

AUTUMN 2012

WEALD & DOWNLAND OPEN AIR MUSEUM



Raising the frame – Tindalls Cottage joins the museum's historic building exhibits



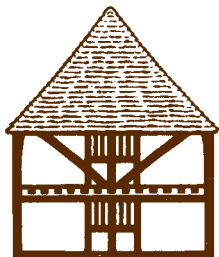
**Events,
Courses
and
What's on
2012-13**



**Bayleaf –
domestic
culture of the
medieval
yeoman farmer**



**Read the
winning short
story from
historical fiction
competition**



WEALD & DOWNLAND OPEN AIR MUSEUM

AUTUMN 2012

From the Director



Louise Adams/Observer Series

During March I was asked to give an interview for BBC South Today about the glorious March weather we had been experiencing and the impact it was having on our business. I recall concluding the interview by saying that Mother Nature had a nasty habit of evening itself out and we would probably pay for it later in the year.

I am no prophet when it comes to weather forecasting, but we have just experienced the wettest summer of the museum's 42-year history. It is always easy to blame the weather, particularly in the tourism business, but it has undoubtedly affected our visitor footfall and at the end of August our numbers stood at 85,666. However, in these challenging times, including competition from the Olympics, we must take satisfaction from only recording a small percentage drop in numbers when compared to other museums and visitor attractions, many of whom have experienced far greater deficits.

The sun has shone on occasions, most notably for the Rare Breeds Show in July, which attracted a record attendance, and with it came the problem of traffic congestion. The difficulties we have now experienced at the Christmas Market and the Rare Breeds Show are unprecedented and we are working with both West Dean Estate and the Police over future traffic management at the major special events.

The last few months have seen some exciting developments, most notably the submission of our Stage 1 bid to the Heritage Lottery Fund for the Gateway Project. The aim of the project is to secure the long-term future of the museum. The application includes provision for a new Learning Pavilion & Refectory on the site of the aisled hall from Sole Street and the existing café, which will provide classroom space, as well as much-improved catering facilities. We plan to relocate Sole Street to the Market Place as a focal point for family learning. In addition, a new visitor entrance or 'gateway' to the museum will be created at the bottom of Gonville Drive with a 'Life and Landscape' orientation gallery, introducing visitors to the museum and the South Downs. The building will provide a single entrance for all visitors and include retail facilities and an adjacent landscaped car park with interpretation.

Writing this, we were eagerly awaiting the raising of the Tindalls Cottage timber frame at the end of September. The *Raising the Frame* event forms part of this year's 10th anniversary celebrations of the opening of the Downland Gridshell, which has included a highly popular Historical Fiction Short Story Competition attracting over 130 entries and Historical Fiction Day co-ordinated by Lucy Hockley.

Joe Thompson and Richard Harris have spent a considerable amount of time recording and working on the repair and restoration of the timbers in the Jerwood Gridshell Space, and volunteer Alan Wood has worked tirelessly in drawing up plans and measurements for the foundations. Immediately after the re-erection of the frame, work will begin on building the substantial stone and brick chimney breast. This will be followed by the tiling of the roof and the lathing of the walls, to be achieved by the end of the year. We have deliberately chosen to use contemporary Kent peg tiles made by Keymer Tiles Ltd and hand-made bricks by W T Lamb, where we have had to replace missing originals. This is an excellent way of both supporting local manufacturers and



Front cover picture: the timbers of Tindalls Cottage take their place on a new site at the museum during the *Raising the Frame* event in September. See pages 3-6 for report and more pictures.

Historic buildings...3-6,	Courses21-24
13-15	
News7, 11, 25, 32, 33	Friends' news31
Adult learning9	People37
What's on17	Collections38-39
Interpretation18-19,	Schools services41
26-28, 29, 35	Farming43

Supporting the museum ...

Introducing the museum to a sponsor or donor

Major rescue and restoration work on the museum's buildings or the development of visitor facilities can only be financed by sponsorship, donations or grants. If you can help put us in touch with a potential donor please contact the Museum Director on 01243 811363 or email rpailthorpe@wealddown.co.uk

demonstrating the contrasting use of modern materials in historic building conservation projects. The cottage will be officially opened next year after the remaining interior and landscaping works have been completed.

This autumn sees the beginning of a new partnership with the Department of Archaeology at the University of York which has taken over the validation of the Masters degrees in Timber Building and Building Conservation from Bournemouth University. We have much enjoyed our working relationship with Bournemouth over the last 20 years and have been most grateful to them for their support. We are now looking forward to developing this new academic collaboration with one of the country's leading institutions with an international reputation for teaching and research.

Raising the frame . . .

Tindalls Cottage joins the museum's historic exhibits

The timber frame of the 18th century Tindalls Cottage was raised in its new location at the museum in September – 38 years after it was rescued from the Bewl Water Reservoir site near Ticehurst, East Sussex.

5,000 tiles
– the number
needed to
cover Tindalls
Cottage
roof

The home of a labourer, built in the early 18th century, it was dismantled in 1974 as a result of the imminent construction of the reservoir. Timber-framed with a large stone and brick chimney, its new site is at the woodland edge on top of the hill between Bayleaf Farmhouse and Poplar Cottage.

Now thought to date to 1721, 'Tindalls' derives from the surname of its occupants from 1748 to 1806. Tindalls is of the same general type as Poplar Cottage (earlier, 1600-1650), and nearby is Gonville Cottage (later, c. 1850), with which it can also be compared – three rural cottages from comparable social strata.

Restoring the timber frame has taken many months of painstaking work and research. The first stage was a detailed examination of the timbers led by

former Museum Director Richard Harris to determine the levels of restoration and repair work needed, a process which always reveals much information about the building's structure and history.

The restoration was then led by the museum's Carpenter-in-Residence, Joe Thompson of Sussex Oak & Iron, with some assistance from Roger Champion, the museum's retired Master Carpenter, and from David Martin of the Robertsbridge & District Archaeological Society, who recorded the building in-situ and assisted with its dismantling (see opposite).

The re-erection of the timber-frame over the *Raising the Frame* weekend of 22/23 September provided visitors with the rare opportunity of watching the process of reconstruction as the carefully restored frame was put together, timber by timber, on its new foundations. Over the weekend 1,500 people visited, many especially to see this event. Volunteer 'Frame Makers' helped them understand the process by engaging them in



Helen Hooker

Carpenter-in-Residence Joe Thompson and Steve Turner easing the timbers together during the *Raising the Frame* weekend.

conversation.

Visitors were also able to take part in activities including oak peg making, timber framing using a model and applying wattle and daub. Talks enabled people to learn from leading figures in the project's progress, including David Martin, who gave his presentation on the dismantling of the cottage three times.

The Tindalls Cottage project has been funded by the Department for Culture, Media & Sport/Wolfson Museums & Galleries Improvement Fund (£50,000) ►

Raising the roof . . .

The museum's 2012 Conference *Raising the Roof: A Thousand Years of Timber Roofs* took place in conjunction with the *Raising the Frame* weekend when the frame of the 18th century Tindalls Cottage was re-erected on the museum site (see above and opposite).

The two events also marked the 10th anniversary of the building of the museum's innovative Downland Gridshell, designed by Edward Cullinan Architects with Buro Happold Engineers, and winner of many awards since it opened as the country's largest gridshell structure. It was built to house the museum's building conservation workshop and collection store. The structure, regarded in its modernity as complementing the historic buildings at the museum and continuing their story, was one of the first recipients of a Heritage Lottery Fund award.

To mark the two events the conference considered the timber framing of roofs through the centuries, from the age of the



Delegates at the *Raising the Roof: A Thousand Years of Timber Roofs* conference break for coffee in the Downland Gridshell, which is celebrating its tenth anniversary.

presentation on the beauty and simplicity of roof geometry from the museum's Carpenter-in-Residence Joe Thompson and the similarities of light-weight timber roofs with war-time Mosquito aeroplanes from engineer Peter Hogg.

1997

– the museum launches the project which will result in the construction of the innovative Downland Gridshell, designed by Edward Cullinan Architects with Buro Happold Engineers

carpenter to the age of the structural engineer. It brought together more than 130 specialists, including architects, surveyors, structural engineers, carpenters, timber framers and building historians.

The day began with the fragmentary evidence for Saxon roofs, presented by Damian Goodburn, and developments during medieval times to the effects of the industrial revolution on timber roofs and the new technologies of the 21st century. Highlights included a



David Martin, who was instrumental in rescuing Tindalls Cottage in 1974, and Joe Thompson, who led the restoration, discuss the interpretation of, left, the buttery window and right, the buttery chamber window. Like all the timbers, these had been re-used from another building.

► and The Headley Trust (£30,000) as well as individuals and organisations such as the Friends of the Museum. The Friends

is running a 'buy-a-tile' project, and raised over £1,000 during the weekend alone. See also pages 30 and 31.

The buildings collection at the museum has been selectively built up to show the development of domestic buildings. Tindalls Cottage demonstrates a significant moment in this development and provides a valuable link in the museum's time-line of building history. When completed, the interpretation of the cottage will include furnishings and a surrounding garden, hop garden and curtilage, providing visitors, including school groups, with a greater understanding of this period of building and social history.

The museum's historian, Dr Danae Tankard, has researched the cottage and its occupants, and the interpretation will be set in 1765 during the period of occupancy of the first John Tindall who lived there from 1748.

David Martin, who was instrumental in rescuing Tindalls Cottage, describes what happened on the Bewl Water Reservoir site all those years ago in 1974...

"Erecting a new frame at the WDOAM is always cause for celebration, but for Barbara and I it will be very special. For me, in particular, it is a special year – 2012 marks the 50th anniversary of my involvement in buildings archaeology.

It started innocently enough – with another school friend, both of us interested in history: we thought up a wheeze for not going out into the playground on cold, wet days. We persuaded our history teacher, John Paige, that we ought to found a school archaeology club. Within the year it had grown into the Robertsbridge & District Archaeological Society (RADAS), so 2012 is also its 50th anniversary year.

Excavating the sites of former buildings and, from 1967, recording standing buildings, became my special interest



Tindalls Cottage on its original site.

within the society. So, when Bewl Water started to be constructed, recording the buildings which were to be destroyed seemed a natural thing to do. We missed the first building – Lower Hazelhurst Cottage – which was immediately demolished upon purchase in order to prevent squatters taking over. All we managed was a floor plan and a record of the few medieval timbers left lying on the site. That was the only failure. A very special medieval house – a base-cruck hall called Dunsters Mill House – was being moved as part of the condition of the reservoir's construction, and that introduced me to the water authority's officials, who, I must say, were very co-operative throughout.

Of all the buildings we surveyed, Tindalls stood out as being exceptionally complete. As I remember, it took surprisingly little effort to persuade the authority to give verbal permission for RADAS to have the building, provided we took it down and cleared the site at no cost to the authority. Initially

the plan was to re-erect it locally and sell it on, but that came to nothing. Therefore, as a fall back, we persuaded Roy Armstrong to take it and put it into store at the museum. I was excavating a moated site at Hawksden at the time, and agreed with Roy that I would use my excavation volunteers to take down the frame and load the materials on to a lorry. He agreed to obtain the official permissions and provide the lorry. And so it happened.

This photograph, taken by my brother, John, who was also very much involved with

Tindalls, is looking south west, from the north east. The two figures are myself (left) and the pioneer of framed building recording in the Weald, Reg Mason, who was a close friend of Roy's. In those early days we were encouraged and coaxed-on by many, but none more so than Roy and Reg. We both owe them a huge debt. It is no understatement to say that they changed the course of our lives.

So, we will be avid spectators at the raising. And we must add a thank you for choosing the dates as you did. We always go somewhere special for our wedding anniversary weekend (the closest to 25 September). This year it will be the place we have long regarded as our spiritual home – the Weald & Downland Open Air Museum!"

***A feature on the structural and social history of the cottage by museum historian, Danae Tankard, was published in the Museum Magazine, Spring 2009 issue, and is also available on the museum's website, www.wealddown.co.uk.**



David Martin deep in contemplation in the Gridshell as he helps interpret the timbers.



Tindalls Cottage frame gradually takes shape on its new site at the museum. The re-erection of the timbers was led by Carpenter-in-Residence Joe Thompson, assisted by Steve Turner and Herbert Russell. 1, Making a good start with the first elevation. 2, Joe Thompson contemplates his next move. 3, Steve Turner uses the maul to ease the tie beam into place. 4, The first window goes in on the front of the building. 5, A side girt is hoisted up. 6, The tripod in use to manoeuvre one of the bay posts into position. 7, Easy does it. 8, With patience the joints come together. 9, Visitors had good views of the whole process from three sides. 10, John and Henry Russell running the wooden-peg making activity. 11, The 'buy-a-tile' fundraising campaign was a great success, raising over £1,000 during the weekend.



10th anniversary of the Downland Gridshell

The event (together with the Historical Fiction Day – see page 26) also marked the 10th anniversary of the opening of the Downland Gridshell, where the repair work on the cottage has been undertaken. During the weekend the architect, Ted Cullinan, gave an inspiring talk-and-draw, showing how the Gridshell had its origins in timber framing dating back to the Saxon period and even earlier. There were also talks on the design and building of the Gridshell by Steve Johnson, the then

job architect at Edward Cullinan Architects, a sculpture by Annemarie O'Sullivan using the Gridshell as inspiration, and displays from the Tools & Trades History Society, Chivertons (main contractors for the Gridshell project) and furniture maker Peter West of East Dean. Museum trustee Steve Corbett, of Green Oak Carpentry, which built the Gridshell, led an activity on how to construct a gridshell, to be developed as a geometry workshop for schools.

The conservation of Tindalls Cottage – *the carpenter's viewpoint*

Tindalls Cottage, from Ticehurst, East Sussex, will be a wonderful addition to the museum's collection of re-erected buildings, a fascinating example of 18th century cottage architecture. Tindalls is a two-up, two-down cottage with a two-flue chimney, plus an outshot and an attic and was built in 1721 on a site where evidence shows a previous cottage had existed.

