, with new owners who would cherish it, and where some 150,000 visitors a year would see it.

The building enables the museum to tell the story of a very different style of timber frame, from the late 19th century. It was funded through a generous legacy from Morris Heynes, a solicitor and devout churchman with a special interest in church architecture. His gift to the museum was made on the basis of its use for the re-erection of a redundant medieval church. It is rare for such buildings to be available for removal, and so, with the consent of Mr Heynes' executors, the funds have been used for the tin chapel. It was repaired and re-erected by Joe Thompson, Carpenter in Residence at the museum, with assistance from Curator, Julian Bell, volunteer Alan Wood and other members of the in-house team. The area around the church has been carefully landscaped, greatly improving that part of the museum site.

## 500 animals gather for the Rare Breeds Show

Legs everywhere – two, four, furry, fluffy and feathered. Perhaps the museum's most popular event, the Rare & Traditional Breeds Show got underway again in July, with more than 500 cattle, sheep, pigs, goats and poultry gathering for this delightful agricultural show. Highlights included the classes for a huge variety of different breeds, culminating in breed and show championships; young handlers competitions; spinning, weaving and dyeing on show in the marquee which featured displays of knitted, woven and crocheted work, and trade stands offering a wide range of country crafts. Pictured is a litter of Saddleback piglets which drew much attention in the pig marquee. Next year's show is on 22 July.



# Museum named a *Grand Prix* heritage laureate by the European Commission

## ... and wins a Europa Nostra award for its historic building conservation training programme

The museum has won a coveted European Union Prize for Cultural Heritage/Europa Nostra Award for its historic building conservation training programme – and was also named a *Grand Prix* laureate, one of only six out of 27 winners, awarded in recognition of outstanding heritage achievements.



CC BY-NC-SA Europa Nostra, photo: Ruben Renaud

**The museum's Head of Learning, Diana Rowsell (centre) receiving the Europa Nostra award and *Grand Prix* from tenor and Europa Nostra President, Plácido Domingo. On the right is Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism & Youth.**

One of only two winners from the UK, the award was made in the education, training and awareness-raising category. The judges complimented the museum on its "exemplary initiative and long-standing commitment" in the creation of a centre of training in historic building conservation, highlighting the "consistency, sustainability and affordability" of the programme over the last 15 years.

The prize was collected at a ceremony in Amsterdam's Concertgebouw by the museum's Head of Learning, Diana Rowsell, from world-renowned tenor Plácido Domingo, President of Europa Nostra, and Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism & Youth. Expressing her delight at the award, Diana said: "We are very proud of the practical role the museum plays in sharing knowledge and using our historic buildings and collections to enhance the learning process".

Learning opportunities have been offered at the museum, regarded as England's leading museum of historic buildings, since its inception over 40 years ago. The current programme began its development in the 1990s, with a decision to make greater use of the museum's ever-growing resources of skills and experience in building conservation.

Led by former Museum Director, Richard Harris, who is himself a tutor and leader of the museum's MSc programme in

timber building conservation, courses on offer range from day schools in subjects such as leadwork, vernacular architecture and lime mortars to week-long practical timber-framing workshops. Course tutors are all expert current practitioners in their fields. The MSc offer was extended in 2008 with the addition of a programme in building conservation.

The museum uses its rescued historic building exhibits as learning aids, a key to the success of the courses, underpinning the theory and history of the subjects with a strong practical thread. The programme provides 3,000 student days of adult training each year.

The museum hosted its own ceremony to celebrate the award and *Grand Prix* in October at the end of the conference for conservation professionals, *Seeing is Believing: Falsehoods in Architecture*. The €10,000 prize will be used to fund a bursary scheme to support people who would not normally be able to afford to attend the courses, course development and to purchase new AV equipment.

See pages 24-27 for the museum's current course programmes.

● *Europa Nostra is the voice of cultural heritage in Europe, bringing together nearly 2,000 organisations and members from more than 50 countries committed to safeguarding Europe's cultural and natural heritage.*

## IN BRIEF

### BESPOKE VISITS

This year the museum has hosted a wide variety of gatherings including South Downs National Park meetings, the International Ecumenical Conference, Sussex Heritage Trust, Portsmouth University, Brighton Housing Trust, Earnley Concourse, the Historic Skills Network and most recently the regional AGM of the Historic Houses Association. The Attingham Trust made its annual visit in July as part of its study tour. Recently we have delivered bespoke talks and tours for the Domestic Buildings Research Group and the Wealden Buildings Study Group (see page 29). In addition, staff and volunteers have given talks about the museum to interested groups including Women's Institutes, Probus, U3As and local history societies.

### NEW PUBLICATIONS

Two new publications are available at the museum this year. A freshly-designed Welcome leaflet incorporating a map by part-time warden and artist Bob Ferry aims to be more informative for visitors. And a new book about Lurgashall mill, including its history, operation and a selection of recipes, is available at the mill itself and in the museum shop.

## Building History – order your copy now



"...a lovely, human, perceptive and very readable story about the birth and life of a great museum"

Sir Neil Cossons

*Building History*, the story of the museum's development over its first 40 years, published to mark the anniversary, has sold over 1,000 copies already.

The book, edited by Diana Zeuner, chronicles the struggle to establish the museum and its rapid growth to its current position as a major cultural attraction whose collections are designated by the Government as of national and international importance.

With 200 colour pages, packed with over 500 photographs the book is available at £9.95 from the museum shop (tel 01243 811020), or plus £2.50 per copy postage if bought by mail order (see address on the back page) or via the museum's online shop at [www.wealddown.co.uk](http://www.wealddown.co.uk)

Curator **Julian Bell** describes the background to the museum's latest building dismantling project

## Museum rescues derelict dairy

**Towards the end of summer 2010 the museum was approached with the offer of a small ornamental dairy in a somewhat distressed but still relatively complete state.**

Located in the village of Great Bookham in Surrey on the A246 to the west of Leatherhead, it formed part of the Eastwick Park Estate. This was most notably occupied during the early 19th century by the Bazalgette family, renowned for developing Victorian London's sewer system. The dairy was constructed in 1806 to serve the mansion house, and consists of two separate, octagonal, brick-built buildings, one slightly larger than the other, connected by an open, covered walkway; the larger being the dairy, and the smaller, a scalding house, containing a stove and chimney, albeit later additions. The



A derelict dairy in Great Bookham, Surrey is being dismantled by the museum this autumn, ready for a new life as an exhibit.

Built in the early 19th century on what was then the Eastwick Park Estate, the Grade II listed dairy comprises two octagonal single-storey rooms. But they are now deteriorating rapidly in the front garden of a bungalow. Salvage and removal to the museum is considered to be the best option for the structures after a previous plan by Leatherhead & District Countryside Protection Society to reconstruct them at nearby Eastwick Junior School fell through as a result of lack of funds. Fred Webb, who lives in the bungalow, is pleased that a solution has been found after 20 years' discussion.

buildings had steeply pitched, conical roofs covered in thatch, whilst inside whitewashed lath and plaster ceilings were added to the tie beams.

Eastwick Park was a relatively grand estate, indicated by the particulars of an auction which took place in 1831. This provides brief but valuable details about the dairy as the following extracts show:

*"Distinguished Freehold Estate, Eastwick Park with Singularly Elegant Mansion . . . in a Highly Fashionable Neighbourhood and in the Most Picturesque and Delightful Part of the County of Surrey."*

*"Eastwick Mansion, A Substantial and Complete Residence for a Family of Fashion with Numerous Offices, Stabling, Walled Kitchen Garden."*

*"In a Grove, on the skirt of the Park, and not far distant from the Dwelling, are Two small Octagonal Buildings, Brick-built and Thatched; the one An Ornamental Dairy, the other a Scalding House, connected by a Thatched Open Corridor."*

In its current condition the dairy is tiled and the scalding house covered with modern roofing felt. Virtually no physical evidence of the walkway roofing timbers remain apart from one wall plate, and there is little physical evidence of either building having been thatched, although the dismantling process may provide some.

The buildings have been sited in a dell, which appears to have been man-made for the dairy. This feature was designed to gather the heavier, cold air around the dairy, acting as a natural refrigerator to help preserve the goods produced.

Despite providing a very basic, practical function for the estate, these buildings have been constructed to a very high standard using methods and materials more suited to a much higher status building. The wooden fittings and architraves



The Eastwick Park dairy (left) and the scalding house (right).



**The interior of the dairy, left, and the scalding house, right.**

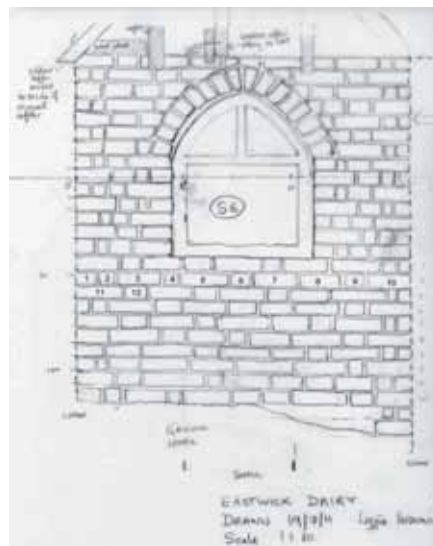
around doors and windows are relatively decorative and have been painted a deep burgundy colour whilst the whole of the brick exterior was originally white-washed. Coupled with the thatch used to roof the dairy buildings, this would have been an impressive sight, appropriate to the Regency tastes of the time.

Although at first glance the buildings appear to be dilapidated, and the dairy itself has part of one wall and roof missing, some features which may be expected to be missing remain. Virtually all the windows have their wooden frames, whilst both doorways retain their frames and architraves although the doors themselves are not in sufficiently robust condition to be reused. The dairy door was half-glazed, still containing a large proportion of the original glass, with the remains of a secondary, outer doorway, made of chicken wire, probably used for added ventilation. Despite being in a very fragile state, all of these wooden fittings provide invaluable information.

The interiors of both buildings would have been fully plastered, with wooden benches attached to the walls running around the perimeter. Many of these have now disappeared, but sufficient remain, with marks left on the walls demonstrating their construction and positioning. In the scalding house is a small iron stove built into a complex chimney construction, although this is likely to have been installed in the 1930s as the maker's details on the stove, including its model number, correspond to a 1938 advertisement.

At some time in the late 19th century, the open thatched walkway joining the two buildings was replaced with a brick corridor, one wall of which still survives along with one of the original timber wall plates which was incorporated onto the upper surface of the wall. Also in the late 19th or early 20th centuries the thatch on the dairy was replaced with tiles, initiating some of the major structural problems

from which the building has since suffered. Tiles are obviously a great deal heavier than thatch and put a much greater strain on roof timbers not originally designed to take such weight. As a result, probably in the mid-20th century, the whole of the roof structure began to sag, pushing the walls outwards and causing major structural cracks. In an attempt to halt this, crude brick pillars were constructed beneath the central crossing point of the two roof tie beams and also where these beams meet the outer walls.



**Drawing showing the numbering plan for the bricks.**

This seems to have been relatively successful as the walls are still upright and the tie beams in the correct position, although in more recent times, perhaps in the last five or six years, the rafters themselves which sit conically atop the horizontal tie beams have completely collapsed along with one section of wall.

As with all buildings which the museum dismantles, numerous sketches, plans and photographs are produced to record where material originated and where it should be located during

re-erection. Numbered plans are used, along with the physical numbering of each piece of removed material ensuring the correct replacement of each part.

Again, as with all dismantlings, not every single element of the buildings will be retained or reinstated when re-erected. The roof tiles, together with the walkway wall and brick supporting pillars in the dairy which are all later additions, will not be re-used, but samples will be retained for study purposes to ensure that we have available a full history of the buildings. All the timbers and woodwork will be retained and numbered so that we can produce accurate replacements.

The greatest challenge arises in accurately recording the bricks so that they can be reinstated in exactly the same positions. In the past bricks have been physically marked according to a pre-numbered plan, but it has proved very difficult to achieve a long-lasting mark and is incredibly time-consuming. In this instance there are some 6,000 bricks to deal with.

Therefore, to store and transport the dismantled bricks we are using metal-sided stillages (containers) in which each brick will be laid out in sequence, in course layers, with each layer separated by a board. Each layer within the stillage is annotated to show which brick is the first (according to the plan), which is the last, and how the brick sequence runs. The stone flagged floor will be dealt with in a similar way although each flag will be physically numbered as there are fewer of them.

The dairy will be re-erected on the museum site in a position yet to be finalised, once funds become available. The bricks and stone flags will be returned to their exact original positions and new timbers will be commissioned for the roofs, windows, doors and internal fittings. The open walkway will be reinstated and the whole complex thatched so that the dairy will be returned to the original format of 1806.



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# Monument fellowship leads to new knowledge resources on the museum's work

**Former Museum Director Richard Harris and Master Carpenter Roger Champion have been working together to produce knowledge resources on the repair and re-erection of the museum's historic buildings.**

The project is a result of the award to Richard of a Monument Fellowship, which enable retired collections specialists to share their unrecorded collections knowledge with colleagues, their successors and the wider community. The programme also aims to encourage museums to think more carefully about how they share and develop their knowledge. Administered by the Museums Association and supported with 50% funding by The Monument Trust, the fellowships are spread over six months and last 50 days.

Richard Harris says: "The project we proposed is for Roger Champion and me to work together to pass on our knowledge through the medium of recorded conversations between us, plus photographs and sketches. Conversations lasting anything from one to four hours are taking place in each building, together with images and video to illustrate the points discussed. We will also take the opportunity to check existing records of our buildings and to carry out any necessary copying and digitisation to ensure that documentation of each exhibit is complete."

The information will be recorded on CDs and DVDs to enable it to be shared as part of the museum's formal adult learning, as well as seminars with museum staff and volunteers, articles in the museum magazine and a paper for the Association of European Open Air Museums. At the end of the project it is hoped to invite other British open air museums to review it and assess its implications for the development of a common standard of documentation.