By this period, in the eastern Weald, many houses (larger than cottages) were being built out of brick with timber used only for their rafters and floors. So Tindalls Cottage is a rare, superb and late example of the use of timber framing for domestic buildings from this region.

In 1721 the cottage was framed, almost entirely, out of re-used oak timbers. These timbers have come from either at least two different buildings or from one large building that had been altered and enlarged in a number of phases.

In 1974, when Tindalls Cottage was dismantled, the surviving oak timbers, stonework, brickwork and roofing tiles were bought to the museum, and were stacked in its railway cutting store by Roger Champion, the museum's former Master Carpenter. It then stood in a queue awaiting re-erection on site. In 1998 planning permission was granted for its re-erection on a site facing Bayleaf Farmhouse. This site was chosen for its rural location and proximity to a trackway, closely matching its original location.

In 2002, I helped Roger Champion move some of the Tindalls Cottage timbers into the Gridshell. Discussing these timbers with the then Museum Director Richard Harris was my first attempt at interpreting the multitude of mortices, tenons and marks on the timbers. It was starting to become clear that the almost universal use of re-used timbers would represent a challenge when working out which joints were cut by the Tindalls Cottage carpenters and which joints were pre-existing.

In 2011 Museum Director Richard Pailthorpe and I agreed a date of September 2012 for raising the frame on its new site. Richard Harris started the process of producing archaeological drawings of the individual timbers. In February 2012, with the assistance of Hughes Naudin and Gaspar Bast, two French apprentice carpenters, I moved all the remaining Tindalls Cottages timbers to the Gridshell. This was the first time all the timbers, the dismantling drawings and photographs had been together.

We then laid out the easily identifiable wall plates and tie beams and reared up the principal rafters and side purlins. It was now apparent that many of the aluminium markers, fixed to the timbers to identify their position in the building at the time of dismantling 38 years ago, had corroded. The common rafters were easy to distinguish from the other timbers, the dismantling drawings were clear about which rafters went where; but without the labels, it was down to the photographs to help us work out which rafter was which. We spent the rest of that week, working like forensic detectives, slowly establishing the original arrangement of the roof timbers. Finally, when I was satisfied that we had got it right, we fixed new labels to all the timbers.

After Hughes and Gaspar had left, I surveyed the rafters and scheduled the list of repairs required, and started the process of interpreting the timbers. This forming of hypotheses about the carpentry and the materials is fundamental to understanding the frame, and informs the appraisal of the timbers that require some form of intervention.

The repair work to the dismantled timbers of



1, Tindalls Cottage roof, assembled in the Downland Gridshell Building Conservation Workshop during repair work. 2, Joe Thompson's label for one of the common rafters after detective work was necessary as a result of corroded original aluminium labels. 3, The museum aims to re-use as much of the original timber as possible: here a face patch has been applied to the hall chamber window sill. 4, A V-scarf joint, replacing the worn-away end of the timber, and enabling the retention of as much of the original as possible. 5, Another type of repair using resin to re-build the damaged end of a tenon, thus preventing the loss of original timber.

Tindalls Cottage is a mixture of **restoration**, **preservation** and **reconstruction** based on this understanding of the archaeological evidence on the timbers.

Restoration can be defined as taking the cottage back to its design and layout at a specific time (1765 is the museum's interpretation); only keeping those features and details that would have been present then. However it is not always possible to be absolutely certain about every aspect of the frame; various interpretations are possible, based on the evidence that remains. Even a relatively small building like Tindalls' presents a large number of these decisions. Pure restoration is literally not possible, but is still a central theme of the project.

Preservation, or conservative repair, is based on retaining as much of the surviving fabric as possible (notwithstanding that this is a dismantled frame) and giving priority to the processes of ageing, weathering and patina of the surface of the timbers. The Burra Charter advocates a cautious approach: "Do as much as necessary ... as little as possible ...". Roger Champion devised a range of techniques during the repair of Poplar Cottage along these lines, in response to the request from Richard Harris to "retain more of the surfaces of the timber, so that you can see why it has been repaired". I have been inspired by this concept of allowing the repairs to "tell their story"

and to conserve the maximum amount of the *substance* of the surviving timbers.

Reconstruction occurs where new timbers have been introduced into the frame, where the original has either decayed away or been removed as part of the alterations to Tindalls by its owners and tenants. The ground-cills, for example, are entirely new. The emphasis here is to conserve the *style* of the timber frame.

In April 2012 the repair work started, with further interpretation, analysis and appraisal running alongside the physical intervention as the various frames were laid out. This on-going multi-disciplinary approach has been a theme throughout the project with David and Barbara Martin, Richard Harris, Roger Champion and Steve Turner (my carpentry colleague) all providing valuable help in the revised interpretation. These revisions are both possible and necessary as the timbers are viewed individually and then jointed into other timbers, and with the benefit of the knowledge of timber framing gained by the museum during the last four decades.

By September 2012 the repair work was completed and the frame ready to be reared up on its new site for a renewed life at the museum.

Joe Thompson
Carpenter-in-Residence,
Weald & Downland Open Air Museum

From the Chairman



Regular readers of this magazine will know that the museum's trustees have been planning for some years to improve the facilities for

visitors. Indeed some of you will have been involved in the extensive and various forms of consultation for what was known as the 'Access Project', now renamed the 'Gateway Project'.

Our Stage One bid to the Heritage Lottery Fund (HLF) has been submitted. If we get a green light we will then have to submit a more detailed proposal. We already have planning permission for the lakeside Learning Pavilion & Refectory, but we still need to submit one for the new Life & Landscape Gallery at the foot of Gonville Drive which will become our single visitor entrance for all. So there is still some way to go.

There are essentially three prongs to our grant bid which reflect the HLF's priorities

for conserving the physical heritage:

1. Conservation
2. Learning
3. Participation

So how will our Gateway Project deliver significant enhancements under those three headings?

Well, the simple answer is that the improved infrastructure will:

- a) Give us the space to support increased learning and participation, and
- b) provide the necessary extra income to boost conservation and in particular preserve our unique national collection of buildings for future generations; a collection that would otherwise be threatened by lack of funds.

But there is more to it than that. The project allows us to *conserve* and re-site the medieval house from Sole Street, Kent, currently used as our tea room. This will enable us to properly illustrate an 'aisled hall', a type of building not otherwise represented in our collections. The ground floor of Longport Farmhouse, currently the museum's entrance and shop, and one of our best historic buildings, can become an exhibit.

Learning activity through the new Life & Landscape Gallery will include enhanced site-wide interpretation, the employment of six apprentices throughout the project, and informal learning activities for families with the Sole Street building as the hub. Moreover, we will target new family and youth audiences. Heritage learning opportu-

nities will be provided for visitors to the South Downs National Park who hopefully will convert to being a museum visitor. Lastly, the vision is to create a new car park which will inspire as well as provide learning through its design, use of materials and reflection of the landscape and local geology.

The success to date of the museum has only been possible because of the scale and quality of *participation* of our volunteers. With some 600 volunteers currently registered we are the envy of all our peers. The project will provide new and enhanced volunteer opportunities particularly in the areas of adult informal learning, with our designated collections, and family learning. There will also be increased scope for local people and specialist researchers to use the rural life collections, and spaces for community meetings in the Learning Pavilion.

Paul Rigg
Chairman of Trustees

IN BRIEF

2012 VISITOR NUMBERS

Poor weather at the beginning of this season had a major effect on visitor numbers at the museum. In 2011, the abnormally mild and dry autumn and winter helped the museum achieve its best annual attendance for several years. The first few months of 2012 followed a similar pattern, but in April the rain came and during the wettest summer in our 42-year history, numbers started to fall alarmingly with waterlogged ground conditions threatening some of our special events. Thankfully, the sun did start to come out at the end of July and a record crowd attended the Rare Breeds Show. The Olympics almost certainly affected attendances on some days at the beginning of August, but from what looked like turning into a very disappointing season a few months ago, numbers have started to recover and are now only 6.5% down compared with 16% in June. Shop sales are currently some 7% down on budget, but have started to improve as visitor numbers have increased. Fortunately spend per head has held up well in these challenging circumstances.

NEW GUIDE BOOK AVAILABLE

The museum is selling a new edition of the Guide Book, edited by Richard Harris and including all our latest projects over recent years. A new map and visitor information leaflet reflecting the updates in the Guide Book is also available and helps visitors orientate themselves on the site. The Guide Book is available from the museum shop.

Roger is Sussex Heritage Person of the Year

The museum's former carpenter, Roger Champion, has been named Sussex Heritage Person of the Year. He received his award at the Sussex Heritage Trust Awards lunch at Lancing College for his work with 'built' heritage, jointly with Ruth Brown, who received the award for 'natural' heritage. Now 75, Roger, who

repaired and rebuilt most of the timber-framed structures at the museum, still works part-time for the museum. Most of his work now is joinery, producing furnishings for the museum's historic buildings; his most recent work is on display in the shop from Horsham (see also page 18). "I am honoured to have been given the Sussex Heritage Award," Roger told the *Chichester Observer*, "but I wouldn't have had the chance without all the other people who have worked, and work now, to keep the museum going. So I view it as an award for the museum that I have made some contribution to".

You can read Roger's full story in the museum's book published to mark its 40th anniversary in 2010, *Building History*, available in the museum shop and through the website, price £7.95.

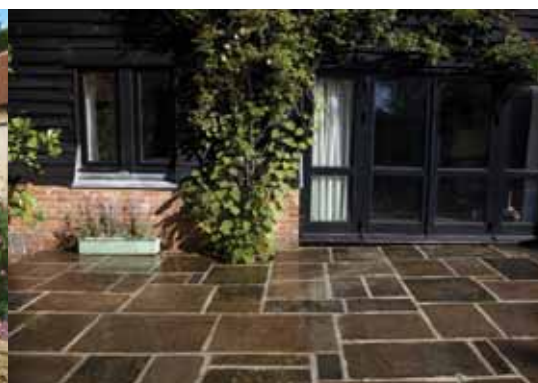
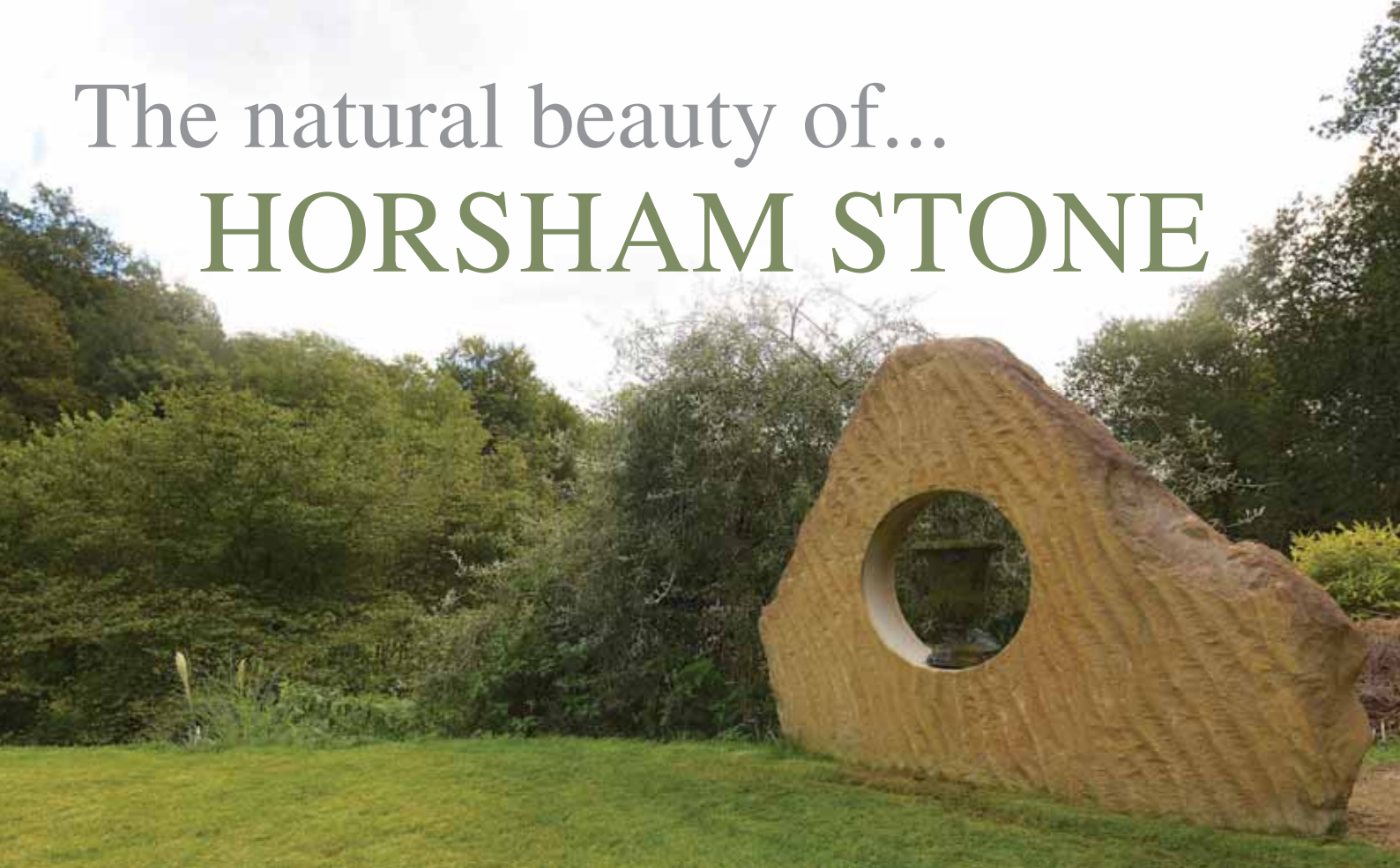


Roger Champion

– the museum's former master carpenter – has been involved with the project for longer than anyone else

The natural beauty of...

HORSHAM STONE



Horsham Stone and Reclamation is one of the leading suppliers of natural stone in the South-East. Horsham Stone can add some individual style to any project; architects, builders and garden landscapers love our stone for its blend of colour, strength and texture. There are hundreds of historic churches and medieval buildings across Sussex, Surrey and Kent that are roofed or built with Horsham Stone.

We also specialise in reclamation products and match up old recyclable materials for restoration building projects and extensions so that new sections added to old buildings are in keeping with the original. We always keep a large stock of reclaimed bricks, roofing tiles and reclaimed York stone paving for immediate delivery and sell all sorts of reclaimed garden antiques, everything from stone troughs, to statues, to sun dials.

For more information on our products please contact us at:

Tel: 01403 276550

www.horshamstone.co.uk

Horsham Stone & Reclamation Ltd, Lower Broadbridge Farm,
Broadbridge Heath, West Sussex RH12 3LR



**HORSHAM
STONE**
& RECLAMATION

130 million years in the making

Museum links with University of York for its MSc programmes

In a new partnership the museum's two well-established MSc programmes in building conservation and historic building techniques are to lead to degrees awarded by the University of York.

Building on collaborations between the department of archaeology at York and the museum, the agreement coincides with the 40th anniversary of the University of York's masters programme in conservation studies, the longest-established course of its kind in the UK and internationally.

The museum's two programmes, which until last year were validated by Bournemouth University, will continue to be taught in-house, in six blocks over two academic years – convenient for mid-career professionals who form the majority of students.

The museum and the department of archaeology share common building conservation ethics and philosophy. Gill Chitty, the department's new director of conservation studies, says: "The partnership also brings together the University's multi-disciplinary research environment, its international perspective and its PhD in conservation studies with the museum's unique conservation ethos and approach. The museum's programmes are supported

by an exceptional community of specialist practitioners and its unrivalled collection of buildings as a learning environment."

The MSc programmes cover themes relating to the museum's collection of historic buildings, making use of the exhibits as a learning resource, together with other case studies and site visits. Students, who carry out research into topics of their choice, also benefit from lectures from external subject specialists and discussion with knowledgeable fellow students. Discussion of history, science and ethics is woven through the modules.

Dr John Schofield, head of the department of archaeology at York said the partnership with the museum took the University "in a significant new direction, with practical skills and conservation principles and philosophies at its core."

Richard Harris, course leader for the unique MSc in Timber Building Conservation, has been involved with the museum since 1975 when he was

appointed research director, and was subsequently director until his retirement in 2010. He is now undertaking research and lectures alongside his MSc commitments.

Eddie Booth, currently secretary of the Institute of Historic Building Conservation, follows Jim Strike as the course leader of the MSc in Building Conservation. He is director of the Conservation Studio in Petersfield.

Museum director Richard Pailthorpe welcomed the new academic collaboration, which follows from the museum's European Union Prize for Cultural Heritage/Europa Nostra Award for its historic building conservation training programme in 2011. The judges praised the museum's "exemplary initiative and long-standing commitment" to the subject over the last 15 years.

The University of York is a world top 100 institution with a global reputation for its excellence in research and teaching.

Further information about the MSc programmes and the museum's wider adult learning programmes can be obtained from Diana Rowsell, head of learning, on 01243 811464, email courses@wealddown.co.uk

Building the Armstrong Library

The library's volunteer team, led by the museum's historian, Danae Tankard, continues its endless cataloguing work as it prepares bequests and gifts of books and papers relating to vernacular architecture and rural life. This is punctuated by enquiries from researchers and interested individuals. Here are some recent ones.

Tapping into the library

Early this year the library received a phonecall: Chris Ronalds would like to look at the Worshipful Company of Plumbers' collection of books and catalogues held at the museum. His brother was the architect for the restoration of the Ironmongers' Row Public Baths in London and had asked him to make a replica of a particular and unusual tap, for a 'slipper bath'. Chris had asked the Worshipful Company for help and they had referred him to the museum, which was very convenient as he lives in Littlehampton. Ideally he would have found exactly what

he was looking for ... but research doesn't often work out like that! However, Chris reported back that the problem had been resolved and the tap made. See http://www.islington.gov.uk/involved/consultation-engagement/consultation_results/Pages/irb.aspx and for the architects, www.timronalds.co.uk

Hopping into the library

A writer researching the history and methods of local hop growing for her next piece of work needed suggestions for sources of information, and we were able to help her.

House History

A member of the museum's Friends requested help with the social history of his hall house in East Sussex: the library has many sources relating to regional vernacular architecture and he found what he was looking for.

Discover what's in the library...

- by visiting on a Monday or Wednesday morning (volunteers are usually there but it's best to check if you are making a

special journey) or at other times by appointment. As well as books there are journals and newsletters from many organisations and offprints from magazines and other sources.

- on the museum website, www.wealddown.co.uk, then click on Discover and Search Our Databases and enter a word to indicate your area of interest. New items are constantly being added to the catalogue and may not immediately reach the website but it is a good way of doing an initial browse on a topic. For example, we have recently received a donation of books on leather work – saddlery, harness, boot and shoe making and glove making.
- by contacting Danae Tankard, who has recently taken over responsibility for the library. Tel: 01243 811037, email: history@wealddown.co.uk.

Donations...

of books are always welcome. If they are not wanted for the library they will go into a book sale for library funds – good fiction is happily accepted for sale. Tel: 01243 811037/811027/811363.

W.L. West & Sons Ltd est 1865

**Sawmillers
Timber Merchants
Fencing Contractors**

Decking
Constructional
Timbers
Cladding
Machined
Profiles for
Joinery
Fencing &
Gates
Bar Tops &
Worktops
Hardwood
Flooring
Retail Shop
for Timber,
Machinery, Tools
and finishes

www.wlwest.co.uk

Timber is in our blood - Call us

Selham, Petworth, West Sussex, GU28 0PJ
t: 01798 861611 f: 01798 861633
sales@wlwest.co.uk

Potmolen Paint

Traditional & Natural Paints

Our Traditional and Natural Coatings include:

CLARINA LINSEED OIL PAINT
DISTEMPER SUPER
AMSTEL DISTEMPER
EXTRA FINE LIME PUTTY
CHAPEL COAT
SCHOOLHOUSE WAX
WEXFORD LEAD PAINT

TRADITIONAL PAINTS, COATINGS
 BRUSHES AND TOOLS FOR THE
 REPAIR, CONSERVATION AND
 PRESERVATION OF BUILDINGS etc

POTMOLEN PAINT, 27 Woodcock Ind. Est.,
 WARMINSTER, Wiltshire BA12 9DX, England.
 Telephone: 01985 213960
 Telefax: 01985 213931




HOUSE HISTORY RESEARCH

Every house has a story.

Commission *your* House History from an experienced professional historian, based in West Sussex.

Dr Ian Friel MA, PhD, FSA
 078151 99679
 mail@ianfriel.co.uk
 www.ianfriel.co.uk
 www.househistorytoday.co.uk



HACTON CRUCK MEDIEVAL HALL

A quality restoration of a 600 year old open hall. Now available as a holiday let.

Idyllic, comfortable, romantic.
 Midway Hereford and Hay-on-Wye.

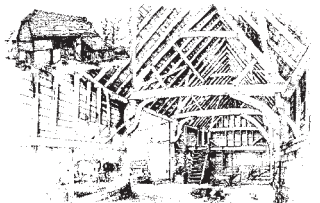


www.hactoncruck.co.uk

Antique Buildings Ltd

Dunsfold, Godalming Surrey GU8 4NP
01483 200477
 We have Immense Stocks of:

ANCIENT OAK BEAMS
WIDE OAK FLOORBOARDS
HAND MADE BRICKS
ROOF TILES
FLOOR TILES
BARN FRAMES



Please see:
www.antiquebuildings.com

FILDES ROOFING

specialists in

- Slating
- Tiling
- Lead Work
- Stone Slating

Please contact us on: **Tel/Fax: 01243 828718**
 1 Spencer Street, Bognor Regis
 West Sussex PO21 1AP

The museum on social media...

The museum's Facebook and Twitter sites are growing in popularity. It's a great way to share up-to-date snippets of information about our activities and hear from our visitors about their experiences at the museum, whether it's a great day out with friends, fun with family-friendly activities, or enjoyment of the wide range of buildings and rural life happenings that go on on a daily basis.

Most discussed items on Facebook recently have revolved around wooden pegs, pigs and charcoal!



Jon Roberts, right, leads volunteers at the museum's charcoal burn earlier this year.

"It looks like today's charcoal burn is going to be a success," the museum wrote. "The steamy smoke is rising hypnotically and there are smiles from the team. The truth will out on Sunday morning when the mound will be opened up to reveal its charcoal treasure". A comment from one visitor was: "Wishing I was a charcoal burner".

The first picture of the new piglets was posted on the site on 2 September and more than 500 people looked at the photograph.

A picture of volunteer Alan Wood making wooden pegs for Tindalls Cottage also proved very popular. "Excitement is building here at the museum as the final preparations start for the re-erection of Tindalls Cottage during the Raising the Frame event on 22/23 September. Volunteer Alan Wood finds some handy shade as he makes a start on the 5,000 wooden pegs needed for the Kentish clay peg roof tiles."

On Twitter – @WealddownMuseum – discussions have centred on subjects as diverse as conservation issues, Tudor hairstyles, newborn piglets and family friendly activities. Through our followers and re-tweets, comments can reach high numbers of people. We try to reflect the diversity of activities that take place at the museum by using specific hashtags – you can read this up-to-date information online without being signed up to Twitter.

The museum has a second Twitter account – @Bayleaf1542 – which is a learning project designed to share details about the social history of Bayleaf in a specific year. This has now extended into a blog, as there is only so much that can be said in 140 characters! Bayleaf was used as a location for the BBC TV series *The Hollow Crown*, which led to many comments on both accounts. And earlier in the year we collaborated with Shakespeare's Birthplace Trust to blog and tweet about flowers from that era.

Watch out for changes on Twitter at the end of the year as we speed forward in time to another era...

Royal visit marks The Queen's Diamond Jubilee



The Earl and Countess of Wessex visited the museum as part of a day in West Sussex in June to mark HM The Queen's Diamond Jubilee. The third Royal visit to the museum in as many years, the Earl and Countess visited some of the historic buildings, joined in with crafts in the Building Crafts Gallery and inspected restoration work on the timbers of Tindalls Cottage in the Downland Gridshell, with a short break for lunch in the hall from Crawley. Pictured are, 1, The Earl and Countess outside Bayleaf Farmhouse, with Vice Chairman John Godfrey and Museum Director Richard Pailthorpe to the right; 2, discussing restoration work on Tindalls Cottage timbers with Joe Thompson; 3, examining drawings, joined by former Museum Director Richard Harris, and 4, with children and volunteers in the Building Crafts Gallery.



The museum's Christmas card features a Sussex x Dairy Shorthorn cow at Bayleaf Farmstead after a fresh fall of snow and is 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. They can also be purchased from the museum shop as a pack of five cards at £3.95.



Museum Christmas card



HENRY ADAMS

London | Surrey | Sussex | Hampshire

We don't just sell houses!



Agricultural



Sales



New Homes



Development Land



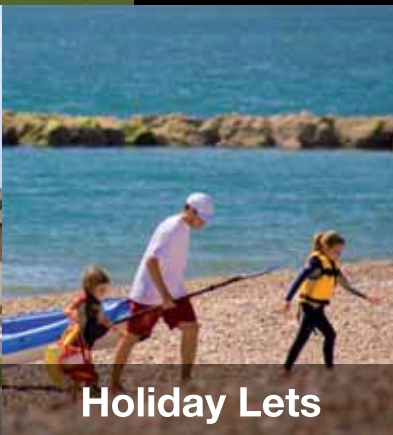
Commercial



Fine Art



Lettings



Holiday Lets



Planning



Professional

For more information about any of the services that we offer please telephone 01243 533377

henryadams.co.uk

Danae Tankard looks at the difference between late medieval aristocratic and yeoman households and reveals how our interpretation of Bayleaf is being revised

Domestic culture in the late medieval house

Bayleaf, a late medieval house from Chiddingstone in Kent, is the most important building in the museum's collection. It forms part of the museum's only complete farmstead and it was the first exhibit house to be fully furnished. Its earliest occupants were yeomen (the top layer of the medieval peasantry), farming about 100 acres. They held their farm on a long lease from the gentry 'manor' (or estate) of Bore Place.

Until recently the furnishings of the hall included two tables, intended to reflect the hierarchical nature of the late medieval household in which the householder and his family sat at the 'upper' table, whilst the household servants sat at the 'lower' table. Those who have visited Bayleaf recently will have discovered that the 'lower' table has been removed. Its removal follows a reassessment of the evidence of how households like this one would have functioned in the late medieval period. This article provides a brief account of what that evidence is and what conclusions can be drawn from it.

The late medieval domestic plan

As a building Bayleaf represents a domestic plan which was in widespread use in rural England from about 1200 to about 1500. The fundamental elements of this plan are a central open hall with a



Bayleaf Farmhouse.

chamber at one end and a service room or rooms at the other, the latter typically separated from the hall by a cross entry or cross passage. For some peasant houses this represented the full extent of the living accommodation, but larger peasant houses like Bayleaf had first-floor chambers at either end of the house. Many peasant houses had detached kitchens or bakehouses together with a range of agricultural buildings depending on the extent of their farming activities. The same domestic plan is evident in aristocratic houses, but they typically had a greater number of residential rooms at the chamber end and a range of attached and detached service rooms at the service end.

The fully-evolved domestic plan embodied a clear spatial hierarchy, with private living accommodation at the upper end and services at the lower end. The hall itself was not an undifferentiated

space. In larger houses the upper end was given a structural emphasis by the raised dais on which the 'high' table would be located and a moulded beam or a canopy to frame those seated there, and even in smaller houses the upper end might have decorative timber framing, such as a dais beam and arch braces.