## IN BRIEF

### REFURNISHING THE TOLL HOUSE

Over the last few months visitors will have seen a gradual transformation taking place in the Toll house. Originally built around 1810, we have refurnished it as it might have been around 1815, the year the Napoleonic War ended and four years after the start of the Regency (1811-1820). The building has been repaired and repainted on the outside, a new fence erected and the toll gate itself repaired and given a new coat of paint. Inside, the walls have been painted with pink and blue casein distemper, and the interior has been furnished with replica and original furniture and artefacts from the late 18th and early 19th centuries. Carlotta Holt, the museum's Gardener, has replanted the garden to reflect the earlier date of the interpretation. We have no information about who lived in the Toll house in 1815 so we are basing our interpretation around the (fictional) lives of a middle-aged (55) and childless husband and wife. The toll house keeper may well have had other employment and left the work of collecting tolls and tending the garden to his wife. The Toll house will be stewarded as often as possible and will be well worth a visit.

## From the Chairman



Much seems to have happened since I wrote this column for the spring issue of the magazine: the astounding win of a Europa Nostra Award and *Grand Prix* for our much-

respected lifelong learning programme, another Royal Visit in April, this time HRH The Duke of Gloucester for the official openings of the church from South Wonston and the Building Crafts Gallery, planning permission granted by Chichester District Council for our proposed new lakeside café, and our hosting of the BBC's *Antiques Roadshow* in September. All this was of course in addition to our usual range of major events throughout the summer and welcoming visitors throughout the season!

So not a bad start to our second 40 year period or post-Ruby era! Some of you may have noticed the new display for the South Downs National Park (SDNP) in Hambrook barn. This is a start to the museum's re-positioning as a 'Gateway' to the National Park. We are convinced, and I firmly believe that this thinking is shared by the Park Authority, that we are uniquely placed as a national park attraction and visitor centre. The SDNP is to fund a feasibility study to look at how we might provide shared facilities as part of our new Access (now referred to as the 'Gateway') Project.

I am reliably informed that most people visiting a national park by car never walk more than about 150 yards from their vehicle. Whether they are looking for cultural, educational, geological, natural, or historical information or leisure facilities, or merely a cup of tea with a view, we are well positioned to respond. Moreover we can provide an excellent starting place or drop-in centre for serious walkers and cyclists.

If this implies a broader role for the museum, then the trustees believe this to be appropriate. To survive the museum must

ensure that we provide future generations of visitors with something special. Not all of our visitors are students of vernacular architecture and, whilst at our core we are a serious museum and a base for learning, we must also be excellent at providing leisure experiences.

We believe that in the coming decades interest in our cultural heritage will continue to grow and relating that to our landscape and built environment is where this museum can excel, through its specialist knowledge and collections, allied to a wonderful site.

Finally can I welcome Diana Zeuner as our newest Vice President. Many of you will know her from her time at the museum when her husband Chris was our Director from 1974 until his untimely death in 2001. Diana has remained a loyal supporter of the museum and is of course editor of this magazine, among others, as well as being editor and writer-in-chief of our 40th anniversary book *Building History*, published last year. She will be a great ambassador for the museum as a VP and we are pleased that she accepted this honorary role.

**Paul Rigg**  
Chairman of Trustees

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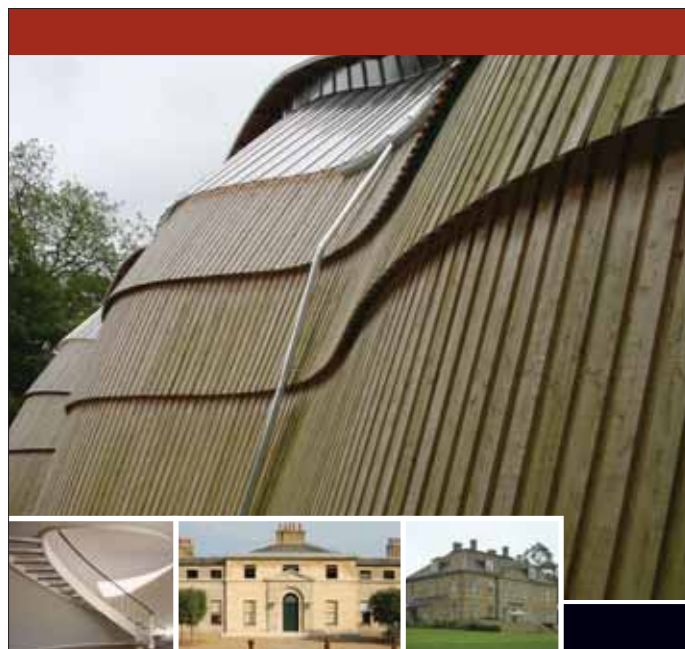
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# Farming update

- It has been a difficult year for the **hop garden** in front of Bayleaf. The very dry spring, followed by a generally wet and windy summer has resulted in a much smaller yield than usual and with a fair amount of wind burn. The final blow was a storm at the beginning of September causing many of the poles to blow over. However, a sufficient quantity was harvested to send to Ballards Brewery at Rogate, where they are being used to make a green hop beer (beer made from fresh rather than dried hops). The museum hopes, in the future, to produce our own beer.

- The **arable strips** in the paddock above Bayleaf have worked well this year, despite a seemingly constant attack from pheasants, rabbits, deer and badgers! Without the protection of some electric fencing nothing would have survived. The 'Chidham White' or 'Hedge' wheat was harvested with a sickle and the grain has been threshed with a flail in Cowfold barn. The Chidham wheat is an old local variety originally donated to the museum by Chidham farmer Jonathan Bentall. It originates from the late 18th century and was discovered growing naturally around the hedgerows in that part of Chichester Harbour; it is important that we continue to grow and harvest traditional varieties such as this. The flax produced an excellent crop and was pulled by hand. Half was soaked in water to 'ret' or rot and then laid out to dry, whilst the other half had the seed removed first for next year's crop, before being put in water to ret.

- The museum is most grateful to Jonathan Fulford and Bartholomews Agri Food of Chichester who have supplied us with a **wildflower seed mix** which has been scattered along the headlands around the site.

**1979**  
– the year in  
which the first  
sheep and working  
horses arrived  
on the museum  
site

## Traditional tasks for working Shires



The museum's working Shires have been busy this year making hay and bringing in the harvest of thatching straw – demonstrating to visitors two traditional agricultural tasks that were vital to our forebears who lived and worked in the buildings re-erected at the museum. Top, Horseman Mark Buxton with Mac and Neville mowing the crop of grass ready to be turned into hay to feed them and other museum livestock during the winter; the hay barn from Ockley is in the background. Below, the crop of Triticale wheat is cut by Mac and Neville on the Albion reaper/binder, before the sheaves are stooked to dry, and led off the field to be stacked in a rick, ready for threshing in the autumn. Former volunteer horseman, Derek Hilton, also used his pair of Shires and binders to help with the task. The straw will be used to repair the thatch on some of the museum's buildings.



## Filming early ploughing

The museum's Sussex cattle have been worked on chain harrowing, carting and ploughing by Chris Baldwin supported by volunteers, Murray James and Roger Bickell, mainly as a pair, although they were now starting to work as a team of four. The cows (Gwynne, Graceful, Rose and Ruby) are thought currently to be the only working team in the country. Lion TV filmed them in the summer, using a scratch plough, provided by Butser Ancient Farm, Chalton, Hampshire, and a turnwrest plough, showing how ploughing developed through the ages. It is rare to be able to film a full team of working cattle in use; usually film crews resort to human power to demonstrate the action of early ploughs. They will also be making a guest appearance on the *Antiques Roadshow* in April on BBC TV next year. The photographs show, top left, Chris Baldwin, who trains the cattle, with volunteer Murray Jones in front of Poplar Cottage, and below left with presenter Alex Langland (from *The Victorian Farm* series) using a turnwrest plough, and, right, Josh Klein with the scratch plough.



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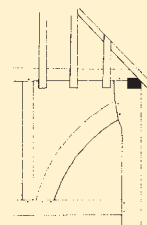
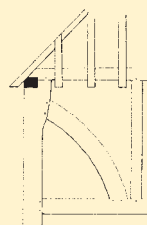
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# EVENTS DIARY 2011-2012

## NOVEMBER

### 12-13 CHRISTMAS MARKET

Find that perfect gift or treat at a traditional Christmas market, set in and around our historic buildings. Over one hundred stalls with arts, crafts, food, unusual gifts and much more. Avoid the parking charges in town and shop in our lovely downland setting! Admission only £2.50, including access to all museum exhibits.

## DECEMBER

### 4 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 headress making, music, dance and seasonal tasty treats. From 12.30-4.00pm.

### 21 CAROL EVENING

In the house from North Cray: 7.00pm.

### 26 December-1 January 2012

#### A SUSSEX CHRISTMAS

Experience the traditions of Christmas past and discover how our ancestors enjoyed the Festive Season. Walk off the Christmas pud as you enjoy our traditionally decorated houses with their crackling log fires, with many decorated for Christmas in the style of the period when they were originally built. Also enjoy a variety of festive fare, music and stories. Come and enjoy a truly merry Sussex Christmas in our beautiful downland setting.

## FEBRUARY 2012

### 13-17 HALF-TERM ACTIVITIES

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

### 18 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

### 8-9 EASTER ACTIVITIES

Easter activities and celebrations take place over the Easter weekend, with a bonnet competition and parade on the Monday. The school holiday period is a delightful time for a visit, with spring in the air, newborn lambs, and horses at work on seasonal tasks.

**Plus Wonderful Easter Wednesdays on 4 & 11 April.** Hands-on activities, crafts and games to occupy accompanied children of all ages. All activities run 11.00am-4.00pm.

## MAY

### 6-7 FOOD AND SOUTH DOWNS FAIR

A wonderful choice of delicious fare to sample and buy from quality producers, plus tastings, cookery classes and demonstrations. Stands will feature a stunning array of produce located in and among the historic buildings on the museum site. Also, displays, demonstrations and activities celebrating downland farming.

### 26-27 HEAVY HORSE & WORKING ANIMALS SHOW

One of the south's biggest gatherings of heavy horses: two unforgettable days of displays and demonstrations of horses at work on traditional tasks, and a wide variety of other working animals in action. Ringside



**23**  
– the number of  
hands-on activity  
days delivered for  
children during the  
summer school  
holiday

commentary and a parade of horses at the end of each day, plus a chance to meet the animals and their owners

## JUNE

### 4-8 HALF TERM ACTIVITIES

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

### 17 FATHERS' DAY

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

## JULY

### 22 RARE BREEDS SHOW

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

## AUGUST

### 1-29 WONDERFUL WEDNESDAYS CHILDREN'S ACTIVITIES

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

### 18-19 FESTIVAL OF STEAM

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

### 22-23 RAISING THE FRAME

A special weekend when the timber frame of Tindalls Cottage will be re-erected at the museum and the 10th anniversary of the construction of the Downland Gridshell will be celebrated.

## OCTOBER

### 13-14 AUTUMN COUNTRYSIDE SHOW

Experience the sights, sounds and smells of the countryside at harvest time. Enjoy heavy horses and vintage tractors ploughing, steam-powered threshing, falconry and dog displays, craft demonstrations and a chance to browse and buy for gifts with a countryside theme at the many craft and trade stands.

### 29-2 Nov HALF TERM ACTIVITIES

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

## NOVEMBER

### 17-18 CHRISTMAS MARKET

## DECEMBER

### 2 TREE DRESSING

**26 December-1 January 2013**  
**A SUSSEX CHRISTMAS**

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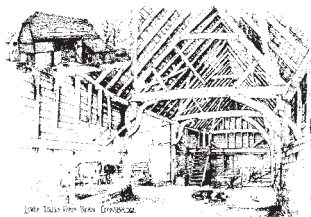
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After 17 years in different roles at the museum, **Karen Searle Barrett** was appointed as the new Head of Interpretation. Here she describes how the museum goes about the important work of interpreting the museum's exhibits.

## Learning about the lives of our forebears

**What is interpretation? Generally recognised as the delivery of 'informal learning', the question is best answered by the Association of Heritage Interpretation, of which the museum is a member. "Interpretation is primarily a communication process that helps people make sense of, and understand more about" our site, our exhibits and our collections. It has been defined as: "An educational activity which aims to reveal meaning and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information." (Freeman Tilden)**

So how do we do this at the museum? Our key strength has always been to explain our exhibits by talking to our visitors – and it is still what we do best. Visitors often comment on the interesting discussions they have had with our

knowledgeable stewards and other museum volunteers – not a lecture or a script but rather a friendly chat.

We carry out many demonstrations in our building exhibits, showing and discussing with visitors at close quarters such activities as cooking, spinning, making natural dyes, domestic arrangements and gardening; and traditional crafts and rural skills such as pole-lathe turning, lime-slaking, blacksmithing, lead-working – they are all vehicles for enhancing the visitor experience and better explaining our heritage.

However, talking is not the only way to interpret the museum site. We have always been careful to keep signage to a minimum, so that the atmosphere of the site is not destroyed by boards and signs at every turn. However, visitors do want to know what they are looking at! The museum has recently added discreet signs outside each building, providing some interesting historical facts about the exhibit. We are also working on improving the information to be found within the buildings, currently in the form of folders containing text and pictures, to provide further levels of information for those who want to know more. We hope to complete this work by the end of the year.



Volunteers in the exhibit buildings sometimes wear appropriate historic clothing made by the Needlework Group working on the Historic Clothing Project.

Louise Adams/Observer Series



The reconstructed 13th century cottage from Hangleton is furnished with carefully researched replica items relevant to the period and the social position of the building's inhabitants.

**63,700  
hours per year  
– the time  
volunteers  
contribute to  
the museum**

The decision to furnish some of our houses was a big step in our interpretation work, taken many years ago. We will never know for sure how their previous occupants lived and worked, so everything we do within the buildings is conjectural – but based on historical evidence and meticulous research. Only the actual building itself is the original exhibit.

Investigating how the former occupants may have lived through furnishings, replica clothing and traditional skills can teach us a great deal, bringing meaning to the buildings and communicating a better understanding of our collections. But it is important that some of the houses remain unfurnished, so that the buildings and their inherent characteristics can clearly be seen. To enhance the interpretation of some of these exhibits display panels or audio commentary has been introduced.

In all these ways we are able to offer readily available but unobtrusive information on our exhibits. But we also provide the simple experience of 'getting close to' our rural heritage. We try as far as possible not to put up barriers, or segregate areas which cannot be accessed by visitors. The replica furniture can be touched, sat upon and closely inspected; the replica artefacts



Volunteer training underway in Poplar Cottage garden with museum Gardener Carlotta Holt.

► can be handled; food cooked in the Tudor kitchen can be tasted, and the replica items of historic clothing are worn, worked in and handled.

Underpinning all our interpretation is authenticity, achieved by avoiding compromise and by maintaining the integrity of the site and the demonstrations. One way we achieve this is to focus all our activities on the rhythms of the seasons and the ritual year, just as our forebears would have done, and this is something we plan to highlight in the future. In these ways we hope not only to offer informal learning, but also to achieve another of the museum's key aims: to delight and inspire all its users.

This year we have delivered a broader range than ever before of internal museum training sessions, for volunteers, staff and trustees. The aim is to bring together members of the museum community – those who have been with us for a long time, and those who are new – to communicate the latest thinking and research about our exhibits, and to explore ways of engaging with our visitors. Feedback from all these sessions has been very useful and positive, and we look forward to delivering another extensive programme next year.

The nine months since I took on the role of head of the interpretation department have flown by. It has been an extraordinarily busy time: now that we have come to the end of the main season, I have a good picture of how the museum's year unfolds and will be spending the winter months putting in place a programme of interpretation of the site and exhibits for next year. I will be working closely with the splendid team in the interpretation department – Lesley Parker, Carlotta Holt, Jon Roberts and Danae Tankard – whose combined skills, knowledge, commitment and high standards are invaluable to maintaining and developing our interpretation of the museum's site and collections.

**Domestic Life Interpreter Lesley Parker updates us on the work of the Needlework Group & Historic Clothing Project**

## How textiles help interpret the museum's exhibits

Tudor housewives cooking in Winkhurst Tudor kitchen or spinning in Bayleaf farmhouse; Tudor workmen demonstrating the importance of wood management or how to use a tinder box; pupils having a lesson from the Victorian schoolmistress; learning about herbal remedies in the Stuart period at Pendean farmhouse; experiencing Victorian jam-making in Whittakers' Cottages – just some of the ways our work enhances the visitor experience at the museum.

A major element for our forebears was the need for textiles, whether to clothe themselves or furnish their dwellings. The museum's Needlework Group was established by Hannah Miller, then Head of Interpretation, in June 2006, with the

financial backing of the Friends of the Museum, and the support of consultants Barbara Painter and Ruth Goodman. The aim was to explore the rich heritage of historical clothing, needlework and hand-crafts as part of our domestic interpreta-

## Looking at things with fresh eyes



Starting in my new role at the same time as the museum's new Director, Richard Pailthorpe, enabled a reconsideration of the objectives of the department, addressing new issues and reconsidering old ones.

Fundamentally, nothing much has changed – we still hold fast to our museum ethos, honed over many years, and we still have the same experienced and skilled team in the department. But looking at things with fresh eyes and viewpoints is often a useful exercise.

This year we have focused on experiencing the variety of all our activities, getting to know our fantastic volunteers and generally learning how it all works. Although the museum's interpretation has always been carefully undertaken and has been much admired, the interpretation department is a relatively new one, introduced six years ago under Hannah Tiplady, who started, among other developments, the highly successful Historic Clothing Project, now gaining recognition in the museum world for the quality of its investigation into the everyday clothing of the working rural men, women and children of the past.

Lesley Parker, our Domestic Life Interpreter, has taken over the day to day running of both the Historic Clothing Project and Winkhurst Tudor kitchen. Whilst I still have overall responsibility for those areas, it leaves me with the opportunity to address the wider interpretation of the whole museum site, working closely with – and learning from – all my team members as well as the curatorial, education and site teams.



The Needlework Group in Gonville Cottage.

tion, producing historically accurate clothing to be worn by staff and volunteer interpreters. Period clothing is made in durable replica fabrics, naturally dyed and made using the correct techniques of the relevant period. The style, colour and

fabrics are as specific to the Weald & Downland region as we can make them, and of a status applicable to the buildings in which the outfits are worn.

The clothing is only one aspect of the group's work, which also includes making replica Victorian patchwork quilts for Whittaker's Cottages, table and bed linen for the furnished buildings – and the more mundane but equally valuable hand-stitching of countless linen cleaning cloths, towels and dusters for use in the furnished buildings.

Maintenance and repair of the existing clothing is an on-going process but this year we received another grant from the Friends to include production of outfits applicable to the 1310s for the cottage from Hangleton and the 1380s for the hall from Boarhunt. These are now underway, after a sharp learning curve for the group in medieval stitching techniques from consultant Barbara Painter. The grant also includes funding for producing bedding for Poplar Cottage and the house from Walderton – all of which has to be hand-stitched and, where applicable, hand-dyed (a popular demonstration in using the copper in Winkhurst Tudor kitchen).

**£428,701**  
– the 'value' of  
volunteer work  
to the museum  
each year

The Friends have also paid for mounting and protecting the Ruby Quilt (made to mark the museum's 40th anniversary last year) in the upper hall from Crawley and our quilters are now working on two new ones for Whittaker's Cottages – for the cot, and for the second bed we have squeezed into the 'children's' room. Two looms – warp-weighted and horizontal – are in process of being put into working order now that we have space for them at our base in Gonville Cottage, so we will be able to demonstrate weaving as well as spinning on site.

The group meets once a month but those members who are also house stewards can often be seen carrying on with their work in the houses at other times. As word of the project spreads, we are receiving requests from visiting groups and craft associations for talks on the clothing, and the project has generated an Adult Education Day on the subject. In October Barbara and I made a presentation at the British Museum for the Medieval Dress & Textiles Society and a similar date is already in the diary for Bath next March – all excellent publicity for the museum, both on and off site.

## Museum Gardener Carlotta Holt reflects on an interesting year

**It's been another challenging year  
for the gardening team!**



**Autumn harvest display in the potting shed.**

We started with an unusually very warm and dry spring, difficult conditions for the germination of some seeds, although the flat-leaved parsley thrived. Then, just as everyone began to be concerned about drought, the summer turned out to be cool and wet.

We had our usual problems with rabbits, pigeons, moles, voles and mice, but this year we've also had a problem with deer in Bayleaf garden! One suggestion for keeping deer away was to place human hair around the perimeter fence, and one of our gardening volunteers, Pearl O'Leary turned up the following week with some of her hair tied up in stockings! We discreetly hung them around the fence and wait to see if it has any effect.

There are six period gardens at the museum that reflect the herbs, vegetables and fruit that would have been grown in rural households through the centuries, from late Medieval through to late Victorian. Each garden also represents the social status of the household, which is important as they highlight the differences between the six gardens.

For instance, Poplar Cottage garden, set in the mid-17th century, would have been used almost exclusively to produce food and grow herbs for stewing and medicinal purpose. Edible weeds such as Fat Hen, Sow Thistle and Chickweed formed part of the daily pottage and were grown between the sown crops. However, Walderton garden, which is set in the early-mid-17th century but of a slightly higher social status, would also have had some plants grown for their aesthetic qualities, while the practice of cultivating weeds declined.

So when you look around the period gardens it is worth bearing in mind the difference in social status as well as the period, as this reflects what is grown in each garden.

## Professional potter offers his services

**Professional potter and long-time member of the Friends, Tim Bartell, has offered to become our regular potter, making replica wares for Winkhurst Tudor kitchen.**

Tim has a wide knowledge of the historic glazes and pottery methods used at the time – Tudor green-glazed whiteware and Surrey/Hampshire border brown-glazed redware. Replicating historical artefacts precisely is a highly skilled craft. Tim has visited several times to measure and photograph certain pieces, made 'trial runs' and been very good-natured when an item has been turned down as 'not quite right.'

With the heavy use the kitchen equipment gets every day, it is inevitable that occasional breakages occur. Anything that is cracked can



**Tim Bartell, professional potter, who has offered to make replica Tudor wares for the museum.**

be used elsewhere as a general exhibit, but items that are used for cooking food that will be tasted must be perfect to comply with environmental health standards. So we are always in need of replacement items, which can become quite costly.

Tim will be at the museum for the Christmas market on 12/13 November, selling his wares.

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**IN 2010 THE Interpretation team began a project to reinterpret Poplar Cottage as a shoemaker's cottage as it might have been around 1630. This article explains why we have chosen to interpret Poplar in this way and how we have gone about completing the project.**

### Seventeenth-century cottagers

Poplar Cottage, originally from Washington in West Sussex, is thought to have been built between 1630 and 1650. It has two rooms downstairs and two upstairs. The roof is hipped at one end and gabled at the other, the gabled end containing a smoke bay providing one heated downstairs room. Poplar was a landless cottage built as an encroachment on the edge of Washington Common. We do not know who the occupants were in the early 17th century but evidence for the social status of other cottagers suggests that they were most likely to have been poorer husbandmen, trade or craftsmen, part of the social group that 17th-century social commentators called the 'meaner' or 'poorer sort'. Members of this social group were – of necessity – economically resourceful, hiring themselves out as day labour, selling surplus produce from their gardens and carrying out small-scale trade or craft activities. The ability to exploit common land – by using it to pasture livestock or to gather fuel and wild foods – was vital to their household economies. Women and children were also able to contribute to the household income by spinning and knitting. No household was entirely self-sufficient and cottagers with little or no land were especially reliant on the market for household consumables as well as household goods and clothing.

### Why a shoemaker's cottage?

Since opening as an exhibit in 2000 only the outer ground floor room has been fully furnished. It was decided that a more robust interpretation could be achieved by focusing it around the (fictional) life of a rural craftsman whose craft activities took place within the home. Shoemaking seemed a good choice: most villages had at least one shoemaker, they typically worked alone within the home and they are of the right social status. A considerable amount can be learnt about the activities of shoemakers from probate inventories – lists of moveable goods owned by testators at the

time of their deaths. One particularly good example is that of Robert Pullengen (or Pullenger), a shoemaker from Stoughton who died in 1620. Pullengen lived in a cottage very like Poplar with two rooms downstairs (the hall and the buttery) and two rooms upstairs ('the chamber over the hall', 'the chamber over the buttery'). He appears to have been landless since no livestock or field crops are recorded. The distribu-

tion of goods within the home suggests that he used the buttery as his workshop: this is where he kept his 'lesses' (i.e. lasts) and 'all working tools'. In addition, Pullengen had '22 pairs of shoes and leather' valued at £6 13s 4d in the buttery chamber.

The inventory reveals some of the household's other economic activities: the buttery chamber contained hemp valued at 4s, two pounds of hops valued

## Interpreting Poplar Cottage

By Danae Tankard

### Who was Randle Holme?

**Randle Holme (1627-1700) is an extremely useful source for anyone interested in the material culture of the 17th century. He was a heraldic painter, living in Chester, and is best known for his *The Academy of Armoury* which was printed in 1688. Begun as a manual of heraldry, Holme eventually produced what amounted to an encyclopaedia of 17th-century life, with drawings of household furnishings and domestic utensils. He also drew a wide range of craftsmen, including wood, metal and leather workers, and their associated tools.**



Illustrations from Randle Holme's *The Academy of Armoury*.



**Roger Champion making the standing cupboard.**

► at 2s (both crops usually grown in the garden), 16 cheeses valued at 32s and a linen spinning wheel. The buttery contained brewing and dairying equipment including three kettles, four keelers, four firkins and four tubs. Some of the ale and cheese would have been for domestic consumption but Pullengen (or more likely his wife, Elizabeth) would have sold the excess to their neighbours. How Elizabeth made cheese without a cow is a mystery: perhaps she bought milk from a neighbour; perhaps the cow was rented or co-owned.

The appeal of an inventory like Pullengen's is that it shows the juxtaposition of domestic and economic activities within the home which was such a characteristic feature of rural households. In his cottage only the hall and the hall chamber had a clear domestic use. The hall was where the family cooked and ate; it would have been where they sat in the evening and where they entertained their guests. The hall chamber contained both beds, one evidently better than the other since it had two mattresses (called 'beds'), one feather and one flock (sheep wool) whilst the occupants of the other bed had to make do with a single flock mattress. In addition this room contained a side cupboard, three small chests and an old trunk. These chests and trunk would have been used to store the household linen (which included seven pairs of sheets, eight napkins, three handtowels and two table cloths) and the family's clothes.

## Shoes and shoemakers

In the 17th century shoes and boots were made and mended by men designated either 'shoemakers' or 'cordwainers'. The word 'cordwainer' derives from

'cordovan', a kind of soft leather which took its name from the Spanish town of Cordova or Cordoba. The distinction between a shoemaker and a cordwainer is a subtle one; probate inventory evidence

suggests that cordwainers were more likely to be found in towns and catered, at least in part, for the upper end of the market.

The probate inventories of shoemakers and cordwainers show that they were making shoes in standard sizes which customers could buy 'off the shelf'. For example, the stock recorded in the 1623 inventory of Edward Napper, a cordwainer from Chichester, included '13 dozen of the bigger sizes of shoes' valued at £13, '6 dozen and 8 pairs of the second size' valued at £4 6s 8d and '1 dozen and 7 pairs of the smallest size' valued at 12s 8d, together with 3 pairs of boots valued at 10s. Presumably Napper also made bespoke footwear to order for those who could afford it. Shoemakers increased their customer base by taking their stock out on the road to markets and fairs: the 1621 inventory of Thomas Moore, a shoemaker from Arundel, included a 'nag', a road saddle, bridle, pack saddle and two pairs of hampers and in 1647 a shoemaker called George Palmer of West Chilmington gave evidence against Thomas Hussey who he alleged had stolen a pair of shoes from his stall at Steyning fair.

Like all tradesmen, shoemakers were obliged to extend credit to their customers. This was partly a consequence of an underdeveloped economy which meant that there was a permanent shortage of coinage in circulation. But it also reflected the poverty of many rural households. Pullengen's inventory records the not inconsiderable sum of £6 19s 6d in 'desperate debts owing in the book', meaning that the executors acknowledged that there was no hope of recovery (recoverable debts were usually described as 'good', 'hopeful' or 'sperate').

For poorer households keeping the family adequately shod must have been a real challenge. Overseers' accounts recording expenditure on the clothing of the parish poor suggest that both adults and children needed a minimum of two new pairs of shoes a year. In the 1660s a pair of men's shoes cost about 3s 4d; a pair of women's shoes about 2s 4d and a pair of children's shoes between 1s 2d and 2s 4d. Daily wear and tear meant that shoes had to be mended and resoled regularly.