In interpreting the cultural significance of this domestic plan archaeologists and historians have typically seen it as a reflection of a social hierarchy in which certain household members had a more privileged status than others. The commonality of the domestic plan has been interpreted as evidence of a commonality of domestic culture between the aristocracy and the wealthier peasantry. In other words, the yeomen inhabitants of a house like Bayleaf used their domestic space in the same way as the gentry inhabitants of Bore Place and the aristocratic inhabitants of nearby Penshurst Place. It is this interpretation which underpinned the furnishing of the Bayleaf hall in the late 1980s, with its 'high' and 'low' tables. But is this interpretation correct?

The aristocratic household

Historians have been able to reconstruct daily life within the aristocratic household in considerable detail because of the quantity of documentary, literary and pictorial evidence that survives. The great house was a symbol of the lord's power and prestige from which he was expected to dispense lavish hospitality to all ranks of society, from the guests at his table to the poor at his gates. The size and composition of the household varied with the status and income of the lord – between 12 and 30 for a rich knight to as many as 400 for a king – and its members were strictly stratified. The hierarchical structure of the household matched the spatial hierarchy of the house, with the lord and



Penshurst Place: view of the great hall looking towards the low end.



High status dining. (Luttrell Psalter, British Library, Add MS 42130, 1325-1335).

his family at the upper, residential, end, and the servants at the lower, service, end. In between was the hall, described by Mark Girouard as the 'supreme expression of power, ritual, wealth and hospitality'. The daily rhythm of the household surrounded the lord in a continuous round of ritual, both secular and religious, from getting up in the morning to going to bed at night.

But the most elaborate and lengthy rituals were associated with mealtimes. Servants entering the hall from the service end would have seen the lord and lady seated at the centre of a high table which might be raised on a dais and framed by a canopy. Other members of the household and any guests were seated according to complex rules of precedence either at the high table or at low tables set down either side. Tables, cupboards and buffets were covered with expensive cloth and loaded with plate; drink flowed in abundance and more food was served than could possibly be eaten. Not surprisingly, these were *consuming* households. They were also essentially *masculine* households. The only women found in them apart from the lord's wife and his daughters were the gentlewomen who kept them company, their personal servants and nurses.

The peasant household

In contrast to the detail available for aristocratic households, there is a paucity of evidence for peasant households like Bayleaf and much of the best evidence is from the 16th century – a 'transitional' century which is usually seen as marking the end of the medieval period and the start of the early modern period and which, in architectural terms, is especially significant because it saw the gradual disappearance of the open-hall house.

However, we know that peasant households were different from aristocratic households not only in size but also

in structure. Historians have calculated an *average* late medieval peasant household size of between 4.5 and 5 people. Of course these figures disguise wide variations: wealthier households were larger because they tended to have more surviving children as well as resident servants. We know that in 16th-century Chiddingstone yeoman households could be relatively large, at between eight to 10 people including one or two female servants. Households were typically nuclear, consisting of a husband and wife and their children, although more complex, multi-generational families were not unknown. They were also nominally *patriarchal*, with all those resident in the house – wife, children and servants – subject to the authority of the male householder, who was also its legal head. However, household work strategies meant that during the day the wife was effectively in charge of the household's management, whilst the husband was out in the fields.

Yeomen typically had relatively large farms allowing them to produce a large, marketable surplus, and requiring them to employ non-family labour. If we want to define their social characteristics more closely we can turn to a work by William Harrison called *The description of England*, first published in 1577. According to Harrison yeomen had "a certain pre-eminence and more estimation than labourers and the common sort of artificers, and these [i.e. the yeomen] commonly live wealthily, keep good houses, and travail to get riches". Harrison's observation that yeomen "travail to get riches" distinguishes them from the gentry, since yeomen typically farmed the land themselves rather than earning rental income from it. Through a combination of hard work, thrift and social ambition some yeomen were able to buy enough land from "unthrifty gentlemen" to set their sons up as landlords rather than tenant-farmers, effectively allowing them to enter the ranks of the gentry.

One of the characteristics which Harrison considered distinguished yeomen from the gentry was that they had servants who "get both their own and part of their master's living", in contrast to the "idle servants" of gentlemen. What he means is that yeomen's servants were essential to the economic livelihood of their master, rather than merely reinforcing his social status. In the countryside most adolescents entered some form of service in their early teens – boys working as farm labourers and girls as domestic servants. What historians usually describe as 'life-cycle' service was an essential preparation for adult life – a rural equivalent to urban trade and craft apprenticeships. Whilst in service these young men and women lived and worked alongside their masters and mistresses and were subject to the same



Bayleaf: view of the hall looking towards the high end (with 'low' table on the right).

behavioural regulation as the householder's older children – in other words, they became part of the householder's family for the duration of their employment. Probate inventory evidence from the late 16th century shows that some of the larger yeoman houses had a separate servants' room but in most houses the female servants probably slept alongside the family, perhaps sharing a bed with the children or sleeping on a truckle bed in the same room as the householder and his wife.

Ritual and ceremony

The complex round of ritual and ceremony that surrounded the head of the aristocratic household was made possible not only by his wealth but by the fact that he did not have to work for a living – the daily rhythm of the household was essentially dictated by the leisured lifestyle of the family. In contrast, in a yeoman's household everyone, except the youngest children, was expected to be economically productive. We can get some idea of what this meant in practice by looking at a husbandry manual by Thomas Tusser which was first published in 1557 as *A hundred good points of husbandry* and expanded and reprinted in 1573 as *Five hundred points of good husbandry united to as many of good huswiferie*.

This included, amongst other things, a monthly check-list of things to do around the farm, the farmer's daily diet and the duties of the housewife. Tusser's descriptions of the respective duties of the husband and wife are largely pragmatic and reflect the widely-held view that marriage was an economic partnership. During the day whilst the husband was out in the fields with his labourers the wife was left in sole charge of the house and household. Her duties, which began on rising at four or five in the morning and ended when the household went to bed at nine or 10 at night, included looking after her children, baking, brewing, cooking, washing, sewing and mending. She worked alongside her domestic servants, and was responsible for their supervision. The housewife's activities also took her away from the house – she tended poultry, milked cows and sowed and harvested flax and hemp; she also took her produce to market to sell.

There is little evidence for elaborate mealtime ritual in the household Tusser describes; he suggests that it is better to leave a table bare rather than to cover it with a cloth which is going to get dirty and urges the housewife to make sure that the farm labourers have enough to eat – too little and they will not have enough energy to work; too much and they will become lazy. Tusser makes it clear that whilst the farmer should be



Bayleaf: view of the hall looking towards the low end (with 'low' table on the left).

hospitable to his neighbours and charitable to the poor, unrestrained largesse, of the sort seen in aristocratic households, was not only inappropriate, but potentially ruinous. The farmer should live within his means. Tusser's depiction of the lack of pretension in the yeoman household provides a useful contrast to Chaucer's much-quoted description of the franklin in *The Canterbury Tales*, whose meat and fish were as plenteous as snow. Rather than seeing this as an admirable quality, contemporaries are likely to have interpreted it as a sign of social pretension and wastefulness.

Probate inventory evidence

We can also review the probate inventory evidence collated by Richard Harris as part of the research underpinning the furnishing and interpretation of Bayleaf to reconsider what their contents tell us about the hall's use. At this date halls contained a limited range of furniture – typically one table (but sometimes two) and a bench, one or two chairs, stools and a cupboard. An element of social display was provided by painted wall hangings, cupboard cloths and pewter and latten-ware. However, many of the listed items were entirely functional: cooking equipment indicates that halls were used for cooking even in houses which had internal or external kitchens; some halls contained items connected with the occupants' economic activities such as hand tools and spinning wheels; cradles in halls suggest a pragmatic solution to childcare in a busy household.

Overall, the evidence suggests that in a house like Bayleaf the open hall was a multi-functional space: it was where the family ate and socialised but it was also a working room at the centre of a busy and productive household. If we take into account the diverse range of service

rooms that are recorded in these inventories – including kitchens, milkhouses, brewhouses and bakehouses – alongside the literary evidence of Harrison and Tusser, it is clear that yeoman households were primarily geared towards production. Whilst some of this would have been for domestic consumption, much of it would have been for the market. This highlights one of the fundamental differences between houses of yeomen and those of the aristocracy: the former *produced* whilst the latter *consumed*.

Conclusion

Yeomen households therefore functioned differently from aristocratic households for both practical and ideological reasons: not only was the yeoman incapable of following the elaborate ritual of the aristocratic household, he would have had little interest in doing so. In this sense, whilst the domestic plan itself might be rigidly hierarchical in its structural principles, the domestic culture it contained – at least at this social level – was not. It is highly unlikely that a household like Bayleaf would have needed, or indeed wanted, a lower table or that – on a day-to-day basis – dining arrangements were accompanied by any degree of ceremony.

Does this mean that we were wrong to have a lower table in Bayleaf for all these years? The answer to this has to be 'no'. We try hard to base our interpretations on the best architectural, archaeological and historical evidence and that evidence is constantly being revised. Inevitably, therefore, the museum's interpretations will occasionally require adjustment. A good example of this is the building called 'Winkhurst' which for many years was interpreted as a small medieval house and only in 2002 reinterpreted as a detached kitchen, becoming the Winkhurst Tudor Kitchen.

2012
– it's 40 years
since Bayleaf
farmhouse was
re-erected on the
museum site
(1972)




www.permaculture.co.uk

Permaculture App
available for
iPad, iPhone
and iPod Touch
from the App Store

Ben Law

books & DVD



As seen on
Channel 4's
Grand Designs.

order from
www.green-shopping.co.uk
or call us on 01730 823 311
postage & packing FREE (UK only) when ordered online



**HANTS & SUSSEX
TRADITIONAL RESTORATION**

BUILDING ~ CONSERVATION ~ REPAIR
CARING FOR OUR HISTORIC BUILDINGS & STRUCTURES
CRAFT & PROFESSIONAL SERVICES

Ray Moseley DipBldgCons(RICS)
Tel: 02392 470589/07909 522722
Email: raymoseley@traditionalrestoration.fsnet.co.uk

Nye Saunders Chartered Architects

Specialising in conservation, alterations and
additions to historic buildings

Specialist qualifications in timber conservation
'Register of Architects Accredited in Building Conservation'

3 Church Street, Godalming, Surrey GU7 1EQ
01483 418600 info@nyesaunders.co.uk www.nyesaunders.co.uk

Associated practice Brewer Jewel Architects - 18 South Street Dorking

J. & J.W. Longbottom Ltd

Iron Founders
for
CAST IRON RAINWATER GOODS
(Gutters, Pipes, Air Bricks, Ornamental Heads, Grates)

Bridge Foundry, Holmfirth, Huddersfield
Tel. 01484 682141



**Greenman
Carpentry Co. Ltd.**

Tel: 01243 818028
www.greenmancarpentry.co.uk
info@greenmancarpentry.co.uk

Timber frame specialists

- Modern or traditional frames
- New build/extensions
- Historic frame repair
- Airtight natural insulation systems

WHAT'S ON 2012-13

NOVEMBER 2012

17-18 CHRISTMAS MARKET

Find gifts or treats at our traditional Christmas market, set in and around the historic buildings. Over one hundred stalls with arts, crafts, food and unusual gifts. Admission only £3.50, including access to all museum exhibits

DECEMBER

2 TREE DRESSING

A wonderful celebration for all the family of the life-giving properties of trees in National Tree Week. Make a lantern (bring a jam jar!), and join the procession to dress the trees as darkness falls. Plus headdress making, music, dance and seasonal tasty treats. From 12.30-4.00pm

17 CAROL EVENING

in the house from North Cray: 7.00pm

26 December-1 January 2013

THE MUSEUM AT CHRISTMAS

Experience the traditions of Christmas past and discover how our ancestors enjoyed the festive season. Walk off the Christmas pudding as you enjoy our traditionally decorated houses with their crackling log fires, and a variety of festive fare, music and demonstrations

FEBRUARY 2013

18-22 WINTER HALF-TERM FAMILY 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 all the family. Under cover if wet

MARCH

10 OPEN HOUSE ON MOTHERING SUNDAY

A special spring day to welcome visitors old and new at the start of the season. £3.50 entry for everyone, plus our traditional bunch of daffodils for mothers and grandmothers

29-1 April EASTER AT THE MUSEUM

Traditional Easter celebrations, with a bonnet-making competition and parade on the Monday. On 30 March-1 April the Tudor Group historical interpretation society will reveal more about Tudor life and Easter traditions

APRIL

3 and 10 EASTER HOLIDAY FAMILY ACTIVITIES

Hands-on activities and games for families. 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

7-11 Sheep & Shepherding in the South Downs

An exhibition in the hall from Crawley plus demonstrations on site

MAY

1 May Day

The museum's maypole will be in place for six weeks until Midsummer Day

5-6 FOOD & SOUTH DOWNS FAIR

A wonderful choice of delicious fare to sample and buy from quality producers, plus tastings, cookery classes and demonstrations. Stalls will feature a wide range of produce. Also, displays, demonstrations and activities celebrating downland farming

17-18 Museums at Night

Join in this national event. The museum will be open from 8.30pm-11.00pm, bookable only. Discover what the hours of dusk and darkness meant to the rural peasant in the past

20-26 Historic Clothing Exhibition

Exhibition on the museum's Historic Clothing Project, held in the hall from Crawley



And More!

Even on non-'Event Days' there is much going on at the museum! Watch out for news in the spring magazine about these for 2013, including Woodyard Weeks; charcoal burning demonstrations; traditional music, dancing and games; activities during British Archaeology Week; seasonal domestic interpretation in Winkhurst Tudor Kitchen and other houses, and demonstrations of traditional building and rural life skills.