## The interpretation project

Probate inventories provide robust information about the furniture, textiles and domestic utensils found in early 17th-century cottages; they do not tell us what these objects looked like. This is particularly problematic when it comes to furniture. Although a considerable amount of 17th-century vernacular furniture survives much of it would have originated in higher-status homes. There is also very



**Inventory of Robert Pullengen, 1620 (West Sussex Record Office Epl/29/189/4).**



**Replica shoemaker's bench.**

little pictorial evidence. Nevertheless, this museum has an excellent record on researching period furnishings – beginning with the Bayleaf interpretation project of the late 1980s – and is fortunate enough to have at its disposal the superb carpentry skills of Roger Champion. A previous article on the museum's current furnishing projects in the autumn 2010 magazine described the two beds that Roger had made – one a 'ladder' bed and the other a 'boarded' bed. Since then Roger has made a range of other furniture including a 'ladder' cradle, a standing cupboard (based on an original in a private collection), a chair (based on an illustration in Randle Holme's *The Academy of Armoury*) and a new table and fixed bench for the hall. Most recently, he has put up shelves and a fixed workbench in the buttery.

Poplar Cottage already had a good range of earthenware as well as a variety of other domestic utensils. We have added coopered ware, more basket ware, a trug and a spinning wheel – all items listed in Pullengen's inventory. The bedding has been organised by the museum's Domestic Life Interpreter, Lesley Parker, with the help of the Needlework Group. Lesley has sourced a mixture of antique and modern linen for the sheets, mattresses, bolster and pillow covers and has hand-dyed heavy woollen blanketing using natural dyes like elderberry, sloe and tansy. We know from bequests made in wills that even relatively poor households had brightly coloured blankets and we wanted this to be reflected in our interpretation.

When it came to equipping the buttery as a shoemaker's workshop the first item that was needed was a shoemaker's bench. There are several 17th and 18th-century illustrations of these which made

it relatively straightforward for Roger to make a replica. We also have Randle Holme's description of how these benches functioned:

*On this seat upon the right hand of the work man is made several divisions, whereof one is for wax and thread, another for his awls and another for the rest of his tools so that what he wants he can easily put his hand to without confusion or tumbling of the rest.*

Ben Headon is in charge of making a range of replica shoemaker's tools – with the help of the museum's blacksmiths – based on contemporary illustrations and late 19th and early 20th century tools in the museum's collections. Roger has made a range of wooden lasts, using those in our collections as models. And finally, one complete pair of replica shoes was commissioned from specialist historic shoemaker, Sarah Juniper, together with a part made-up pair and a closing block. Sarah was also kind enough to provide two worn pairs of replica shoes that she had made a few years previously, some scrap leather, wooden nails and bristles.

It is remarkably difficult to make our houses look as full as they would have been and we always have to bear in mind practical limitations such as allowing enough room for visitor circulation and not storing produce that will decay or attract vermin. We have also been faced with a number of practical difficulties in completing this project, most significantly the presence of a swallow's nest on one of the purlins in the hall chamber. The large amount of excrement associated with the nest is a real problem, as it covers the walls, the floor and the furnishings.

## Shoes and the museum

In selecting a craftsman to 'occupy' Poplar we could have chosen any one of a number of rural crafts which would not only have

been historically relevant but which would have connected to items within the museum's extensive artefact collection. But shoemaking seems especially apt because it can be linked to the Historic Clothing Project which continues under the supervision of Lesley Parker. Next year the Needlework Group will begin work on clothing appropriate to the status of a man and a woman who might have lived in Poplar Cottage in the early 17th century. Shoes are also significant to the museum because they have on occasion been found concealed within buildings that we have dismantled and re-erected on site. For example, when Bayleaf was dismantled in 1969 a pair of worn and muddy shoes, three wooden lasts and some torn doeskin gloves were found concealed within the brick chimney stack. Concealed shoes, garments and other items are a widely-documented phenomenon across Europe and may have been intended to ward off evil spirits.

● **The Interpretation Department would like to acknowledge the generous contribution made by the Friends of the Museum towards this and other furnishing projects.**

**1999**  
– the year in which Poplar Cottage was re-erected, as a memorial to museum founder Dr Roy Armstrong



**DANAE TANKARD**

first came to the museum in 2005 as a Knowledge Transfer Partnership associate on a partnership project with the University of Reading. On 1 January

2011 Danae was appointed as the museum's historian, working three days a week. Part of her remit is to lead the furnishing projects on exhibit houses which this year have included Poplar Cottage and the Toll house. She also contributes to the museum's training and adult learning programmes, carries out additional research on exhibit buildings and writes for this and other publications. Her own research focuses on the social, domestic and economic lives of the rural poor in 17th-century Sussex. Danae is also employed part-time as a senior lecturer in history at the University of Chichester.

## IN BRIEF

### FESTIVAL OF BRITISH ARCHAEOLOGY

The museum joined in with the Festival of British Archaeology in July with an exhibition on our reconstructed peasant house from Hangleton and the excavation of the deserted medieval village. Historian Danae Tankard's text and illustrations were joined by artefacts from the dig, all of

which could be handled by our visitors. Costumed interpreters provided daily demonstrations of domestic life in the building and we delivered a daily 'ten minute talk'. Many visitors over the 10-day festival visited the house after first viewing the exhibition. Among exhibition stewards were Janet Pennington and Pamela Platt, daughters of the late Eric Holden who excavated the deserted medieval village in the 1950s. They very kindly presented us with a delightful photograph of their parents working on the dig.



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# Museum's award-winning course programme for 2011-2012

The museum was thrilled to receive the Europa Nostra Award and the *Grand Prix* award for its much-respected historic building conservation course programme, an achievement celebrated again in October at the autumn building conservation conference *Seeing is Believing: Falsehoods in Architecture*. (See page 5 for full report)

Many of the historic building conservation course tutors witnessed the presentation of the award, by John Sell, Executive Vice President of Europa Nostra, to which they have contributed. Conference topics during the day, covered by leading experts, included tuck pointing, coade stone, the hidden iron structures of the 18th and 19th centuries, mock ashlar, mathematical tiles, marbling and graining on timber, and trompe l'oeil.

## Historic Building Conservation

### Weald Forest Ridge project

The museum's element of the three-year Weald Forest Ridge project is now complete. It has brought subsidised training to those who live and/or work in the Weald Forest Ridge region in subjects such as the conservation of ironwork, timber frame repairs and conserving historic brickwork. The aim of the scheme is to enable people to reconnect with their landscape, more easily accessing, understanding and enjoying the unique natural, cultural and built heritage of the Ridge.

### Vernacular Architecture series

Our new five-day *Vernacular Architecture* course series ran with optimum numbers to great acclaim this year. The series covered the *Vernacular House from 1350-2000*, and participants included members of five different cohorts of MSc students, architects, surveyors, conservation officers and private individuals (one of whom had won a Women's Institute bursary enabling her to attend). We are looking forward to launching an exciting new vernacular architecture series in the spring magazine, which will focus on vernacular public and industrial buildings, ranging from farm buildings to market halls and almshouses to workhouses.

### Building conservation day schools

Alongside our regular programme of day schools in building conservation, the museum is offering new courses in 2012. Fildes Roofing of Bognor Regis will put on two courses at their specialist roofing training workshop, one day on *Natural slating* and the other on *Clay plain tiling*. These courses will complement another new day on *Historic roof coverings* led by Kevin Stubbs, along with the *Practical thatching* course led by Chris Tomkins.

### Signwriting and hand tools



**Signwriting – this year's course, the first on this subject, was fully subscribed.**

The museum's first *Signwriting* course in July was fully subscribed, and attended by graphic designers, building conservation professionals and individuals who wanted to master the skills for their personal interest. The course was led by local signwriter, Wayne Osborne, who will repeat the day in 2012. Interested amateurs also joined skilled craftsmen to learn how to get the best out of their *Hand tools* by sharpening and tuning them to perfection. The two-day course was led by Bruce Luchhurst, who will repeat the course in 2012.

**1991**

**– the museum offers the first professional training in the repair of traditional buildings**

## Traditional rural trades & crafts

### New subjects for 2012

The 2012 course programme is full of exciting new days in a range of different subjects. First time courses include *Botanical illustration* using specimens from the museum's gardens, led by Leigh Ann Gale, while regular course tutor Linda Chivers will offer two *Papier mache* days, one on bowl-making and the other making Christmas decorations. Ropework tutor Charlie Tyrrell will lead a day making *Ropework animals*, an entertaining way to learn traditional ropework skills such as splicing and turks heads. New courses on the theme of *Historic home life* will include *Hedgerow preserves*, *The beauty closet of the 18th century* and *Warming winter remedies*. By popular request, advanced courses in a range of subjects include a *Watercolour masterclass* week led by Gordon Rushmer, and several textile days – *Improvers' Spinning*, *Knitting*, *Rag-rugging* and *Crochet*.

### Book up for popular courses



**Greenwood Chair making. "The course gave the information and skills to carry on making greenwood chairs. Excellent in presentation, teaching method and content."**

Many of the new courses introduced this year were fully subscribed, and 2012 will offer another opportunity to book these popular days, which include *Greenwood chair making*, *An introduction to chair making*, *Medieval experience day* in the cottage from Hangleton led by Lesley Parker from the museum's Interpretation team, and *Churches & chapels and how to study them*.

### Evening talks 2012

Details of our popular evening talks programme *Tales of the Downs and beyond* for 2012 will be published in the spring magazine.

## MSc Courses

### Students' graduation

In November a record number of the museum's MSc students – 14 – will graduate at the same ceremony; several have earned distinctions for their work. All the students study while working full-time and many of them come from craft backgrounds.

## COURSE ENQUIRIES

**All course enquiries should be made to the Lifelong Learning Department. Tel: 01243 811464/811931/811021. Email: [headoflearning@wealddown.co.uk](mailto:headoflearning@wealddown.co.uk). Website: [www.wealddown.co.uk](http://www.wealddown.co.uk). Leaflets can be posted or emailed on request and bookings can be made over the phone by credit or debit card.**

## Historic building conservation & the use of traditional materials & processes

### Historic Building conservation

#### ENERGY CONSERVATION IN TRADITIONAL BUILDINGS

Wednesday 29 February. £99  
Leaders: Richard Oxley/Phil Ogle

#### HISTORIC BUILDINGS & BUILDING REGULATIONS: PART L AND ACCESS

Thursday 8 March. £99  
Leaders: tbc

#### ASSESSING SIGNIFICANCE: PLANNING POLICY & CONSERVATION PLANS

Monday 19 March. £99  
Leader: Eddie Booth

#### HOMEOWNERS' DAY

Friday 19 October. £75  
Leader: Kevin Stubbs

### Recording vernacular buildings for conservation

#### RECORDING VERNACULAR BUILDINGS DAY 1: OBSERVING & SKETCHING

Tuesday 17 April. £99  
Leader: Richard Harris

#### RECORDING VERNACULAR BUILDINGS DAY 2: IMPOSING A GRID

Tuesday 24 April. £99  
Leader: Richard Harris

#### RECORDING VERNACULAR BUILDINGS DAY 3: STUDIO TECHNIQUES

Tuesday 1 May. £99  
Leader: Richard Harris  
(book all three days in the series for £285)

### Timber framed buildings: history, construction & repair

#### AN INTRODUCTION TO TIMBER REPAIRS

Monday-Wednesday 5-7 March. £299  
Leader: Joe Thompson

#### TRADITIONAL TIMBER FRAME CONSTRUCTION

Tuesday 20 March. £99  
Leader: Richard Harris

#### AN INTRODUCTION TO DATING TIMBER FRAMED BUILDINGS

Wednesday 21 March. £99  
Leader: Joe Thompson

#### UNDERSTANDING HISTORIC TIMBER FRAME DESIGN

Thursday 22 March. £99  
Leaders: Joe Thompson/Jim Blackburn

#### HISTORIC TIMBER FRAMING, MODERN ENGINEERING SOLUTIONS

Friday 23 March. £99  
Leaders: David Yeomans/Jim Blackburn

#### WATTLE & DAUB

Monday 26 March. £99  
Leader: Joe Thompson

#### REPAIR OF TIMBER FRAMED BUILDINGS

Thursday 29 March. £99  
Leaders: Richard Harris/Roger Champion

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

Friday 30 March. £99  
Leader: Peter Ross

#### OAK TIMBER FRAMING: JOWL POSTS

Monday-Friday 16-20 April. £495  
Leader: Joe Thompson

#### WALTER ROSE & THE VILLAGE CARPENTER

Friday 27 April. £99  
Leader: Joe Thompson

#### TOOL SHARPENING: THE CUTTING EDGE

Wednesday-Thursday 9-10 May £175  
Leader: Bruce Luckhurst

#### OAK TIMBER FRAMING: BRACES & STUDS

Monday-Friday 21-25 May. £495  
Leader: Joe Thompson

#### THE ROOFING SQUARE

Monday 11 June. £99  
Leader: Joe Thompson

#### FURTHER ADVENTURES WITH THE ROOFING SQUARE

Tuesday 12 June. £99  
Leader: Joe Thompson

#### OAK TIMBER FRAMING: RAFTERS

Monday-Friday 18-22 June. £495  
Leader: Joe Thompson

#### PRACTICAL SCARF REPAIRS

Tuesday-Wednesday 10-11 July. £198  
Leader: Joe Thompson

#### OAK TIMBER FRAMING: JOWL POSTS

Monday-Friday 10-14 September. £495  
Leader: Joe Thompson

#### TIMBER DECAY & ITS TREATMENT

Wednesday 10 October. £99  
Leader: Brian Ridout

#### OAK TIMBER FRAMING: BRACES & STUDS

Monday-Friday 22-26 October. £495  
Leader: Joe Thompson

#### SQUARE RULE TIMBER FRAMING

Monday-Friday 19-23 November. £495  
Leader: Joe Thompson

### Brick, flint & lime

#### PRACTICAL FLINT WALLING

Tuesday-Wednesday 21-22 February. £260  
Leaders: Mark Middleton/Chris Rosier/Brian Dawson

#### INTRODUCTION TO GAUGED BRICKWORK

Monday-Wednesday 26-28 March. £350  
Leader: Gerard Lynch

#### ADVANCED GAUGED BRICKWORK

Monday-Wednesday 14-16 May. £350  
Leader: Gerard Lynch

#### REPAIR OF TRADITIONALLY CONSTRUCTED BRICKWORK

Monday-Wednesday 11-13 June. £350  
Leader: Gerard Lynch

#### LIME MORTARS FOR TRADITIONAL BRICKWORK

Thursday 14 June. £110  
Leader: Gerard Lynch

#### BASIC BRICKWORK FOR HOMEOWNERS

Monday 25 June. £99  
Leaders: Kevin Stubbs/Ray Moseley

#### HISTORIC LIME PLASTERS & RENDERS

Wednesday-Thursday 3-4 July. £220  
Leaders: Geoff Orton/Ian Constantinides

#### PRACTICAL LIME PLASTERING

Friday 5 July. £99  
Leader: George Terry

#### JOINTING, POINTING & RE-POINTING HISTORIC BRICKWORK

Monday-Tuesday 17-18 September. £220  
Leader: Gerard Lynch

#### ENGLISH BRICKWORK: TUDOR TO EDWARDIAN

Wednesday 19 September. £99  
Leader: Gerard Lynch

#### PRACTICAL FLINT WALLING

Wednesday-Thursday 7-8 November. £260  
Leaders: Mark Middleton/Chris Rosier/Brian Dawson

### Timber science

#### STRENGTH GRADING OF OAK

Monday-Wednesday 14-16 November (2011). £450  
Leader: David Woodbridge



Repairs to historic brickwork – a student taking part in the Weald Forest Ridge programme.