27-31 SPRINGTIME HALF-TERM FAMILY ACTIVITIES

Come and enjoy springtime in the countryside. Learn about the natural world, and enjoy arts, crafts, games and much more. For all the family. Under cover if wet

JUNE

16 SUSSEX DAY

A special day to celebrate all that is great about Sussex from its buildings, countryside, history, crafts and food and drink, to its reputation as the home of stoolball

23 Midsummer Eve

Traditional celebrations with dancing around the maypole, morris dancing and traditional music

22-28 Historic Gardens Week

Demonstrations in the museum's period gardens, plus an exhibition in the hall from Crawley and under Titchfield market hall

JULY

21 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. It's one of the biggest shows of its kind in the south east and hugely popular with visitors and exhibitors. Plus craft and trade stands with a countryside theme

AUGUST

7-28 August WONDERFUL WEDNESDAYS – CHILDREN'S ACTIVITIES

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

17-18 VINTAGE VEHICLES & STEAM

All the bustle and excitement of a Steam Festival, with steam engines on display. With steam rollers, steam lorries, model boats, miniature railways and engines, and the ever-popular steam-powered carousel gallopers and vintage fair

SEPTEMBER

21-22 Medicine & Mortality 1500-1900

Historical study weekend with bookable talks. Displays and demonstrations around the site, including the Tudor Group historical interpretation society focusing on domestic rituals around medicine and mortality

OCTOBER

12-13 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, traditional craft demonstrations, a horticultural show and a chance to browse and buy for gifts with a countryside theme

28-1 November AUTUMN HALF TERM FAMILY ACTIVITIES

Wonderful seasonal activities and fun for families. Carve a pumpkin, play conkers, make windmills, have a go at blacksmithing and much more. Under cover if wet

NOVEMBER

16-17 CHRISTMAS MARKET

Find gifts or treats at our Christmas market, set in and around the historic buildings. Over one hundred stalls with arts, crafts, food and unusual gifts. Admission only £3.50, including access to all museum exhibits

DECEMBER

1 TREE DRESSING

26 December-1 January 2014

THE MUSEUM AT CHRISTMAS

Danae Tankard describes the museum's latest project to illuminate for visitors one of our most interesting buildings

Interpreting the medieval shop from Horsham

Over the course of this year the Interpretation team have been working on a project to furnish one of the pair of shops from Horsham in the museum's Market Square as a mercer's shop as it might have been about 1500. This article offers a brief overview of what we know about the history of the shops and an account of why and how the project has been carried out.

The history of the Horsham shops

The Horsham shops were built in the late 15th century as a three-storey, double-jettied building with two shop chambers facing onto the street, both with a small open hall or 'smoke bay' at the rear. Not much is known about their early history although their location in Butchers Row (later Middle Street) suggests that they started life as butchers' shops. The building was last occupied by the hardware store, Robert Dyas, but in 1967 the site was needed for redevelopment. It was pulled down and the medieval timbers given to the museum.

Structural analysis showed that the building was originally divided into two semi-detached units, one slightly bigger than the other. The smaller unit (on the right as you face the building) appears to have had sole access to the upper floors, via a staircase in the rear of the building, and this is probably where the owner lived. The larger unit (on the left as you face the building) was probably rented out as a lock-up shop. When the building was dismantled the timbers were heavily sooted, indicating that open fires had been burning over a long period of time. These would have been used for warmth and possibly also for producing goods for sale.

The building had been dramatically altered during its life and many of the original timbers had been removed. The



Interior of the shop from Horsham, showing new fixtures and fittings.

surviving timbers provided sufficient evidence for the reconstruction, but many of them were not in good enough condition to be reused and were replaced with new oak. On the front elevation none of the ground-floor timbers survived which meant that there was no evidence for the original shop front. The reconstruction is a copy of a surviving shop front of a similar date at Lingfield near Horsham.

Medieval shops

In the medieval period the word 'shop' was used to describe both a workshop and retail premises and usually referred to a room or rooms within a domestic build-

ing. Retail shops were most likely to be found in towns, which in western Sussex meant Chichester, Midhurst, Petworth, Arundel, Steyning and Horsham.

The characteristic architectural features of late medieval retail shops were their large windows facing onto the street, with an adjoining narrow door. These operated like market stalls, with the merchandise displayed on counters set up either inside or outside the windows. Customers were not expected to enter the premises. Analysis of the interiors of surviving shops has revealed evidence of large pegs in horizontal rows which would have supported shelves or other fixtures such as benches. This is consistent with pictorial evidence of the interior of medieval shops which shows a range of fixtures and fittings.

Many medieval shops extended further back than our examples to include warehouses and/or living and service rooms, sometimes enclosing a yard or garden. Living accommodation could be provided behind the shop as well as above the shop and included a range of rooms such as halls, parlours, kitchens and service rooms (e.g. butteries and pantries). The hall, the most important room in the house, could be located on either the ground floor or the first floor. On the first



Interior of an apothecary's shop (fresco, Italian, c.1500).



Hatmaker Rachel Frost, displaying her wares in the Horsham shop.

floor it would typically be located at the front of the house overlooking the street.

Jettying – where the upper floor or floors project beyond the floors below – is a characteristic feature of medieval urban buildings, allowing for increased upper-floor living space on compact urban plots.

Interpreting the Horsham shop

Although it is likely that the Horsham shops were originally butchers' shops we decided to interpret the larger shop (the 'lock up') as a mercer's shop as it might have been around 1500. To some extent this was a practical decision: trying to interpret the shop as a butcher's would have caused some awkward presentational issues (would we have had fake meat hanging from the shop front, for example). It was also felt that a shopkeeper trading in a broader range of items would have a stronger appeal to our visitors. Strictly speaking a mercer was a merchant or trader dealing in textiles or 'mercery'. However, in Sussex at this date mercers seem to have functioned as general traders dealing in 'mercery', 'haberdashery' and 'grocery'.

'Grocery' at this period mainly meant dry consumables, including dried fruit and spices, some of which would have been used for medicinal purposes (in London apothecaries were members of the Grocers' Company until 1617 when they received a royal charter to establish their own guild or company). Customers would also have been able to buy a range of fabrics from the very fine (such as sarcenet) to the relatively coarse (such as 'russet'), a range of 'small ware' (such as points and laces, pins and needles, thread and tape), household items such as candles and soap and even some small items of ready-made clothing (such as gloves, stockings and caps).

Many of a mercer's customers would have been resident in the town but others would have come from the surrounding villages and small towns. Horsham at this date was already a commercial hub, offering a range of goods and services. It had

three weekly markets and three annual fairs, the latter held over periods of three days or more, all of which would have attracted customers into the town. Shopkeepers also worked closely with pedlars – itinerant salesmen and women – who bought stock from them and travelled around the countryside selling at fairs and door-to-door. The range of stock held by mercers suggests that their customer base was relatively broad, from the affluent to the relatively poor.

Furnishing the Horsham shop

The internal fixtures and fittings have been created by Roger Champion, working from a number of illustrations (mainly continental) of shop interiors of around this date. A 'shop board' or counter has been added to the front of the shop, on which the shopkeeper would have laid out his wares, and an open hearth has been created in the smoke bay. Roger has

made a range of smaller items such as wooden boxes, and barrels, baskets and earthenware jars have been bought or commissioned from external suppliers. For practical reasons the shop will not contain much stock but some lengths of fabric (both woollen and linen) will be displayed. As with all our furnished buildings, the shop will not be as full of 'stuff' as it would originally have been.

We hope that this furnishing project will enhance visitor interest in a significant exhibit building at the heart of the museum site and provide an insight into the role of shops and shopping in the late medieval period.

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



War Horse

The highlight of this year's summer heavy horse event at the museum was its spectacular War Horse display, bringing together restored First World War horse-drawn equipment, some fine horsemanship and commentary by Andy Robertshaw, who was historical consultant to the acclaimed Steven Spielberg film *War Horse*. Curator/manager of the Royal Logistic Corps Museum, Deepcut, Surrey, Andy Robertshaw pronounced the event the largest display of First World War I horse-drawn vehicles in one place since 1941. Repeated on both days of the weekend, it was brought to a close on the Sunday by the playing of a moving song, written in nearby Hampshire, commemorating the men who fought at the Front. Pictured are, above, a WWI 18-pounder gun and limber from the Royal Armouries' Fort Nelson, Hampshire drawn by Robert Sampson's six Percherons ridden postilion by Robert and two of his sons; and, below, the museum's Shires, Mac and Major, drawing a GS wagon from the Royal Logistic Corps Museum, driven by museum horseman Mark Buxton. The museum's third Shire, Neville, pulled a rare horse-drawn horse ambulance, driven by Brian Silvester. Other organisations contributing to the display were the Queen's Own Royal West Kent Regiment Living History Group, the 16th Lancers Display Troop and the National Army Museum, London whose exhibition *War Horse: Fact & Fiction* runs until the end of March, 2013. Museum director Richard Pailthorpe explained: "Our War Horse display was inspired by the book, stage play and



film of the same name, and the proximity to us here in West Sussex of a number of museums and living history groups which could contribute to the theme. It was a great success and we hope to mount a similar display in 2014, the anniversary of the start of the First World War."

express
printing
DESIGN & PRINT

A Passion For
PRINT

01243 830367
info@expressprinting.co.uk
www.expressprintingltd.co.uk

- DESIGN
- LITHO
- DIGITAL
- LARGE FORMAT

We understand the past.
We see the future.



Bespoke New Build



Refurbishments, Alterations & Extensions



Masterplanning & Urban Design

We are your property experts

Our RIBA Chartered Architects and RICS Chartered Building Surveyors have been innovating for over 160 years.



Conservation & Major Restoration

Petworth Office
01798 342642
Terry Adsett FRICS
Jane Jones-Warner RIBA SCA AABC IHBC

SMITHSGORE
smithsgore.co.uk

CLIFFORD G DURANT & SON
STAINED & LEADED GLASS
CONSERVATORS
ESTABLISHED 1972



Our Traditional leaded light Conservation Department are regularly working in fine houses, Churches, English Heritage and National Trust properties throughout Britain.

Our collection and stocks of historic glass are some of the largest in the U.K. We constantly hold large stocks of traditionally drawn sheet glass, handmade mull and crown glasses, we do not use modern glasses at all.

We use only traditional hand drawn lead came and carry large stocks in a multitude of profiles and heart widths to match exactly your original lead came.

We pride ourselves of fine ironwork restoration or even replacement where required of ancient wrought iron opening casements.

We stock English and French Hydraulic lime and stone dusts

THE GLASSHOUSE STUDIO
NEW STREET · HORSHAM · WEST SUSSEX RH13 5DU
TELEPHONE. 01403 264607
www.clifforddurant.co.uk · email: cliff@clifforddurant.co.uk

50 | **CHICHESTER FESTIVAL THEATRE**

THE PERFECT PRESENT

► **GIFT VOUCHERS**
► **CHICHESTER FESTIVAL THEATRE AT FIFTY**
A new book by Kate Mosse

FESTIVAL 2013 COMING SOON
CFT.ORG.UK
01243 781312



Museum's award-winning course programme for 2012-2013

Historic building conservation courses

The five-day *Vernacular architecture* series this year was an exciting new addition to the museum's programme, focusing on public and industrial buildings, ranging from farm buildings to market halls, almshouses to workhouses, shops and inns to mills and churches. The series for 2013 will be launched in the spring magazine.

In a new departure, the *Georgian House* day was held at The Georgian Group's headquarters in London in May. It was very well attended and included a short tour around their lovely building in Fitzroy Square.

On the practical side the *German roof carpentry* day school was so popular that we asked the tutor to do it all again the next day with a new group of students. This also happened with the very popular *Introduction to sign writing* day. Other fully subscribed courses included *Tool sharpening*, *Timber decay* and the new *Understanding historic timber frame design* day schools. As always, the contributing tutors are current experts in their fields who generously share their knowledge and expertise with our students.



The museum's award-winning historic building conservation courses attract students interested in a wide range of building conservation skills – here learning how to prepare a frame to take oak rafters.

This year a number of timber framing students were helped to attend these five-day courses through the support of bursary places, giving them a chance to gain skills to enhance their career prospects.

The museum sells the products of the framing courses, the latest frames going to an MSc graduate who needs a shed and the primary school at Titchfield which needs an outdoor classroom. The poor summer weather thwarted their efforts to erect it in July but it is hoped that the museum's Carpenter-in-Residence Joe Thompson will cut the ribbon one day this autumn. Frames are always available for sale; please enquire for details.

Traditional rural trades and crafts courses

These courses continue to thrive, with several new courses becoming very popular – *Bark basketry*, *Traditional ropework animals* and *Chairmaking* in particular. During the summer we also laid on a bespoke *Stillroom* day for Botanica Medica, a group of professional therapists. New in the 2013 programme are two wood-carving courses and a hand sheep-shearing day for small-holders in conjunction with one of our local farmers.

1994

– the museum launches its MSc in Timber Building Conservation

Evening talks

The popular evening talks courses *Tales of the Downs and beyond* were very well attended and included the usual eclectic mix, such as a fascinating talk about The Landmark Trust, a presentation on Agriculture & the South Downs from museum vice chairman Dr John Godfrey, and a talk about English wines including a wine-tasting session. There are many new contenders for the 2013 series which will be published in the spring magazine.

MSc courses in Building Conservation and Timber Building Conservation

These are exciting times for the museum's Masters programmes. In March an agreement was reached between the University of York and the museum to deliver the MScs in Building Conservation and Timber Building Conservation validated by the University of York (see also page 9).

This partnership is initially for two years but it is the start of a new collaboration with the university which we all hope will develop over the years. Four members of the Learning department attended the university's Teaching & Learning Conference which was very interesting to us as new partners and at which the Pro-Vice Chancellor announced the collaboration.

Both courses have recruited well with students from diverse backgrounds geographically and across the professions and crafts of the building conservation industry. The Building Conservation MSc began in early October with 20 students and the Timber Building Conservation course starts in early November with more than a dozen eager carpenters, architects, surveyors and engineers.



Learning how to repair your own flint walls. Here, museum trustee John Jarvis is getting to grips with the skills on the Practical flint walling course.

The final students of the partnership with Bournemouth University have handed in their personal research projects for marking by their course leaders, and they will all hope to graduate next year.

Europa Nostra conference

Head of Learning Diana Rowsell attended the *Best in Heritage* conference in Dubrovnik this autumn, organised by Europa Nostra, where she gave a presentation on the museum's historic building conservation training programme. This follows the museum's award in 2011 of a coveted Europa Nostra Award for its programme along with a Grand Prix in recognition of outstanding heritage achievements. It's another exciting and high profile opportunity to promote the museum in Europe; the museum is a prominent member of the Association of European Open Air Museums.

COURSE ENQUIRIES

All course enquiries should be made to the Lifelong Learning Department. Tel: 01243 811464/811931/811021. Email: headoflearning@wealddown.co.uk. Website: 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 November 2012-March 2013

OAK TIMBER FRAMING: BRACES & STUDS

Part of the museum's *Timber Framing from Scratch* series. The emphasis of this workshop is on modern workshop practice. During the five days, students will line out, cut and fit the braces, studs and rails of a traditional Sussex timber-framed building.

Leader: Joe Thompson

Monday-Friday 19-23 November
£495

FLINT WALLING

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

Leaders: Mark Middleton, Chris Rosier & Brian Dawson

Wednesday-Thursday 7-8 November
£260 FULL

Tuesday-Wednesday 26-27 February 2013 £260

TIMBER: IDENTIFICATION OF SPECIES

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

Leader: David Woodbridge

Wednesday 6 March £99

TRADITIONAL TIMBER FRAME CONSTRUCTION

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

Leader: Richard Harris

Thursday 7 March £99

ASSESSING SIGNIFICANCE: PLANNING POLICY & CONSERVATION PLANS

The National Planning Policy Framework (NPPF) requires applicants to provide information on significance. For more complex cases, such as grant



Tutor Joe Thompson with students on the *Oak timber framing: rafters* course.

applications, a full conservation plan will be necessary. The course will consider how to define the significance of a heritage asset, how to understand the potential impact of development proposals on significance and how to use significance as the basis for conservation plans.

Leader: Eddie Booth

Tuesday 19 March £99

HISTORIC BUILDINGS & REGULATION: PART L (CONSERVATION OF FUEL AND POWER)

This half day will cover the requirements of Part L of the

regulations, what exemptions there are for historic buildings, what special considerations can be taken into account for traditional buildings, how to make real improvements without harming the building and how to work with conservation officers and control bodies to achieve the best results.

9.30am-12.45pm

Leader: Phil Ogley

Monday 11 March £60

HISTORIC BUILDINGS, REGULATION & ACCESSIBILITY: PART M (ACCESS TO AND USE OF BUILDINGS)

A half-day session considering the impact of Part M of the Building Regulations on work to pre 1919 buildings (whether or not Listed), the relevance of the Revised BS8300 and the potential significance of the single Equalities Act. 1.45pm-5.00pm

Leader: John Penton

Monday 11 March £60

If both half-day sessions are booked together, the fee will be £99

UNDERSTANDING HISTORIC TIMBER FRAME DESIGN

What lessons can we learn from the past about successful timber frame design? This day school looks at tried and tested solutions from both a designer's and practitioner's viewpoint, illustrating why certain arrangements work and why others are more challenging. Perfect for all those want to build, design

or understand more about how we design and build timber frames.

9.30am-5.00pm

Leaders: Joe Thompson & Jim Blackburn

Wednesday 13 March £99

OAK TIMBER FRAMING: JOWL POSTS

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

Leader: Joe Thompson

Monday-Friday 18-22 March £495

JOINTING, POINTING & RE-POINTING HISTORIC BRICKWORK

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

Leader: Gerard Lynch

Monday-Tuesday 25-26 March £220

REPAIR OF TIMBER-FRAMED BUILDINGS

A day school including a lecture on the repair of timber-framed buildings by Richard Harris, a workshop session with Roger Champion and a critical examination of repairs executed at the museum over 40 years.

Leaders: Richard Harris & Roger Champion

Thursday 29 March £99



Students examining timber samples on the *Timber: identification of species* course.

Details of the full programme of courses for 2013 are available on the museum's website, www.wealddown.co.uk. Alternatively, if you would like a 2013 course brochure by post please ring 01243 811464.

Traditional Rural Trades & Crafts November 2012-March 2013

INTRODUCTION TO COPPICE MANAGEMENT

A day encompassing the history, theory and practice of coppice management. Hands on modern coppice management covering the use of tools and coppice products.

9.30am-4.00pm

Leaders: Jonathan Roberts & John Lindfield

Saturday 3 November £50 FULL

LEATHER CARVING WORKSHOP

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

9.30am-4.30pm

Leader: Emma O'Driscoll

Saturday 3 November £55

BANQUETING SWEETMEATS

Discover what is meant by the term sweetmeat and how these delicate items were made and kept for the Tudor banquet. Participants will make a Tudor rose, violet and calendula sweets, cinnamon quills and an after dinner liqueur with some traditional spiced beverages. 10.00am-4.00pm

Leader: Cathy Flower-Bond

Saturday 3 November £60

PLOUGHING WITH HEAVY HORSES

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

Leaders: John McDermott, Robert Sampson & Mark Buxton

Sunday 4 November £85 FULL

Sunday 9 December £85 FULL

Sunday 13 January 2013 £85 FULL

MEAT AND MORE MEAT

If you want to eat the best, freshest and tastiest meat around it helps to be able to prepare it yourself. The day will focus on the practical skills of skinning, drawing, plucking and boning a range of birds and other game, and some interesting ways of cooking it.

10.00am-4.00pm

Leader: Ruth Goodman

Wednesday 7 November £60 FULL

TRADITIONAL ENGLISH LONGBOW

Learn to make a working bow, based on the great bow of the Hundred Years' War. Starting from a single stave of laminated timber, you will make your bow and then learn to use it.

9.30am-5.00pm

Leader: John Rhyder

Monday-Wednesday 12-14

November £260 FULL

Friday-Sunday 15-17 February 2013

£260

CHRISTMAS PAPIER MÂCHÉ

Spend two morning sessions making festive decorations using this technique that was popular in the Victorian era.

Leader: Linda Chivers

Friday 30 November, Friday 7

December (9.30am-12.30pm;

two linked sessions) £50

TUDOR CHRISTMAS FOOD

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

10.00am-4.00pm

Leader: Ruth Goodman

Tuesday 4 December £60 FULL



Weave a rush bag, and inset, the finished article.

CANDLELIT WALK

Explore the museum by candlelight and learn about the lives of our rural ancestors. A guided walk starting at 5.00pm, finishing with mulled wine and mince pies.

Leader: Jonathan Roberts

Thursday 6 December £15

WILLOW WREATH FOR CHRISTMAS

A day for participants to happily indulge in making many small festive items including wreaths (to take home and decorate) and many varieties of stars (star of David and 6-sided star). There will be plenty of time for questions on aspects of willow growing and its preparation. We shall be using many colours of willow, some freshly coppiced and others soaked. This day is suitable for beginners.

10.00am-4.00pm

Leader: Ganesh Bruce/Elaine Kings

Saturday 8 December £50

Sunday 9 December £50

CHRISTMAS STAINED GLASS WORKSHOP

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

Leader: David Lilly

Friday 14 December £85

CHRISTMAS RAG-RUGGING

Rag-rugging is a uniquely accessible folk craft. This workshop gives a lively modern feel to this Victorian textile skill. 9.30am-4.00pm

Leader: Linda Chivers

Saturday 15 December £45

WARMING WINTER REMEDIES

Comforting and easing the ills and chills of winter has always been part of the role of busy housewives and mothers. Recipes on this day, both historical and modern, will address the effects of winter from rheumatic aches and pains to coughs, colds and low spirits from too little sun. Making a delicious punch, health giving liqueurs, jellies, sweets and syrups are part of the workshop. 10.00am-4.00pm

Leader: Christina Stapley

Saturday 15 December £50

CHRISTMAS HERBAL GIFTS AND DECORATIONS

A golden day filled with spicy fragrance, creating the traditional festive atmosphere of Christmas. Gifts to be made include a door wreath, herbal tree decorations, a yule log and a herb-filled snowman.

9.30am-4.00pm

Leader: Christina Stapley

Sunday 16 December £55 FULL

HEDGELAYING

You will learn how to cut and lay a stock proof hedge, including thinning out and selecting materials.

9.30am-4.30pm

Leader: John Lindfield

Saturday-Sunday 19-20 January

£130

LEARN TO KNIT

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

10am-4pm

Leader: Caroline Pede

Saturday 2 February £50



Making a basket out of bark.

Traditional Rural Trades & Crafts November 2012-March 2013



Trug baskets taking shape.



SPECKLEDY HENS SAMPLER

Using simple free-style embroidery techniques onto calico fabrics, have fun creating a lively garden scene with a group of hens in the vegetable patch, scratching around the carrots and beetroot. A drawn kit and threads will be provided.

Leader: Caroline Vincent
Sunday 10 February £50

STICKMAKING WORKSHOP

A market stick is a traditional type of stick for country walking, and is also used by farmers to take to market. It is a good basic stick, suitable for beginners to make. 10.00am-4.30pm
Leader: Charles Hutcheon

Saturday-Sunday 23-24 February
£120

FURTHER YOUR KNITTING SKILLS

This is a day designed for those with some experience of knitting but would like to progress and further their skills. Join me for an informal friendly day where you will learn to change colour, use a variety of useful stitches, how to increase and decrease, follow a pattern and discuss knitting terms and abbreviations. During the day you will use your skills to complete a small project to take home!

10.00am-4.00pm
Leader: Caroline Pede
Saturday 23 February £50

POULTRY HUSBANDRY

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

10.30am-4.00pm
Leader: David Bland
Saturday 2 March £50

LIVING WILLOW CHAIR WORKSHOP

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

9.30am-5.00pm
Leader: Ganesh Bruce/Elaine Kings
Saturday 2 March £90

LEARN TO CROCHET

Produce your own unique work of art! During the day you will learn the basics of crocheting and how to read a pattern. 10.00am-5.00pm
Leader: Rose Savage

Sunday 3 March £50

SPINNING: PREPARATION AND THE DROP SPINDLE

Learn about fleeces and carding wool ready for spinning, before trying your hand spinning with the drop spindle.

10.00am-4.00pm
Leader: Steve Kennett
Tuesday 5 March £50

RAG-RUGGING WORKSHOP

Rag-rug making is a uniquely accessible folk craft. This workshop gives a lively modern feel to this Victorian textile skill. 9.30am-4.00pm
Leader: Linda Chivers

Friday 8 March £50

BEEKEEPING FOR BEGINNERS

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

10.30am-4.30pm
Leaders: Christine Stevens & Emma O'Driscoll

Saturday 9 March £50

SPINNING: AN INTRODUCTION TO THE WHEEL

Follow-on from the first day, this day concentrates on working with the wheel, whilst giving some historical background to this traditional craft.

10.00am-4.00pm
Leader: Steve Kennett

Tuesday 12 March £50

LEADED-LIGHT STAINED GLASS WORKSHOP

Make a small leaded stained glass panel and learn many skills including how to cut glass to a precise pattern and join pieces. 9.00am-5.00pm

Leader: David Lilly
Friday 15 March £90

TUDOR FYSHE COOKERY

Fish was the main component to the lent diet and a staple food stuff during the Tudor midweek. Come and bake a fish in a coffin, poach in 'lent milk', smoke, salt and pickle, and learn what wonderful and weird recipes exist for the humble fish! 10.00am-4.00pm

Leader: Catherine Flower-Bond
Saturday 16 March £60

CORACLE MAKING WORKSHOP

Coracles are traditional riverboats. Round in shape, they are paddled with one oar. On this two-day course you will make a traditional ash slatted coracle to take home, and try out your

boating skills on the millpond.

9.30am-4.30pm

Leaders: Kevin & Ellen Grimley

Saturday-Sunday 16-17 March £220

BARK BASKETRY

Bark is a traditional material that has been used across the globe and it is therefore likely that our ancestors used this material in similar ways. This day course will cover a variety of designs and uses for bark including folded containers and woven craft work.

9.30am-4.00pm
Leader: John Rhyder

Sunday 24 March £65

SUSSEX TRUG MAKING WORKSHOP

A unique chance to learn from skilled trug makers how to cleave and shave chestnut for the handle; steam and bend chestnut and willow for the boards and assemble a trug to take home and cherish. 9.30am-4.30pm

Leader: Robin Tuppen

Saturday-Sunday 23-24 March £130

ROPEWORK ANIMALS

A day open to all abilities. On completion of the day you will have learnt three strand slicing and will have a rope tortoise and/or a snail to take home. Working in 8mm natural manila rope from the historic Chatham dockyard using traditional techniques this course will include buck splicing, eye splicing, invisible splice footrope knots and turks head knot.

10.00am-4.00pm
Leader: Charlie Tyrrell
Saturday 23 March £50

HORSE LOGGING

For those with some heavy horse experience. A day working with heavy horses extracting timber from local woods. Participants must be physically fit. 10.00am-4.00pm

Leaders: Robert Sampson & Mark Buxton
Sunday 24 March £85



Making use of the museum's own hedges for the *Hedgelaying* course.

Details of the full programme of courses for 2013 are available on the museum's website, www.wealddown.co.uk. Alternatively, if you would like a 2013 course brochure by post please ring 01243 811464.

Experience horse logging

Horse logging is a developing sector across the UK, with the British Horse Loggers leading the way in promoting the use of horses on environmentally sensitive woodland sites, professional work practices and an apprenticeship scheme. Logging courses give interested people a taste of

the challenging tasks ahead for the logger. The museum has run logging courses for many years, with up to eight people on each course. A recent course took place on the nearby Goodwood Estate at East Dean, removing thinned beech trees to create an area for deer to graze in the hope that this will stop them eating young trees. On this occasion Goodwood's forester, Darren Norris, was among the participants. Tutors were Robert Sampson, with his grey British Percheron stallion, Willingham Axl, from Ringwood, Hampshire and the museum's horseman, Mark Buxton, using the museum's



Shire gelding, Mac. In the pictures, students use Axl to draw out timber with an arch, while Mac is used on the Bergan forwarder for smaller produce. The museum also runs heavy horse experience days in care and management, driving, and ploughing, based on the museum site. Further information: 01243 811464, email headoflearning@wealddown.co.uk.