#### TIMBER: IDENTIFICATION OF SPECIES

Wednesday 28 March. £99  
Leader: David Woodbridge

#### SOFTWOOD GRADING

Tuesday-Thursday 16-18 October. £450  
Leader: David Woodbridge

### Leadwork and roofing

#### CLAY PLAIN TILING

Thursday 5 April. £99  
Leader: Mike Fildes

#### HISTORIC ROOF COVERINGS

Thursday 19 April. £99  
Leader: Kevin Stubbs

#### NATURAL SLATING

Thursday 26 April. £99  
Leader: Mike Fildes

#### PRACTICAL THATCHING

Thursday 3 May. £150  
Leader: Chris Tomkins

#### INTRODUCTION TO LEADWORK FOR SPECIFIERS AND INSTALLERS

Wednesday 25 April. £110  
Leader: Nigel Johnston

#### PRACTICAL LEADWORK

Thursday 26 April. £110  
Leader: Nigel Johnston

### Paint

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

Tuesday 15 May. £99  
Leader: Sibylle Heil

#### A PRACTICAL INTRODUCTION TO SIGN WRITING

Monday 25 June. £99  
Leader: Wayne Osborne

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## Traditional rural trades & crafts

### Countryside crafts

#### STICKMAKING WORKSHOP

Saturday-Sunday 25-26 February.  
£120  
Leader: Charles Hutcheon

#### LIVING WILLOW WORKSHOP

Saturday 10 March. £80  
Sunday 11 March. £80  
Leaders: Ganesh Bruce/Elaine Kings

#### CORACLE MAKING WORKSHOP

Saturday-Sunday 24-25 March. £200  
Saturday-Sunday 29-30 September.  
£200  
Leaders: Kevin & Ellen Grimley

#### WILLOW WORKSHOP: WEAVE AND WALE A BASKET

Saturday 17 March. £60  
Saturday 28 July. £60  
Sunday 20 October. £60  
Leader: Deborah Albon

#### LEADED-LIGHT STAINED GLASS

Friday 30 March. £90  
Leader: David Lilly

#### ROPEWORK ANIMALS

Saturday 31 March. £50  
Leader: Charlie Tyrrell

#### MEDIEVAL TILE MAKING WORKSHOP

Sunday 15 April. £95  
Leader: Karen Slade

#### SUSSEX TRUG MAKING WORKSHOP

Saturday-Sunday 21-22 April. £130  
Leader: Robin Tuppen

#### WILLOW GARDEN SUPPORTS

Saturday 28 April. £70  
Leaders: Ganesh Bruce/Elaine Kings

#### CREATIVE WILLOW FOR THE GARDEN

Sunday 29 April. £70  
Leaders: Ganesh Bruce/Elaine Kings

#### INTRODUCTION TO POLE LATHE TURNING

Saturday 28 April. £55  
Sunday 29 April. £55  
Sunday 2 September. £55  
Leader: Mark Allery

#### POLE LATHE TURNING WORKSHOP: IMPROVE YOUR GREEN WOODWORKING SKILLS

Saturday 1 September. £60  
Leader: Mark Allery

#### NETMAKING WORKSHOP

Sunday 29 April. £45  
Leader: Jon Hutcheon

#### CANE SEATING WORKSHOP

Friday 18 May. £55  
Leader: Wendy Manser

#### GREENWOOD CHAIR MAKING WEEK

Sunday-Friday 20-25 May. £300  
Leader: Paul Hayden

#### SKEP MAKING

Saturday-Sunday 9-10 June. £90  
Leader: Derek Slee

#### SIMPLE PAPIER MACHE BOWLS

Friday 22 June & Friday 29 June  
(9.30-12.30; two linked sessions).  
£50  
See also Christmas section  
Leader: Linda Chivers

#### CORN DOLLY WORKSHOP

Saturday 14 July. £50  
Friday 27 July. £50  
Saturday 20 October. £50  
Leader: Verna Bailey

#### WEAVE A RUSH HAT

Thursday 9 August. £60  
Leader: Rachel Frost

#### WEAVE A RUSH BAG

Friday 10 August. £60  
Leader: Rachel Frost

#### STRAW PLAIT HAT

Thursday 6 September. £50  
Leader: Ruth Goodman

#### CARVE A WOODEN SPOON

Thursday 6 September. £50  
Leader: Dave Jackson

#### ADVANCED WILLOW BASKET DAY

Friday 7 September 2012. £65  
Leaders: Ganesh Bruce/Elaine Kings

#### MAKE A HAZEL STOOL WITH A WOVEN WILLOW SEAT

Friday 7 September. £65  
Leader: Dave Jackson

#### MAKE A BENTWOOD CHAIR

Saturday-Sunday 8-9 September. £200  
Leader: Dave Jackson

### Traditional skills

#### HEDGELAYING

Saturday-Sunday 28-29 January. £130  
Leader: Vic Smith

#### CONTINUOUS HURDLE FENCING

Wednesday 8 February. £50  
Leader: Bob Holman

#### WOOD CUT WORKSHOP

Saturday 24 March. £65  
Leader: Will Dyke

#### IRONS IN THE FIRE

Saturday 14 April. £80  
Friday 1 June. £80  
Saturday 2 June. £80  
Saturday 22 September. £80  
Friday 5 October. £80  
Saturday 6 October  
Leader: Martin Fox

#### DOWSING WORKSHOP

Friday 4 May. £50  
Leader: Rosemary Hudson

#### SCYTHING DAY

Date: tbc. £60  
Leaders: Simon Fairlie/Mark Allery

#### INTRODUCTION TO CHARCOAL BURNING

Saturday 12 May. £55  
Leader: Jonathan Roberts

#### STONE CARVING

Saturday 19 May. £70  
Leader: Will Spankie

#### LETTER CUTTING IN STONE

Sunday 20 May. £70  
Leader: Will Spankie



Horse logging – one of a number of courses focusing on working horses.



Hedgelaying – learn how to make a stock-proof fence using centuries-old skills.

#### FOOD FOR FREE

Sunday 20 May. £65  
Leader: Ian Humphrey

#### MAKE A TRADITIONAL HAND-SEWN BOOK

Saturday 2 June. £50  
Leader: Gaynor Williams

#### LEATHER BELT WORKSHOP

Saturday 23 June. £60  
Leader: Emma O'Driscoll

#### A PRACTICAL INTRODUCTION TO SIGNWRITING

Monday 25 June. £99  
Leader: Wayne Osborne

#### WHO DO YOU THINK THEY WERE? HISTORICAL SIGNATURES

Saturday 7 July. £45  
Leader: Rosemary Hudson

#### ANIMAL TRACKING

Sunday 5 August. £65  
Leader: Ian Humphrey

#### BIRDS OF PREY EXPERIENCE

Thursday 2 August. £60  
Thursday 16 August. £60  
Leader: Ray Prior

#### STONE CARVING: CELTIC KNOTWORK DESIGN

Saturday-Sunday 1-2 September.  
£140  
Leader: Will Spankie

#### FIELD BUTCHERY

Sunday 30 September. £65  
Leader: Ian Humphrey

#### INTRODUCTION TO CHAIR MAKING

Saturday 27 October. £85  
Leader: Mervyn Mewis

#### WOVEN HURDLE MAKING WEEKEND

Saturday-Sunday 27-28 October.  
£165  
Leader: tbc

#### INTRODUCTION TO COPPICE MANAGEMENT

Saturday 3 November. £50  
Leader: Jonathan Roberts

#### LEATHER CARVING WORKSHOP

Saturday 3 November. £55  
Leader: Emma O'Driscoll

### Early technology workshops

#### TRADITIONAL ENGLISH LONGBOW

Wednesday-Friday 1-3 February.  
£260  
Monday-Wednesday 12-14  
November. £260  
Leader: John Rhyder

#### PREHISTORIC JEWELLERY WORKSHOP

Friday 3 August. £50  
Leaders: John & Val Lord

#### PREHISTORIC TOOLMAKING WORKSHOP

Saturday-Sunday 4-5 August. £100  
Leaders: John & Val Lord

#### SHOOTING THE TRADITIONAL LONGBOW

Saturday 8 September. £45  
Sunday 9 September. £45  
Leader: Jonathan Davies

### Heavy horse experience days

#### CARE AND MANAGEMENT OF HEAVY HORSES

Sunday 4 March. £85  
Leader: Mark Buxton

#### HORSE LOGGING

Sunday 25 March. £85  
Leaders: Robert Sampson & Mark Buxton

#### DRIVING HEAVY HORSES

Sunday 13 May. £85  
Thursday 17 May. £85  
Sunday 10 June. £85  
Thursday 14 June. £85  
Leader: Mark Buxton

#### PLOUGHING WITH HEAVY HORSES

Sunday 4 November. £85  
Sunday 9 December. £85  
Sunday 13 January 2013. £85  
Leaders: John McDermott/Robert Sampson/Mark Buxton

## Traditional rural trades & crafts



Stonecarving workshop. "Totally new experience, very impressed, very happy with skills gained."

### ADVANCED DAIRYING DAY

Thursday 17 May. £60  
Leader: Ruth Goodman

### STUART FARMHOUSE DAY IN PENDEAN

Monday 21 May 2012. £60  
Leader: Lesley Parker

### HERBS FOR A COTTAGE GARDEN

Friday 25 May. £50  
Leader: Christina Stapley

### INTRODUCING PLANTS TO YOUNG PEOPLE

Saturday 25 August. £50  
Leader: Christina Stapley

### YEOMAN FAMILY FARE

Sunday 3 June. £60  
Leader: Cathy Flower-Bond

### 15TH CENTURY HERBS IN DAILY LIFE

Friday 15 June. £50  
Leader: Christina Stapley

### SECRETS OF THE STILLROOM

Saturday 16 June. £50  
Leader: Christina Stapley

### HERBS FOR HEALTH

Saturday 30 June. £50  
Leader: Christina Stapley

### A TASTE OF HONEY

Monday 18 June. £60  
Leader: Lesley Parker

### THE BEAUTY CLOSET IN THE 18TH CENTURY

Saturday 14 July. £50  
Leader: Christina Stapley

### HERB WALK AROUND THE MUSEUM

Sunday 15 July. £50  
Leader: Christina Stapley

### THE COUNTRY HOUSE KITCHEN

July (date to be set in January 2012).  
£150

Leader: Peter Brears

### MEDIEVAL EXPERIENCE DAY

Thursday 23 August. £60  
Leader: Lesley Parker

### TUDOR AND VICTORIAN HAIR AND MAKE-UP

Wednesday 5 September. £60  
Leader: Ruth Goodman

### LET FOOD BE YOUR MEDICINE

Friday 14 September. £50  
Leader: Christina Stapley

### AN A-Z OF MEDICINAL TREES

Saturday 15 September. £50  
Leader: Christina Stapley

### TUDOR BREWING AND BAKING

Saturday 29 September. £60  
Leader: Cathy Flower-Bond

### HEDGEROW PRESERVES

Sunday 30 September. £60  
Leader: Cathy Flower-Bond

### THE TUDOR BAKEHOUSE: PIES AND PASTRIES

Wednesday 10 October. £60  
Leader: Ruth Goodman

### BANQUETING SWEETMEATS

Saturday 3 November. £60  
Leader: Cathy Flower-Bond

### MEAT AND MORE MEAT

Wednesday 7 November. £60  
Leader: Ruth Goodman

### WARMING WINTER REMEDIES

Saturday 15 December. £50  
Leader: Christina Stapley

### Historic buildings

#### WATTLE AND DAUB

Monday 26 March. £99  
Leader: Joe Thompson

#### CHURCHES AND CHAPELS, AND HOW TO STUDY THEM

Friday 13 July. £60  
Leader: David Parsons

#### HOME-OWNERS DAY

Friday 19 October. £75  
Leader: Kevin Stubbs



Stickmaking workshop. "The whole two days were excellent. I started without any previous knowledge and was delighted to have had the opportunity to complete a stick."



## So many sights and sounds – the museum's Festival of Steam!

A beautiful sunny August weekend brought out a big crowd for the annual Festival of Steam, which celebrates the historical significance of many uses of steam power. Steam engines in use across the museum site demonstrated the kind of work for which they were originally designed in an event packed with exhibits, demonstrations and displays representing the use of steam power in agriculture, industry, road, rail, shipping and leisure. There were huge traction engines, showman's engines, steam rollers, scale models, steam lorries, steam cars, model boats on the lake powered by steam, plus ride-on narrow gauge railways and a model railway displayed in the Building Crafts Gallery. Highlights included steam-powered agricultural machinery, sawing in the museum's historic working woodyard, and steam-powered carousel gallopers, one of the most popular fairground rides from the steam era. Next year's event is on 18/19 August.

## Traditional rural trades & crafts

### Painting & writing workshops

#### BEGINNERS' WATERCOLOURS

Friday-Sunday 11-13 May. £180  
Leader: Gordon Rushmer

#### WRITING AND THE LANDSCAPE: CREATIVE WRITING PROSE AND POETRY

Saturday 2 June. £50  
Leader: James Simpson

#### BOTANICAL ILLUSTRATION: MEDICINAL PLANTS

Saturday 2 June. £60  
Leader: Leigh Ann Gale

#### COSTUME FIGURE DRAWING WORKSHOP

Friday 13 June. £60  
Leader: Gordon Rushmer

#### BOTANICAL ILLUSTRATION: THE COTTAGE GARDEN

Saturday-Sunday 23-24 June. £120  
Leader: Leigh Ann Gale

#### DRAWING WEEKEND

Friday 29 June-Sunday 1 July. £180  
Leader: Gordon Rushmer

#### WATERCOLOUR SKETCHING

Friday-Sunday 6-8 July. £180  
Leader: Gordon Rushmer

#### A PIECE OF TURF: WRITING POETRY AND PROSE INSPIRED BY THE LOCAL FLORA

Sunday 29 July. £50  
Leader: James Simpson

#### BIRDS AND BEASTS: WRITING ANIMAL PROSE AND POETRY

Sunday 16 September. £50  
Leader: James Simpson

#### WATERCOLOUR MASTERCLASS

Monday-Friday 24-28 September. £250

Leader: Gordon Rushmer

#### THE DOWNLAND SKETCHBOOK

Monday-Friday 8-12 October. £250  
Leader: Gordon Rushmer

### Smallholder days

#### BEEKEEPING FOR BEGINNERS

Saturday 31 March. £50  
Leaders: Christine Stevens/Emma O'Driscoll

#### KEEPING SHEEP

Saturday 14 April. £65  
Leaders: David & Helen Burden

#### KEEPING PIGS

Sunday 15 April 2012. £50  
Leader: Suzi Westron

#### POULTRY HUSBANDRY

Saturday 5 May. £50  
Saturday 20 October. £50  
Leader: David Bland

#### PRACTICAL POULTRY SESSION

Saturday 16 June. £25  
Leaders: David Bland/Ken Rowsell

### Textile workshops

#### PATCHWORK FOR BUSY PEOPLE

Saturday 18 February. £45  
Leader: Linda Chivers

#### DOWNLAND SHEEP SAMPLER

Sunday 26 February. £45  
Leader: Caroline Vincent

#### TAPESTRY WORKSHOP: WEAVE A LANDSCAPE

Saturday 3 March. £45  
Sunday 2 September. £45  
Leader: Hillary Charlesworth

#### RAG-RUGGING WORKSHOP

Friday 9 March. £45  
Friday 13 July. £45  
Leader: Linda Chivers  
*See also Christmas section*

#### LEARN TO KNIT

Saturday 10 March. £45  
Leader: Caroline Pede

#### LEARN TO CROCHET

Saturday 24 March. £45  
Leader: Kay Hamilton

#### FELT HATS

Saturday 14 April. £45  
Leader: Hilary Charlesworth

#### TATTING WORKSHOP

Sunday 22 April. £45  
Leader: Angela Kiel

#### RAG-RUGGING: IMPROVERS

Saturday 28 April. £45  
Leader: Linda Chivers

#### SPINNING: PREPARATION AND THE DROP SPINDLE

Wednesday 9 May. £45  
Saturday 8 September. £45  
Leader: Steve Kennett

#### SPINNING: AN INTRODUCTION TO THE WHEEL

Wednesday 16 May. £45  
Sunday 9 September. £45  
Leader: Steve Kennett

#### INSECTS IN METALLIC BLACKWORK

Saturday 19 May. £45  
Leader: Caroline Vincent

#### FELTING FOR FUN

Saturday 9 June. £45  
Leader: Hillary Charlesworth



A crochet workshop underway in the upper hall from Crawley.

#### KNITTING: IMPROVERS

Sunday 24 June. £45  
Leader: Caroline Pede

#### BOBBIN LACE MAKING FOR BEGINNERS

Sunday 15 July 2012. £45  
Leaders: Eva Falconer/Gay McCart

#### NATURAL DYEING

Saturday 28 July. £45  
Leader: Hilary Charlesworth

#### CROCHET: IMPROVERS

Saturday 8 September. £45  
Leader: Rose Savage

#### BOBBIN LACE MAKING: IMPROVERS

Sunday 16 September. £45  
Leaders: Eva Falconer/Gay McCart

#### SPINNING: IMPROVERS

Saturday 29 September. £45  
Leader: Steve Kennett

#### INKLE LOOM WEAVING

Saturday-Sunday 27-28 October. £95  
Leader: Steve Kennett

### Walks

#### DAWN WALK WITH BREAKFAST

Saturday 5 May. £20  
Leader: Richard Williamson

#### TREE WALK

Wednesday 23 May. £15  
Leader: Jonathan Roberts

#### DUSK WALK

Wednesday 13 June. £15  
Leader: Richard Williamson

#### NATURAL NAVIGATION

Saturday 16 June, 2pm. £20  
Leader: Tristan Gooley

#### PERIOD GARDENS WALK

Thursday 21 June. £15  
Leader: Carlotta Holt

#### BAT WALK

Friday 31 August, 7.15pm. £15  
Leader: Sue Harris

#### CANDLELIT WALK

Thursday 6 December. £15  
Leader: Jonathan Roberts

### Christmas workshops

#### CHRISTMAS PAPIER MACHE

Friday 30 November,  
Friday 7 December  
(9.30-12.30; two linked sessions) £50  
Leader: Linda Chivers

#### TUDOR CHRISTMAS FOOD

Tuesday 4 December. £60  
Leader: Ruth Goodman

#### WILLOW WREATH FOR CHRISTMAS

Saturday 8 December. £50  
Sunday 9 December. £50  
Leaders: Ganesh Bruce/Elaine Kings

#### CHRISTMAS STAINED GLASS WORKSHOP

Friday 14 December. £85  
Leader: David Lilly

#### CHRISTMAS RAG-RUGGING

Saturday 15 December. £45  
Leader: Linda Chivers

#### CHRISTMAS HERBAL GIFTS AND DECORATIONS

Sunday 16 December. £55  
Leader: Christina Stapley



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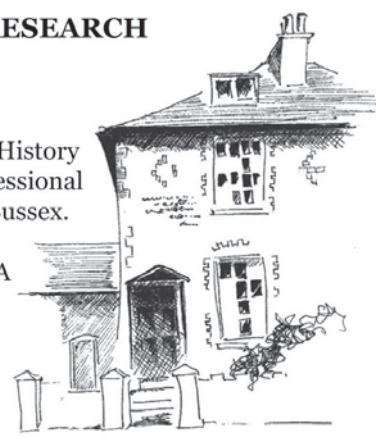
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# Bursaries support historic building conservation training

**Seven people have undertaken free training at the museum in the past year, thanks to a bursary scheme supported by The Newby Trust, one of whose aims is to support artisan training.**

Nationally, there is a currently a shortage of skilled, trained craftspeople in the UK to care for our historic buildings, but the number of people wanting to make their living using practical skills, making the most of local materials, and looking after the natural and built heritage is rising.

The museum offered seven bursaries, each covering a different discipline: Coppice crafts, Stonework, Church conservation, Historic building conservation, Timber framing, Historic brickwork and

Vernacular architecture. Each bursary allowed the successful applicant to attend a number of short courses in their chosen discipline, from the museum's extensive programme.

The museum has been able to offer two sets of new bursaries this year, one focusing on training in the repair of timber framed buildings, with the generous support of the Anstruther Family, and the other on practical timber framing, supported by the late Mary Cohen.

## Feedback



"Thank you very much to the Weald & Downland Open Air Museum for the specialist training opportunity in

brickwork with Dr Gerard Lynch. Each of the courses has proved to be relevant to my work covering areas of craft education and training that are rarely accessible.

The combination of practical skills, underpinned by craft theory and history, has given me a deeper understanding of traditional buildings and how to interpret them correctly.... Gerard Lynch was very helpful at all stages... I feel I have advanced my objective of being able to specialise in historic brickwork in South Yorkshire and the North Midlands".

**Tracy Brindley (pictured),**  
Historic Brickwork Bursary

"Living in West Cumbria has many benefits in terms of a fantastic environment but the disadvantage of being a long way from the Weald & Downland Open Air Museum where so many courses have been on my wish list for a long time. Receiving the bursary which covered the course fees just tipped the balance making it possible to attend. All five days proved to be of immense interest, presented by professionals whose breadth and depth of knowledge was impressive. What is great is that should I encounter a problem that I need help with I now know that there is a resource and knowledge base out there that I can easily access".

**Peter Rados (pictured),**  
Historic Building Conservation Bursary



## Horse power!



Louise Adams/Observer Series

Heavy horses were back at the museum in June for the popular annual event which showcases the abilities and versatility of our largest equines – a reminder of the days when horse power drove the country's economy, and a taste of the different ways in which draught horses are still in use today. Highlights included obstacle driving, parades of breeds, agricultural and trade vehicles, and a stunning musical drive from the British Heavy Horse Cross Country Driving Trials Club. Once again the St Giles steam-powered fire engine (pictured above driving through the museum's market square), demonstrated the extinguishing of a real fire, using the horse power of Robert Sampson's Ringwood Hampshire-based Percherons. In October the Autumn Countryside Show provided another opportunity to see heavy horses, this time ploughing alongside vintage tractors, and the atmospheric sight of steam-powered threshing of the museum's crop of wheat (pictured below). For the first time a horticultural show was hosted at the event, providing opportunities for established growers and beginners to show off their skills, and traditional rural crafts such as hurdle making (inset), pole lathe and wood turning, coppicing and thatching were demonstrated. Next year's dates are 26/27 May and 13/14 October.



## IN BRIEF

### TREES FOR TIM HEYMANN

On a blustery morning in March three trees, *Sorbus Domestica* (the true Service Tree) were planted as a memorial to Tim Heymann, past Chairman of the Friends and a Trustee of the museum. They were donated by Lady Elizabeth Benson, also a museum Trustee, who grew them at Cucumber Farm, Singleton. Present for the planting were Tim's wife, Angela and daughters Sarah and Helen, cousins Sue Cobham and Val Dawes, Lady Elizabeth, Simon Ward, Agent to the West Dean Estate, Paul Rigg, Chairman of the museum Trustees and Richard Pailthorpe, Museum Director. Tim's active and passionate involvement with the museum lasted from 1969, a year before it's public opening, until his death in June 2009.

Many organisations have played an important part in the development of the museum. Here **Pam Bruce** describes one of them, the Wealden Buildings Study Group

## Studying the buildings of the Weald

**The Wealden Buildings Study Group had its foundation in an extra mural studies course on timber-framed buildings at Southampton University in the early 1960s. Run by Reg Mason FSA, a professional quantity surveyor, eminent scholar and local historian, he had long been interested in vernacular architecture, and his pioneering book *Framed Buildings of the Weald* remains a standard source of reference (a copy can be found in the museum's library).**

As his first students gained knowledge and experience on site visits a coherent group gradually formed, including a number of key figures who were to play a prominent part in the development of the museum. They included the museum's founder, Roy Armstrong, employed by Southampton University, who was involved as a course organiser; Marjorie Hallam, who became the group's secretary, and John Warren FSA, RIBA, FRTP, the museum's honorary architect, who joined when a committee was formed to consider possible sites for a future open air museum.

From the start Reg Mason was keen that this should be a study group rather than simply a conservation group. The inclusion of 'Wealden' in the title refers to his naming of the distinctive house-type of the region – 'Bayleaf' is an iconic example at the museum. The group's main purpose was, and remains, to make a worthwhile contribution to knowledge of our traditional buildings, so

many of which were threatened with demolition in those early days. This research ranged from the detailed examination of buildings in the Weald and adjacent areas to the study of documents.

The group is involved in the compilation of a database bringing together the results of individual building surveys. It retains strong links with the museum and its archives are lodged in the museum library, which may be accessed by permission.

Site visits continue to be arranged to study buildings of particular interest, and are followed by detailed discussions of the interpretation of the building, usually much influenced by the varying experience of members from widely different areas.

Recent site visits have included a Wealden house in Petworth, a medieval aisled hall house in Duncton and two urban properties in the old High Street, East Grinstead, all of which were of considerable historical interest and provoked



**Above, the barn or 'hospitium' at Boxley Abbey, Kent – recent subject of a Wealden Buildings Study Group visit.**

lively discussion. This May the group went further afield to visit the ruins of the Cistercian Abbey at Boxley, Kent. Of chief interest was the enormous stone barn or 'hospitium' c186ft long, where the roof is constructed with awe-inspiring scissor-braced collars. Timbers have been dendro-dated to 1383 and the construction compared to work at Farnham Castle and St Mary's Hospital in Chichester.

Understandably there is a need to limit numbers for site visits, so membership has to be controlled. Applicants need to be able to demonstrate an active and serious interest in the subject. Enquiries from local history and amenity groups or individuals interested in extending their knowledge of traditional buildings are welcomed. Group members are pleased to provide help and advice whenever possible. Lectures, discussions and practical recording sessions are also arranged, which enables wider participation by associate members and visitors.

*Further information: The Secretary, Saddlers, Stud Farm Stables, Gainsborough Lane, Polegate, East Sussex BN26 5HQ. Tel 01323 482215. email [saddlers@uwclub.net](mailto:saddlers@uwclub.net)*

## LEGACY GIVING

### Please remember our museum in your Will

**The Weald & Downland Open Air Museum has just celebrated its 40th anniversary. We would like to thank all our Friends, especially those who have supported the museum over many years, and the many others who have been a part of our development and who have helped to make the museum the special place that it is today.**

The museum has grown and changed over the years and we hope you agree that it has remained faithful to the remarkable vision of its founders. Looking ahead, we are determined that our much-loved and highly respected museum will continue to flourish, not only for the next 40 years, but for many more.

The museum has maintained a sound financial footing over recent years but continues to face considerable challenges. We receive no regular central or local government funding and rely mainly on income from our visitors, education programmes and our very supportive Friends of the Museum.

Many of our Friends and visitors may be unaware that the Weald & Downland Open Air Museum is a registered charity and as such we can, and occasionally do, benefit from gifts in Wills. Legacies are a source of income upon which many charities depend but which are less common within the museum world. We are very grateful to those who have already chosen to support us in this way as each gift, whatever its size, helps ensure the future of this remarkable museum.