IN BRIEF

HOSTING EVENTS AND VISITS

The museum has hosted a variety of visits for specialist groups again this year, including a number from people who admire our award-winning adult learning programme and are seeking advice on providing a similar service in their institutions (see also pages 21-24). They included six Swedish museum professionals and the director of an Alpine archaeological museum on the Italian/German border. Others who made use of the museum's facilities included The Historic Houses Association, which decided to support the adult learning courses with bursary funding. The museum was the venue for a West Sussex County Council photography course; numerous South Downs National Park Authority meetings, their *Mosaic* event which encourages diversity and engagement in activities in National Parks, and the South Downs Harness Club which held two competitions despite the need for postponement due to the bad weather. Retired English teacher Colin Crouch entertained family and friends at the museum for his 80th birthday, some 25 years after directing a schools' production of *A Midsummer Night's Dream* in the museum's market square. Adult Education Officer Rebecca Osborne was among the cast! The Bacchae Touring Theatre company had to retreat into the café building to perform their version of *Canterbury Tales* to a small but stoic audience on a very wet summer evening. For the second time a West Sussex Citizenship Ceremony took place in The Jerwood Gridshell Space. The Association of Guilds of Weavers, Spinners and Dyers' national exhibition ran for 12 days straddling the Rare Breeds Show in the Jerwood Gridshell Space, attracting more than 3,100 visitors of whom 15% were exhibiting guild members. The variety of textile crafts on show was stunning.

Supporting the museum ...

Advertising in the museum magazine

If you provide a service or products appropriate for the conservation and restoration of historic buildings you may be interested in advertising your business in this twice-yearly magazine, which is mailed to more than 11,000 supporters. For further information contact Julie Aalen on 01243 811010, email admin@wealddown.co.uk

Filming continues...

The hire of the museum by film companies continues, and since working with the large-scale Shakespeare Productions company for *Henry IV* for the BBC Shakespeare season shown in the summer, we've been equally busy with a range of smaller units. In April Silver River Productions used Pendean Farmhouse to film *Restoration Women* (a working title) presented by historian Lucy Worsley (pictured with one of the contributors). The Celebrity Antiques Roadtrip show saw Gregg Wallace cruise into the museum in his classic green MG during June to meet Museum Interpreter, Lesley Parker, who enthralled him with a lesson on how to make butter by hand. Filming requests are very unpredictable and Julie Aalen, the museum's Office Administrator, who is in charge of assisting the crews while they are on site and ensuring our historic buildings and collections are safe, says you cannot predict what sort of film companies will want to use the museum as a backdrop or venue. "You never know what their demands might be. My response is always: 'Just ask and we'll do our best!'"





Short story competition reveals talented writers

Talented historical fiction writers from around the south east were revealed at the climax to the museum's Historical Fiction Short Story Competition in August. The winners were chosen on a Historical Fiction Day busy with talks and demonstrations.



Short Story Competition winner Katherine Clements, right, with judge Kate Mosse on the Historical Fiction Day.



Visitors discover how a traditional printing press works, with the help of Amberley Museum's printing press team.

The competition was designed to encourage all those inspired by the museum's buildings, rural life collections and glorious downland site. Stories were to be set between the years 1200 and 1900 AD. The museum was astonished to receive 135 short stories from all over the south east and beyond.

The winner's prize of £1,000 went to Katherine Clements for *How to Roast a Pig with the Hair On*. Runners-up, who receive £250, were Barbara Weeks with *The Millpond* and Heather Lynne Goddard with *Rock-A-Bye*. Other short-listed authors were David Howard, Jane Cable, Kate Braithwaite and Merryn

Glover. Judges were Kate Mosse, Emma Darwin, Jane Borodale, Richard Pailthorpe, Phil Hewitt, Susie Wilde and Danae Tankard.

During the day authors and historians, including Alison Weir, Siobhan Clarke, Jane Feather, Maria McCann, Emma Darwin, R. N Morris, Jane Borodale and Michael Arnold debated the use of historical characters and historic landscapes in stories, and the nature of historical fiction. There was a Tudor clothing presentation during the lunch break.

Demonstrations included wood cuts by Will Dyke, book binding by Gaynor

Williams, leather embossing by Emma O'Driscoll, calligraphy and quill-making by Mary Noble and Cathy Staples, botanical illustration by Leigh Ann Gale, and working a traditional printing press by Amberley Museum's printing press team.

The competition was made possible by sponsors Jerwood Foundation, Sussex Life Magazine, Waterstones, Wiley and the University of Chichester.

The winning story is reproduced here. Together with the stories written by the runners-up you can also find it on the website – www.wealddown.co.uk

How to Roast a Pig with the Hair On

1. Take a pig and draw out his entrails or guts, liver and lights.

I birthed the sow today. Four little ones come out whole and good, blind-eyed and nosing for mother's milk. Polly, my strong, brave sow, made an easy job of it. She lay panting, her snout all a-quiver, eyeing me with her clever brown eyes as if to say, 'See ... this is easy'.

Easy for her, I think, what comes naturally.

John is pleased.

'They'll make a pretty penny at Steyning fayre come harvest time,' he says. 'Well now, Mary girl.' He lifts my skirts before he has even wiped the loam from his hands. 'Let's see if we can but match that.'

Just one of my own would be a good start.

2. Wipe him, cut off his feet, truss him, and prick up the belly.

John is in the fields while the days are long and there is work to be had. The cottage stands alone, on the edge of the common, sheltered by the ridge of the Downs. When John is away there's no one, save God himself, to scold me, or judge me, for the time I waste caring for the hogs. I'm sure our Lord won't mind, for I think he has sent these babes to me as a blessing.

Polly's teats are fat and pink with milk. The piglets squirm about her, orange as tomcats, tails furled like fern leaves at dawn. They grow and change by the day. I come to know their differences by sight, and by the timbre of their squeals. I give them names, simple names, the sort a

child would give. I laugh at myself for it, but the names stick all the same. There is Black, so called for the marks on his loins that darken as he grows, and Twister, whose temper I can tell by the curl of her tail. Butter's bristles are tipped with yellow, like the shine on a buttercup, and most mornings, I find Worm happily wriggling in the dirt.

On a hot day in July, I open the gate and let the piglets roam under the poplars at the edge of the woods. I follow, keeping watch as their courage grows. Polly teaches them to forage under tree roots, and seek out mushrooms in the dank shadows of the forest. It's cool under the trees and I rest awhile, listening to the gentle snuffling of the hogs. Butter seeks me out and I scratch at her belly. Her sweet contentment in such a simple thing makes tears prick at my eyes. I wish my days could be like this always.

When the light starts to fade, I herd them back to the pen. The babies gallop, kicking up dust. They follow, trusting me, as if I am kin. When they are shut up and safe again, I lean on the slats and watch them, a deep, tugging ache in my chest. I know that they will have to go to market when they are grown, but I wish I could have them about me always, just as they are now.

3. Spit him, and lay him to the fire, but scorch him not, being a quarter roasted, the skin will rise up in blisters from the flesh.

John comes in from the tavern, knuckles cracking, calling for supper. I serve him skirrits and bread, and turn back to the trestle where I'm grinding the grain for tomorrow's loaf. He grunts as he eats, spitting crumbs that stick to his beard. He is not even half done when he pushes the trencher away and looks at me, wild-eyed with the drink.

'This is not a man's supper,' he says. 'Would you have me toil all day on slops fit for the sty? I need meat, Mary.'

I say nothing. I have learned that it's best to be silent when he has been at the ale. He takes my silence and twists it.

'Answer me woman ...'

'There is no money for meat.'

'And whose fault is that?'

He stands and comes up behind me. He is already fumbling with the ties on his breeches.

'A day on the land is barely enough to feed a man,' he says. 'We need children, a brood, sons enough to work the common and keep a herd. When are you going to give me help, girl?'

He takes me by the waist. I daren't turn to look at him because I know his eyes will be cold as a tomb.

'You will give me a son,' he slurs into my ear, the stink of liquor on his breath.

'I have tried,' I say, but his filthy fingers muffle my words, while his free hand gropes between my thighs.

'Try harder.'

He bends me over the trestle so that I'm face down in the grain that I have milled, and most of it is spilled onto the floor and trodden under his boots.

4. With your knife or hands pull off the skin and hair, and being clean flayed, cut slashes down to the bones.

John brings home a book.

'For you,' he says, teetering so much I know he's been supping his wages all afternoon.

I've never had a book of my own before, save the Bible that my Pa used to teach me my letters.

'Where did you get it?' I ask.

'Won it ... won it for you. Look here ...'

He spreads the pages and points to a row of print, black and jagged as the teeth in his head. 'Come Michaelmas we'll have the fattest hog on the common. What's it good for, if not for roasting?'

I have to work hard, for it has been some years since I last saw a printed page, but I understand enough to catch the meaning. It is a receipt book, of the sort that fine ladies have for their housekeeping. John jabs a finger at the words.

'We'll show 'em, hey Mary girl?' He says. 'We'll show 'em a thing or two about riches.'

5. Baste it with butter and cream, then bread it with grated white bread, currants, sugar, and salt mixed together, 'till the body be covered an inch thick.

Two of the piglets die.

'Clean taken from the pen,' I tell John, as he feeds that night. 'Most likely a fox, or a wild dog.'

I don't tell him how I found Polly that morning, nuzzling the cold stiff bodies of Twister and Worm. I don't tell him how I buried them on the edge of the common, out of sight, under the poplar trees, so that he wouldn't want to see them spitted and roasted on his plate. I don't tell him that I have been weeping all day long.

'More likely a thief,' he

says, through clenched

teeth. 'This is your

fault Mary girl. I

told you to keep

a close watch.

That's a god-

damn shilling a

piece you owe me.'

His fists are balled

and trembling on the

tabletop. 'If you see

ought amiss, best tell me. If he

tries again, I swear I'll have his

hands off afore he gets close enough to smell

pig shit.'

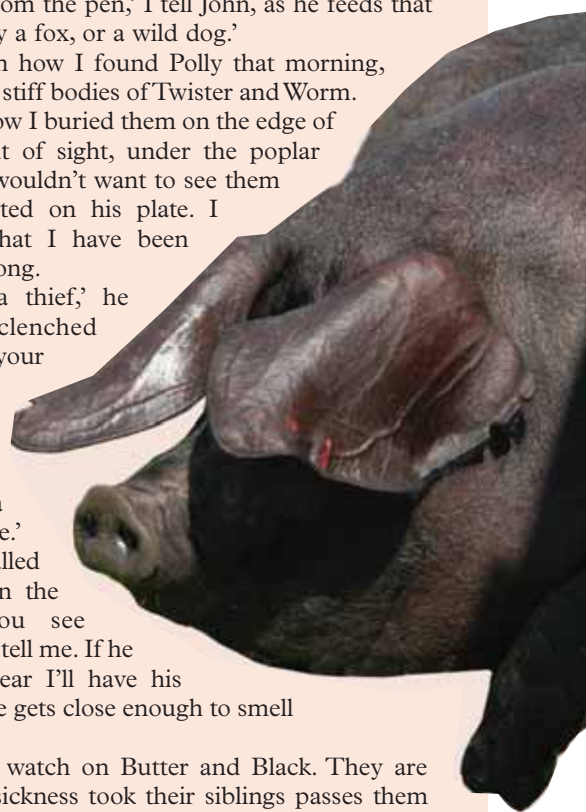
I keep a close watch on Butter and Black. They are lucky; whatever sickness took their siblings passes them by. They are weaned now and in need of more scraps than I can spare. So I take them into the woods where they seek out puffballs and brambleberries, and we share the spoils.

When September comes, John sends me to Steyning to buy the foodstuffs needed for the roast. The coin is a dead weight in my pocket, but I do as he asks, and come back on the cider cart with pouches of cloves and cinnamon, smelling of faraway places across the sea.

John is taken over with the idea of the feast. Some nights he stays home from the alehouse, saving his pay so that we might get the richest dairy cream when the time comes. He sits by the hearth and goes over the instructions, repeating the recipe out loud, like a witches' curse, until I too know it by heart.

'I'll show the bastards,' he curses. 'I'll show 'em what kind of man I am ... what I can do when I put my mind to it ... a man who is master in his own home.'

His fury fills the house like a poison, seeping into the rushes, mingling in the smoke bay, curling up into the thatch. On these nights, I keep my mouth shut.



6. The meat being thoroughly roasted, draw it and serve it up whole, with sauce made of wine-vinegar, whole cloves, cinnamon, and sugar boiled to a syrup.

I'm gathering firewood on the common when I hear John calling. The dusk is coming down and the earth smells of mildew. Mist is rolling in over the Downs, bringing the scent of salt and sea marsh.

He is standing on the threshold and he is holding the axe.

'Mary!' He cries. 'Where are you, woman?'

As he sways, unsteady, the axe head thunks rhythmically against the door. I dump the bundle of kindling onto the woodpile.

'Come here, girl,' he says. 'It's time.'

I already know he has chosen Black for the spit, for Butter will make a better price at market; a breeding sow will be worth more than just her meat. He goes towards the pen, dragging the axe behind him. He walks straight through my kitchen beds, leaving a trail of upturned onions and crushed carrot tops.

Suddenly there is a rage inside of me that I cannot contain.

'You will not have him,' I say.

'What?'

'You will not have him. He is mine. They are all mine.' I put myself between John and the pen.

'Out of the way, woman. This is men's work,' he says.

'I would rather die than have you harm one hair on his head.'

He frowns at first, and then he laughs. There is no

kindness in his laugh, nothing human at all. He is already dead inside.

'No woman tells me what to do,' he says. 'No good-for-nothing whore ... you, who cannot even give me a son ...'

I stand my ground. 'There is more love in these hogs than you have ever given me.'

Then he bellows up a terrible cry – a cry from the very Devil inside him. He takes up the axe and swings it broadside, landing a blow to my stomach. I'm knocked to my knees, winded, choking for breath in the dirt. He grabs my hair and yanks it back, swipes me hard across the cheek.