Examples where legacies have made a significant difference include:

- The restoration of St Margaret's Mission Church from South Wonston was only made possible through a generous legacy from Mr Maurice Heynes. Mr Heynes' legacy also made a valuable contribution to the

completion of the new Building Crafts Gallery. Both of these projects were formally opened by HRH The Duke of Gloucester.

- Many other projects and programmes around the museum can only be undertaken with the help of funding from legacies. We are very grateful for legacies recently received from Mr John Herniman, Miss Betty Gibbs and Miss Leslie Joan Greenhill. These gifts have supported research undertaken by Danae Tankard, our Historian, and the furnishing of the hall from Boarhunt Hall, the cottage from Hangleton and Poplar Cottage with fine examples of reproduction furniture made by museum carpenter, Roger Champion.

### Planning your gift to the museum

Many of you will have families and they would naturally be uppermost in your thoughts when it comes to making a Will. However, you may be aware that a change to legacy allowances was announced in the most recent budget. From April 2012, those leaving 10% or more of their estate to charity will enjoy a 10% reduction in inheritance tax, so we hope you will not mind us bringing this to your attention. Making a legacy is simple and there are three ways in which you can do this:

- **A residual legacy** in your Will is a share or percentage of your estate after all other gifts and debts have been paid.
- **A pecuniary or cash legacy** in your Will is a fixed sum of money, the value of which may decrease over time.
- **A specific legacy** in your Will is a particular asset such as property, shares or personal possessions.

### Legal advice

It is very important to take independent professional advice when writing your Will. If we can help with suggested wording, or with a codicil if you have already made a Will, please contact Richard Pailthorpe, Museum Director, Weald & Downland Open Air Museum, Singleton, Chichester PO18 0EU. Telephone 01243 811363 or email [rpailthorpe@wealddown.co.uk](mailto:rpailthorpe@wealddown.co.uk).

## Cathy Clark moves on

**Cathy Clark was the museum's marketing manager for the last 8½ years, responsible for advertising, press relations, posters, literature, road signs and much more – all the elements needed to ensure a high profile for the museum.**

She was also responsible for organising the Sustainability, Tree Dressing, Early Music and Father's Day events. She introduced her late mother Win Boucher to the museum as a volunteer and her husband and children regularly helped out at the Tree Dressing and Father's Day events.

Cathy has moved on to a new marketing role with a firm manufacturing miniature data logging equipment in Chichester, but stays in contact with her many friends at the museum and still puts up event posters!

Julie Aalen

## Welcome

**The museum warmly welcomes two new trustees and two new members of staff.**

**Trustees.** Jennie Peel, a former Schools Services Manager at the Museum, is currently head of Conifers School, Easebourne, West Sussex, a post which she also held before her museum appointment. Jennie will provide a

professional view on education matters. Elaine Sansom has over 20 years' experience working in the museum and heritage sector and is currently an independent museum consultant. She is a former regional director for the South Eastern Museums Service, in which capacity she had regular contact with the museum, and has lectured in museum studies at University College London.

**Staff.** Michael Stevens joined us at the beginning of the season as a part-time shop supervisor; he previously worked for David Messam in Chichester. And Nancy Wright has taken over from Kathryn Creed as School Services Assistant. Nancy, who has worked as one of our volunteers, has an honours degree in medieval archaeology.

## Grateful thanks

**We are sad to report the death of a number of our dedicated volunteers and supporters over the last few months.**

Among them is **Marjorie Bryant**, who worked alongside her husband, Doug, the museum's first senior warden, until their retirement in 1983. Among the museum's first employees, for many years Marjorie ran the museum shop, which was then in the granary from Littlehampton.

Long-standing volunteer **John Goodfellow** was a retired chartered engineer, who with

an interest in the Medieval and Tudor periods, became a member of the dedicated Bayleaf Medieval Farmstead group. **Eileen Webb**, who was recruited by senior warden Keith Bickmore after the fire at Uppark where she had been volunteering with the National Trust, became a building steward, especially at Bayleaf farmhouse, with her long experience as a volunteer proving most valuable. **Karin Round** was a valued member of the needlework group, while Friend and trip supporter **Ken Farrance** was of particular help to Carol Brinson when she organised the group's annual outings.

## In memory of Beryl



Keith Bickmore, the museum's former senior warden and shop manager, with a new seat in memory of his wife, Beryl, in the Mark Bonham Carter garden by Longport farmhouse. Beryl, who died last year, was an active supporter of the museum for 27 years (see the museum magazine spring 2011 issue).



**This Christmas give someone a special gift . . .  
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Share with your family and friends the pleasure of visiting the Museum and the satisfaction of contributing to the development of this unique heritage project.

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### Friends of the Weald & Downland Open Air Museum Application for Gift Membership

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Title.....Initials.....Surname.....

Address.....

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**Senior citizens (joint)** ☐ **£38**

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

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# A warm welcome to all our new members reading the magazine for the first time!

## Day trips

The Friends have enjoyed two outings so far this year. In May we travelled to Polesden Lacey, a lovely Regency house in Surrey, which now belongs to the National Trust. In August we went on a tour of London with an excellent Blue Badge guide. The day was entitled 'Famous Mothers' and included a visit to Clarence House, once the home of a very famous mother, the Queen Mother.

As the magazine went to press we were due to spend a day in Lacock, Wiltshire, a delightful place now famous for the BBC series, *Cranford*. As well as exploring the lovely village, we also visited Lacock Abbey. Details of our 2012 day trips will be in the spring issue of the magazine.

It is with great regret that we have decided not to organise a Spring Tour in 2012. Unfortunately the numbers for this year's tour were low as in the previous year and it is uneconomical for us to risk a further trip in 2012. In better times we may well re-instate the tour which has been so popular in the past.

## How the Friends help the museum

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 5,200 memberships representing about 12,000 individual members. Since its inception it has raised a total of £2.1 million for the museum, making a major contribution to the museum's work.

## Membership matters

**Gift Aid** – The museum is helped enormously by the amount of tax we are able to claim back each year from Gift Aid. Last year this was over £40,000. When we send out membership renewal requests we include a box for members to fill in if they are not already signed up for Gift Aid. Please watch for this and help us in this way if you are a UK taxpayer.

**Direct Debit** – It helps us a great deal in reducing administrative effort if members pay their subscription by Direct Debit. We also give the opportunity for members to initiate payment by Direct Debit on the membership renewal form so if you could help us in this way, please watch out for the Direct Debit invitation on this letter.

**Email addresses** – In the past year we have started sending emails to members with information about special events and other items of museum news. We now have email addresses for about a third of the membership. These have been collected mainly from new members and we would like to extend the service more widely. The membership renewal form also shows whether we have an email address for you, and if there is no address invites the member to complete the form. We will not produce more than about six emails a year, so if you would like to be included, watch for the form or email us your address at [friends@wealddown.co.uk](mailto:friends@wealddown.co.uk)

## Friends Committee

TWO LONG-STANDING committee members, Maurice Pollock and Geoffrey Claridge stood down from the committee at the annual meeting. We are most grateful to them both for their faithful and long service to the Friends. We were delighted to welcome two new committee members, Ian Leslie and Alan Wheeler.

## Fund raising events

Our most important function, of course, is to support the museum and we held three fundraising events this summer. The first was a very popular Barn Dance in June, and in July we held our own version of *Gardener's Questions*. Our third event, the Michaelmas Supper took place in September. The first two events raised a healthy £1,200. Now our thoughts are turning to fund raising for 2012! Details of these events will also be included in the spring issue.

**Sarah Casdagli,**  
Friends Chairman



TV and radio gardening expert Pippa Greenwood sharing a joke with Liz Hoad, a member of the audience at *Gardener's Questions*, held by the Friends at the museum in July.

Peter Hoad

## Honorary membership

AT THE FRIENDS ANNUAL MEETING earlier this year honorary membership was conferred on Richard and Judy Harris. Richard retired as Museum Director in December 2010 after 10 years in the post, and following his work as Research Director (and for a short while Research Officer), from 1977. In this role he was responsible for the research, interpretation and reconstruction of many of the building exhibits at the museum. His other main specialism has been in the teaching of building conservation, particularly in relation to timber buildings, and playing an important role in developing the museum's adult learning programme. He has taught the MSc in Timber Building Conservation at the museum since 1995.

## Can you assist the Friends with recruitment?

The Friends are usually present at the museum's event days where we are to be found recruiting new members in our tent. If you would like to help with recruiting or assisting in erecting the tent, we would be delighted. You can contact Sarah Casdagli, the Friends Chairman, on 01243 811726.

## Contacting the Friends

If you have any queries about your membership, the office contact details are as follows: Friends of the Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex PO18 0EU. Tel: 01243 811893. Email: [friends@wealddown.co.uk](mailto:friends@wealddown.co.uk). The office is manned part-time, normally on a Monday and Thursday morning, though this can vary. If your call is not answered please leave a message and we will contact you as soon as possible. In the case of an urgent problem, call Sarah Casdagli on 01243 811726.

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# Forty years of collecting

This is the second and last instalment of the article which chronicles the curatorial department's choice of one artefact from each of the museum's 40 years' collecting, put together to mark the museum's 40th anniversary last year.

IN THE SPRING ISSUE we covered the years up to and including 1989. Here are the years 1990–2009 (the year 2010 was not included as items were still being collected in the 40th anniversary year).

The full scope of the museum's important rural life collections can be explored

by visiting the Artefact Store housed in the Lower Gridshell; a tour of the whole building is held at 1.30pm each day. Other visits can be arranged via the Curator or other members of the Collections Team.

Julian Bell

The full scope of the museum's important rural life collections can be explored by visiting the Artefact Store housed in the Lower Gridshell



## 1990 BROADCAST SOWING MACHINE

Sowing rather than sewing. This single horse-drawn machine was used for sowing seed onto a prepared field. Very similar in function to many other seed drills and sowing machines in the collection, the unique aspect of this implement are the two rotating seed boxes which fold parallel to the shafts when not in use.



## 1992 SACK LIFTER

Similar in appearance to a sack barrow, this sack lifter was used to hoist heavy sacks of grain to or from higher surfaces. This particular set was used on the same farm in Littlehampton from where the museum's 18th century granary originated.



## 1991 GIN TRAP

An everyday rural item, very common to farms and other food-related premises, although quite gruesome and ruthless in function. The jaws would be set apart and bait placed on the pressure plate awaiting vermin to spring the trap shut. If the trapped animal was not killed instantly, it would remain in the trap either until the owner dispatched it, or it starved to death. This example has been so long forgotten that an adjacent tree has grown around it.

## 1993 SMOCK

Once a very common sight in rural areas, these were worn by farmers and agricultural labourers throughout the Weald and Downland region. Hard-wearing and practical clothing, smocks often incorporated amazing detail around the sleeves, collar and cuffs, some of which can be seen on this example which originated from a farm cowman in the Lower Beeding area.



## 1994 FELLING AXE

The dominant material all round the museum, whether within the buildings or in the artefact collections, is wood. The felling axe represents the very first stage in the 'wood processing' story, with woodsmen harvesting suitable samples of oak, ash and elm, which then went on to be refined using saws, planes and chisels. This axe was used by forester Richard 'Dick' Whittington on the Cowdray Estate, Midhurst.



## 1995 SEED DRILL

In contrast to most of the museum's mechanised agricultural implements, this hand-powered seed drill is perfect for one person to operate, and despite being manufactured in the early 20th century, retains a good deal of its original paintwork and labelling. Manufactured in the USA, this Planet Jnr seed drill was donated by Graylingwell Hospital in Chichester.



## 1996 NOTICE BOARDS

Some objects in the collection provide excellent examples of how attitudes have changed over the years. Take this notice board: "This pond is private – the public may skate after 2 pm". Today any frozen pond would be completely barriered off with multiple, high-visibility notices telling people to keep clear at all times!



## 1998 TEAM BELLS

A set of these bells would have been worn by a draught horse attached to the top of the hames around the collar, to act as an early warning system. When travelling on narrow country lanes and tracks there was only room for one vehicle at a time, so it was vital to have advance warning of an oncoming obstruction. One of the most renowned manufacturers of these bells was Robert Wells of Aldbourne, Wiltshire (1764-1825) whose mark is present on this set. Mears & Stainbank of the Whitechapel Bell Foundry took over Well's in 1825.



## 2001 MALLET

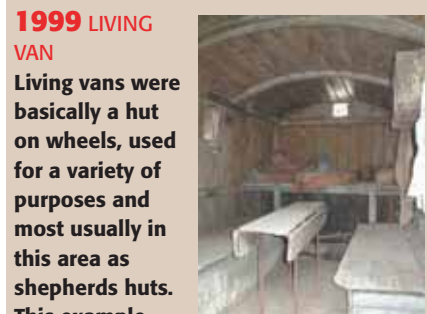
A very simple tool – basically a wooden hammer. This stonemason's mallet shows just how much use, and abuse, tools could get. The huge depressions around the head of the tool reveal where the mason repeatedly struck his chisel and although he could well have replaced it long before it reached this state, it was obviously a favourite which he preferred to keep.

A tour of the whole building is held at 1.30pm each day. Other visits can be arranged via the Curator or other members of the Collections Team.



## 1997 TIMBER CRANE

Once a very common piece of equipment in virtually every timber yard, such cranes are now very rare. It is a fixed crane manufactured by John Smith Ltd of Keighley, designed to move up to 5 tons at any one time and is hand-powered. It operates with two winding mechanisms (hence the two cable drums), one to manoeuvre the jib and the other to lift the load. The museum conserved it and returned it to full working order in 2005.



## 1999 LIVING VAN

Living vans were basically a hut on wheels, used for a variety of purposes and most usually in this area as shepherds huts. This example was used by Mr Best's threshing gang to store their equipment (and have their tea). When it was donated to the museum, the van was more or less as the workers had left it, complete with spares, tools and even a jacket on the back of the door.



## 2000 PITSAW BOX

A 'box' is the name of the removable handles which are attached to either end of the 8ft long pitsaw, used for processing

cut trees into planks of useable timber. This example, given to us by Philip Walker, shows very clearly just how much use it has received over the years with the sawyer's fingers forming beautifully smoothed grooves in the wooden handles.



## 2002 HOP PRESS

This machine was used in an oast house to press and pack the dried hops, ready for transport to the breweries. Most commonly made from wood, this ornate cast iron example from Bepton, near Midhurst, tells us that hop growing not only occurred in this area in previous years, but that the quality and price fetched for the crop was such that the producer could afford such a 'top of the range' piece of machinery as this.



### 2003 HORSE SHOE 'SPARE'

What happened when you were travelling by coach and one of the horses lost a shoe? It couldn't easily be replaced as that was a job for a farrier who would have to make a new one exactly according to the size and shape of that horse's hoof. The horse would suffer if it had to go on without a shoe, so the next best thing was this 'one size fits all' adjustable shoe, pivoted at the top which would do the job until the next coach stop was reached.



### 2006 SPIRITUAL MIDDEN

Deliberately hiding items, particularly clothing, within a dwelling was until relatively recently a common occurrence. Usually one or two items were placed under floorboards or hearths to deter evil spirits. A house in Nutley, East Sussex revealed a hoard of labourers' shoes; 11 pairs and 44 individual items including those belonging to women and children. Why such a huge number were concealed, from a relatively short time period, remains a mystery.



### 2004 CATTLE WAGON

This unusual wagon was built in 1911 by S.Horder & Sons of Loxwood, West Sussex and was used to transport up to two animals in relative luxury. Great care has been taken of the wagon over the years by its owners as all aspects of it are original, apart from the new coat of paint we gave it on donation to the museum.



### 2007 SUSSEX FOOT PLOUGH

This early 19th century Sussex plough has no guide wheels to aid the ploughman but does have an iron 'foot' which at least helps set the depth to which the plough operates. This complete plough is in excellent condition and during the early 1970s was the subject of a set of detailed plans drawn up by the model maker John Thompson of Fleet, Hampshire.



### 2008 STRAWBERRY WAGON

This extremely beautiful and rare wagon was built to transport strawberries from the growing fields of South Hampshire during the first half of the 20th century. This wagon was supplied to Mr H Smith of Waltham Chase at a cost of 44 golden sovereigns. Mr Smith was a resourceful smallholder and the van was purchased with the proceeds of selling a fine litter of porkers!

### 2009 GRAVE MARKERS

This set of early 19th century wooden grave markers from Shipley



Churchyard was

placed around the boundary of the grave instead of using a headstone to mark the location. They would have had horizontal bars linking all the posts but sadly these have not survived. These posts are especially interesting as they retain the 'unfinished' section which would have been dug into the ground; there was little visual point in squaring this underground section and the irregularity provided greater stability for the post.

## IN BRIEF

### NEW CATERERS FOR THE MUSEUM'S CAFÉ

As announced in the spring issue of the magazine *Brian and Rachel Dempster* have retired from running the museum's café, and this month the license was taken over by Orion Management, which runs the catering operation at Chichester Festival Theatre. A medium-sized enterprise, they pride themselves on being 'big enough to cope' but still able to retain a hands-on approach to management. Managing director Lee Allwood is keen to improve the range of food available at the café, and the museum will be working with them to make the aisled hall from Sole Street a more hospitable and warmer place in which to eat. He is also keen to provide special meals, and offers to the Friends who can be emailed to keep them informed of developments.

### CHILDREN'S ACTIVITIES

The museum continues to run three half-term weeks and eight holiday *Wonderful Wednesdays* hands-on activities especially for children. These seasonally-based activities revolve around museum themes, and give children an opportunity to try out unusual and exciting experiences, or make items to take home. During the year children have tried their hands at blacksmithing, pole lathe turning, spinning, knitting, butter making, or have made lavender bags, carpenter's hats, tussie-mussies, miniature scarecrows and beeswax candles – these are just a small sample of the activities on offer. The aim is to show children that museums can be fun and exciting. The activities are manned by our stalwart volunteers who barely stop between 11.00 am and 4.00 pm on these days and help give children such rewarding experiences.

### 2005 BENCH DRILL

This item looks quite like any ordinary bench drill, of which we have a number of examples in the collection.

This one, however, donated by the late Geoff Busbridge, probably had a very short working life, largely due to the dangerous centrifugal governor which powers the vertical movement; the governor is somewhat too large for the drill and rotates very rapidly at forehead height when the drill is in operation.





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**Conservation and Repair of Stone Masonry:**

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**Conservation of Concrete:**

Catherine Croft

10-13 September

**The Structural Repair of Historic Buildings:**

Ian Hume

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# Four hundred schools represented on museum school visits

**The last school year (September-July 2010-2011) saw nearly 18,000 children from nearly 400 different schools visiting the museum. Around 5% of these are designated as Special Educational Needs Schools whose students benefit hugely from the multi-sensory experiences offered at the museum.**

Helped by our stalwart teams of around 30 volunteers, the museum ran 1,525 individual workshops over 180 days, an average of 8.5 workshops each day! The proportion of visiting schools taking part in at least one museum-led workshop has risen to 65%, the remaining 35% carrying out teacher-led visits. Tudor cooking continues to be the most popular workshop and new ones are gaining in popularity as teachers become aware of them.

The majority of students visiting are from infant, junior and secondary schools. However, the museum has also

welcomed several Higher Education Colleges this year, namely Chichester College, Guildford School of Acting; Southampton City College and Northbrook College.

Many of the schools' volunteers have attended the extensive training programmes on many aspects of the museum's work to ensure they have up to date knowledge before delivering the workshops. These have included Tudor dairying, Medieval woodlands, a Victorian country walk to school, and a glimpse into the artefact store, to name only a few.

**1969**

– Kim Leslie, the museum's honorary treasurer and a teacher, brings the first school group onto the site, a year before the museum opened

The museum has taken practical hands-on activities for school children to the *Connect with the Countryside* event at Ardingly, East Sussex and the *Solent Skills Festival* at Southampton – good opportunities to talk to teachers from schools which have not visited the museum before.

We also work closely with Chichester and Brighton Universities to provide teacher-training students with placements to give them experience in learning environments outside the classroom. These work especially well when they are six weeks long, providing the student with time to become familiar with the museum's operation and to make a lasting contribution to their host.

**Diana Rowsell, Head of Learning**

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# Site improvements

**Over the last six months a number of all-important improvements and general maintenance tasks have been carried out. These have included the painting of Longport farmhouse and the Toll house, the erection of a new picket fence around the Toll house, various fencing and walling repairs around the site, an extended pig pen behind Pendean farmhouse, new car park signage and the re-plastering of the front of Whittaker's Cottages.**

We try wherever possible to engage local craftsmen and suppliers. The Whittaker's Cottages repairs were carried out by Andy Holden from Singleton (see page 39). The Toll house fencing was carried out by A & G Lillywhite, while other site fencing was by Mick Challen and painting by Michael Main, a regular advertiser in this magazine. All of these works have been funded by the Friends of the Museum.

The re-erection of South Wonston Church gave us the opportunity to open up the path leading north from Whittaker's Cottages and improve the drainage. Its location in the valley bottom means that this site suffers from a huge amount of water running down paths and tracks, exacerbated in recent years with the heavy downpours we now tend to experience. A new ditch and surface drainage has been inserted by JPS Landscaping of Cocking between the cottages and the church and also along the main path leading downhill from Hambrook Barn. We shall also be tackling other problem drainage spots such as the path past Cowfold barn and the area in front of Lurgashall watermill.

One element of our buildings that needs continuous attention is thatch, the roofing material used on many of our exhibits. Thatcher Chris Tomkins has re-thatched the hall from Boarhunt this autumn, as part of the museum's thatching maintenance programme.

## Local food and cookery features in one of the year's first events



The museum's Food & Farming Fair is one of the first events of the year, taking place this time against a backdrop of lovely spring weather. More than 80 stands offered a wonderful choice of produce, including local

vegetables and fruit, meats, cheeses, wines, sauces, ciders and beers, ice cream, cakes and confectionary. With The Southern Co-operative and Chichester Observer as partners this year's fair included a new competition to find Sussex's best amateur chef. With its climax in the *Live Final Cook-Off*, it was won by Amanda Budding, 46, of Middleton, with her dish using grey mullet from the River Arun; runner-up was Sam Harris from Lavant. Next year's event is on 6/7 May.

## Using the Armstrong Library

**Much recent hard work in the museum's Armstrong Library in the upper hall from Crawley has led to this very important aspect of the museum's work becoming much more user friendly.**

There are two main sections, the B Section which includes all material relating to buildings, and the E section which is concerned with everything to do with the environment, including agricultural history, crafts, country reminiscences, the local area and places of interest.

Anyone interested in visiting the library for research or general interest purposes is welcome every Monday morning from 8.30am-12.45pm. Anyone wanting to come on another day can make special arrangements. Although books cannot be borrowed directly from the library, a loan library has been introduced in the Volunteers' Room in the Reigate town house.

Over the years the museum has received donations of books by the families of people who have had close connections with the museum. This has resulted in many books being duplicated, or even triplicated or more. In addition to the new loan library a book sale was held at the Autumn Countryside Show on 8/9 October and attracted a lot of interest. Others are likely to be held next year.

To contact the library tel 01243 811027, or email [joannaminns@joannaminns.plus.com](mailto:joannaminns@joannaminns.plus.com)

**27,000 entries**  
– the size of the museum's Armstrong Library catalogue in 2010

## IN BRIEF

### NATIONAL MUSEUM FUNCTIONS SWITCH TO ARTS COUNCIL ENGLAND

Museums and galleries, and more recently libraries and archives, have been championed nationally by a succession of bodies, ranging from the Standing Commission on Museums & Galleries in the 1970s to the Museums, Libraries & Archives Council, which was abolished in the 'bonfire of the quangos' by the current Government. The main functions of this body have now moved to Arts Council England (ACE), and early signs are good that this organisation is taking its new responsibilities for museums very seriously. Among these functions are many of great importance to the Weald & Downland Open Air Museum, including Accreditation (the museum is fully accredited under this national standards scheme), Designation (the museum is one of relatively few to have all its collections recognised as of outstanding national and international importance), and a series of fresh grant opportunities, the full details of which will be clearer by spring next year.

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Historic plasterwork specialist, **Andrew Holden**, describes his recent work on one of the museum's exhibits

# Keeping up appearances at Whittaker's Cottages

**Whittaker's Cottages, a pair originally built in the 19th century, has undergone several patch repairs to the ashlar plasterwork on the front – which imitates stonemasonry used in grander buildings – since the structure was re-erected at the museum. But earlier this year it became clear the time had come for major maintenance.**

Initially the museum considered taking the top coat off, stabilising the substrate with lime-wash and adding a final coat. But large fragile areas were discovered, which would be further weakened by removal of the top coat. So it was decided to replace the whole elevation. The stud work was de-nailed ready for re-application, but the lower section had suffered rot. So, under carpenter Joe Thompson's supervision, battens were placed to provide a fixing for the laths.

## Breakdown of works

1. New riven laths were fixed to stud-work using galvanised nails (30mm). A gap of approximately 10mm was left between the laths, and lath joints were staggered at one metre intervals.
2. A pricking-up coat was applied to pre-dampened laths with firm pressure ensuring enough material squeezed through the laths to form nibs. This coat was keyed in a lattice pattern with a single lath scratcher across the direction of the laths, to make sure the nibs are not damaged. This coat was left for one month to allow the carbonation process to take place, with the surface kept damp by spraying with water every other day.



As the old plasterwork comes off the studwork is revealed.



Left, the pricking-up coat is applied to the new laths, to be followed by the scratch coat. Right, the job completed, with the final coat struck with the ashlar markings.



3. A scratch coat was applied to the damp pricking-up coat to a depth of approximately 10mm. This was keyed in the same fashion, and left for three days.
4. The float (final) coat was applied to the damp scratch coat, also to a depth of 10mm. When the surface had picked up (neither too wet nor too dry) it was heavily scoured twice with a wooden cross-grain float. This levels the surface and consolidates it to prevent shrinkage. It also brings out the glut (a creamy substance) which gives an even and stronger surface.
5. The ashlar markings were struck when the surface was nearly set, the block sizes matching the original to a plan supplied by Richard Harris.
6. Five coats of lime-wash were applied,

each applied to a damp background leaving at least 48 hours between coats. The coats were very thin (the consistency of milk).

## Materials

**Laths** – riven chestnut, supplied by Peter Newton, Chestnut Products, Northchapel, West Sussex.

**Lime** – pricking-up and scratch coat, 2 x well-graded sand to one lime putty with 7kg of horse hair per ton. Float coat – as for pricking-up and scratch coat, but omitting the horse hair. Lime-wash – made from chalk-lime putty. Lime products supplied by Peter Ellis, Rose of Jericho, Dorset.

The first of the special winter activities is on **12/13 November**, with the **Christmas Market** offering unusual gifts and treats in a traditional Christmas market setting, in and around the museum's historic buildings. Over 100 stalls with arts, crafts, food, and unusual gifts will be displaying their wares, and admission is only £2.50.

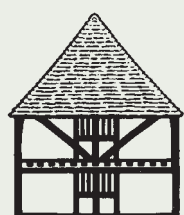
As Christmas approaches the museum will hold its annual **Carol Evening** in the house from North Cray on **21 December**, starting at 7.00pm.

Enjoy a bracing winter visit!



**1 January 2012** when decorations in some of the historic houses reflect the spirit of Christmas through the ages. Fifteenth-century Bayleaf farmhouse will be decorated with holly and ivy gathered from the museum's woodlands; Whittaker's Cottages dating from the 1860s will be ready for a typical Victorian Christmas, complete with tree, and Pendean farmhouse (1609) will reflect Christmas in Stuart England. Cooks in the award-winning working Tudor kitchen will prepare a mouth-

The **Museum shop is open every day until 23 December** offering a wide range of products from stocking fillers, to local crafts, books (including the book about the museum itself, *Building History* (see also page 5), and hand-made axes. All profits from the shop are used to support the work of the museum.



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

**By bus:** No 60 from Chichester or Midhurst. 20% entry discount on presentation of Stagecoach Coastline bus ticket, valid on day of purchase only.

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



**Opening times:** From 1 January until 12 February open Wednesdays, Saturdays and Sundays only; from 13 February open daily. Opening times 10.30am – 6pm BST, 10.30am – 4pm rest of the year.

**2011 prices:** Adults £9.50, over 60s £8.50, children £5.00, family £26.00 (2+3), under 4s free. **2012 prices:** Adults £10, over 60s £9.00, children £5.00, family £27.00 (2+3), under 4s free. Call 01243 811363 for details of group rates and disabled access. Free car and coach parking, dogs on leads welcome, lakeside café, picnic areas, gift and bookshop.

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