'You will do as I say. You are my wife. You will watch ...'

The hogs are huddled in the corner of the pen. As John stumbles towards them I spit hatred out with my blood. I scramble to the woodpile and take up the heaviest log I can manage.

He has hold of Black. I know it is Black by the noise – the noise like a screaming child.

John struggles to keep Black between his knees, but he grabs the pig's ears and pulls hard, 'till his throat is bare and ready for cutting.

'There will be a roast goddamn it ...' John says. 'There will be a roast and I will show them who is master here ...'

I bring the log down hard on John's head.

There is a moment before he goes down when there is nothing but shock in his eyes and the fight all goes out of him. Then he crumples to the ground.

Black runs squealing. I pick up the axe.

Yes, there will be a roast. But it won't be Black's body, turning on the spit.

Katherine Clements writes: "The recipe of the title comes from a real 17th century book. It was so striking that I wanted to write about it straight away, but couldn't find the right characters, or the meat of the story (no pun intended). When I visited the museum in spring this year, with the competition in mind, I spent a while watching the Tamworth piglets nosing in the dirt, and I knew I had found my story. After that it was just a matter of deciding on a setting, and I chose Poplar Cottage as the most fitting. I'm fascinated by the social history of everyday people – the kind of history that the Weald & Downland Open Air Museum does so well – and I wanted to write a story for those many thousands of unknown women who rarely get a mention in the history books". You can follow Katherine Clements on Twitter @KL_Clements

Worth our salt!

The museum has got together with West Dean Estate and residents in Singleton, East Dean and West Dean to keep their communities moving this winter, thanks to a £5,600 Big Society Fund grant from West Sussex County Council. Fed up with the difficulties caused

when snow and ice strike their rural roads, the small network of six volunteers approached the county council to ask for funding for their own equipment to clear it. Museum Site Manager Nick Conway says the rural roads in the area can become treacherous, and the salt spreader was a great solution, enabling the local communities to help themselves. Pictured with the spreader are, left to right, Museum Director Richard Pailthorpe; Site Manager and Singleton parish councillor Nick Conway; West Dean Parish Council Chairman Ian Odin; Richard Speller from West Sussex County Council; Jenny Martin, Clerk to West Dean and Singleton Parish Councils, and the valley's County Councillor Mike Hall.



Lucky Dog Photography

Supporting the museum ...

Becoming a volunteer

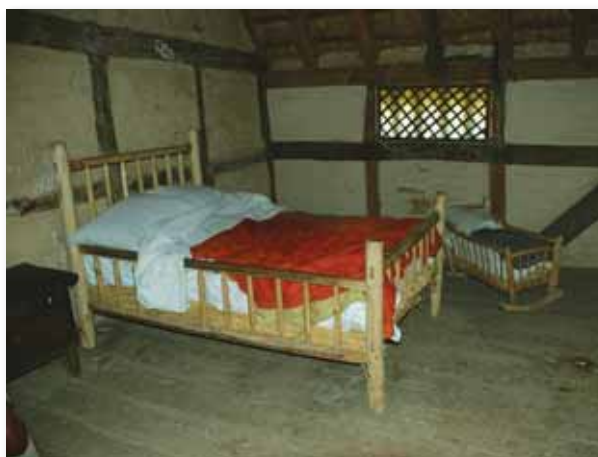
Volunteer helpers are vital to the museum's operation – we couldn't manage without them. They steward the historic buildings, work with schools, help run the watermill or Tudor kitchen, assist in the gardens and at the stables, and carry out many other tasks. Apart from the help given to the museum, our volunteers enjoy the social side of their tasks, meeting others with similar interests. If you would like to become a volunteer call the volunteer coordinator on 01243 811933, email volunteers@wealddown.co.uk or visit our website, www.wealddown.co.uk

Poplar Cottage furnishing project complete

The furnishing of the 17th century Poplar Cottage as a shoemaker's home is now complete, with the addition of bedding and fenestrals.

The bedding for two beds and a crib in the upstairs rooms was made by the museum's Needlework Group led by Museum Interpreter Lesley Parker (see below). The blankets were dyed with tansy, elderberries and madder.

The screens fixed to the windows in



One of the furnished upstairs rooms at Poplar Cottage, complete with bedding and the fenestral in place at the window opening. The furniture was made by the museum's former Master Carpenter, Roger Champion.

this cottage are called 'fenestrals', wooden frames covered with treated linen cloth. In a period when window glass was still expensive, these provided a cheaper alternative, letting in some light whilst keeping out the worst of the weather. They can be seen in a number of contemporary illustrations, such as a painting by Pieter Brueghel the Younger, dated 1618. There is also a recipe for making fenestrals in a late medieval manuscript:

First wash your cloth with water of alum & then wring it out till it stops dripping & strain it on a lattice & when it is taut draw

thereon images of flowers. Then take three parts of purified sheep's tallow & the fourth part of purified rosin & melt them together & while it is hot take a cloth & weight it therein & then wash your fenestral therewith all hot against the fire & so you will have fenestral as glass.

In making our fenestrals the linen cloth was first shrink-proofed with alum, then stretched over the wooden frames and fixed. Each cloth was treated with a size made of tallow (animal fat) and rosin (crystallised pine resin). The result is a window which is translucent rather than transparent.

The fenestrals also help to keep this little building warmer. The house is dark, but of course this would have been normal and all work would have been taken outside into daylight wherever possible. We have now put lighting on the stairs for safety reasons and there will shortly be some discreet lighting upstairs, so that the furnishings can be seen properly, but the fenestrals will remain in place permanently to help complete the story of the cottage.

**Karen Searle Barrett
Head of Interpretation**



An image of fenestrals from a painting by Pieter Brueghel reproduced in J McCann, 'A Vernacular Window of 1618', *Vernacular Architecture*, 41 (2010).

Needlework Group helps museum homes have that 'lived-in' feel

The museum's 28-strong Needlework Group has been contributing a variety of textiles to the museum's historic buildings and interpretation activities for six years, now led by Museum Interpreter Lesley Parker and with Barbara Painter as professional mentor.

The Historic Clothing Project has led to sets of clothing for the Tudor, Stuart and Victorian periods for both men and women, along with exhibitions of the work and an accompanying booklet. The group has just completed female clothing for the period c. 1380s, worn by volunteers and demonstrators at the 13th century reconstructed cottage from Hangleton during the summer. Work is continuing on clothing suitable for use in the 14th century hall from Boarhunt for the same period.

Providing suitable bedding and other textile furnishings for the various re-erected homes at the museum is the other important strand of work for the group. With the Poplar

furnishings now complete bedding for the house from Walderton is well under way; the group is awaiting £600 worth of flock to stuff the mattresses with.

"It has been especially good to see stewards in Poplar Cottage, Bayleaf Farmhouse and Pendean Farmhouse regularly airing sheets and blankets on the fences and hedges outside the buildings when the weather's fine," says Lesley Parker. "Not only does this show off our handiwork well, it also adds to the 'lived-in' look we wish to create".

The Needlework Group works from Gonville Cottage which is periodically open for visitors to view the historic clothing. The



Wash day at Bayleaf Farmhouse. Museum Interpreter Lesley Parker with sheets drying on the hedges outside the house, just as they would have been in the late Medieval period in which the house is set.

Interpretation department is grateful for the generous support of this project by the Friends of the Museum.

Make your mark on the Museum




Be a part of Tindalls Cottage by sponsoring a roof tile.

You can either call into the Museum shop to write your name or short message on a tile or telephone 01243 811020 and your tile will be inscribed for you.

Have a debit/credit card ready.

Tiles cost £5.00




Friends of the Weald & Downland Open Air Museum



Archibald Shaw

STRUCTURAL ENGINEERS

For expert knowledge, advice and design on historic structures

Chichester
Tel: 01243 786471
Newbury
Tel: 01635 47369
www.archibaldshaw.co.uk

'Classic' engraved plate



SUNDIAL PLATES plinths and garden ornaments

A full range of decorative or scientific plates and armillaries with a full range of beautiful plinths. See our website for full details or call 01892 740866

CHILSTONE

www.chilstone.com

Victoria Park, Fordcombe Road,
nr Tunbridge Wells, TN3 0RD Tel: 01892 740866



**This Christmas give someone a special gift . . .
a year's membership of the Friends of the Museum**

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.

Friends enjoy a year's unlimited free entry, including special events!

Just complete the application form and return it to us at the address below by **7th December**. We will send the membership card to the address on the form. If you would like a card enclosed, let us know the greeting to put inside. If you want it sent to another address, enclose a note with the details.

**FRIENDS OF THE WEALD & DOWNLAND
OPEN AIR MUSEUM**

Singleton, Chichester, West Sussex PO18 0EU
Phone: 01243 811893 Email: friends@wealddown.co.uk
Registered Charity No: 288962

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

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

Second name (for joint members at the same address)

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

Address.....

Post Code.....Telephone.....

MEMBERSHIP REQUIRED (please tick a box)

Family (a household of two adults and their dependent children or grandchildren under 18 or full time students) ☐ **£67**

Adult ☐ **£25**

Adults (joint) ☐ **£50**

Senior citizen (60 plus) ☐ **£22**

Senior citizens (joint) ☐ **£44**

Child/Student (under 18 or full time student) ☐ **£12**

METHOD OF PAYMENT

☐ Cheque (payable to Friends of the Weald & Downland Museum)

☐ Credit or Debit card (Visa, Mastercard or Switch/Maestro only)

Card number.....

Expiry date.....Start date.....Issue number.....Security Code.....

Signature.....Date.....

OFFICE USE	Number	Cheque/CC Category	Total £ Change
---------------	--------	-----------------------	-------------------

Friends membership numbers have continued to grow, despite the inclement weather this summer. Some of you may be reading the magazine for the first time, so welcome!

Day trips

This year we have enjoyed four day trips. The first was to Vann Garden, Godalming, Surrey the home of Mrs Mary Caroe, widow of one of the museum's former trustees, Martin Caroe. Mary gave us a truly delightful afternoon. The garden was beautiful, the house most interesting and our delicious afternoon tea completed a great visit.

Our second trip was to Wiston House, Steyning. Janet Pennington, our guide (and daughter of Eric Holden, the archaeologist who was greatly involved with the excavations on the original site of Hangleton Cottage), was very welcoming. She imparted her great knowledge of the house and its occupants through the years, with much interest and humour. Once again the afternoon ended with a delicious tea.

The third outing was to Highclere Castle, Newbury, Berkshire, the home of the Carnarvon family since 1679, where we enjoyed a most interesting day. The weather was kind and all the Downton Abbey fans had an especially good time! Our final outing was to Clandon House and Hatchlands, Surrey, just after the magazine went to press.

Fund-raising events

Our summer Barn Dance was a huge success and enjoyed by all who came. "I am delighted that we will be holding another Barn Dance in 2013; see the spring magazine for details," says Friends chairman Sarah Casdagli.

The autumn was busy with the re-erection of a new exhibit building, Tindalls Cottage,



Friends committee members Mary Tomlinson, right, and Penny Spence, left, selling tiles for £5 each during the *Raising the Frame* event in September. Visitors were able to add their own message to the back of the tile, and could also 'buy-a-peg' for £2. Over £1,000 was raised during the weekend alone, and the project is ongoing. Tiles can be bought via the museum shop, by phoning 01243 811020.

described elsewhere in this magazine. The Friends are supporting this exciting project by selling tiles and pegs as part of the museum's fund raising to complete it. You will find an advertisement on the opposite page explaining how you can contribute.

In 2013 two other fund-raising events are planned, the first being a Murder Mystery Supper performed by Funtington Players, and the second a dinner with a celebrity speaker. Full details of these events will appear in the spring magazine.

Afternoon of song and poetry

On Saturday 8 December at 2.30pm in the Building Crafts Gallery the Friends will be holding an Afternoon of Song & Poetry entitled *A Sussex Calendar*, performed by the Cotillion Folk Group. Tickets are available from the museum shop (01243 811020) – adults £10.00, children £5.00, to include tea, cakes and mince pies.

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 5,400 memberships representing about 12,500 individual members. Since its inception it has raised a total of £2.3 million for the museum, making a major contribution to the museum's work.

Farewell

We sadly lost our long-standing committee member and vice chairman, Patricia Wilkinson, in June. Her obituary appears on page 37. Patricia joined the committee in October 2000 and her great love and enthusiasm for the museum was apparent to all. Her contributions to our discussions and activities will be greatly missed.

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 £35,000. 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 news – We are now emailing those members whose email addresses we have collected with information about special events and other museum news. We send out about six emails a year and would like to extend the service more widely. If you would like to receive news in this way please include your email address on your membership renewal form or let us have your email address at friends@wealddown.co.uk.

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. 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.

IN BRIEF

MUSEUM RECEIVES VALUABLE LEGACY INCOME

Legacies are one of the vital ways in which the museum receives funding to sustain it in the years ahead, helping to secure the museum's work for future generations. In the last few months, four legacies have been received totalling nearly £14,000. Some legacies are left for specific types of project and others are for our use generally. If you have thought about leaving a donation in your will and would like to know more, please contact the Museum Director, Richard Pailthorpe on 01243 811363, or email rpailthorpe@wealddown.co.uk. Your support for the museum in this way is greatly valued.

DATE FOR YOUR 2013 DIARY

The museum is to hold a study weekend on the theme *Medicine & Mortality 1500-1900* next year on 21/22 September. The two days will include talks from invited speakers, which will be bookable; demonstrations and displays, particularly of our funeral-related artefacts; live interpretation by the Tudor Group on domestic practices and rituals around death and illness, and a look at the use of plants for medicinal purposes. More information will be included in the spring magazine.

MAINTAINING OUR BUILDINGS AND SITE

The care and maintenance of the museum's historic building exhibits and its beautiful downland site is of paramount importance, both for their long-term sustainability and visitor enjoyment, says Museum Director Richard Pailthorpe. As part of the 10th anniversary of the Downland Gridshell, a review of the building's condition was undertaken by Museum Trustee, Steve Corbett, who was project manager during its construction by Green Oak Carpentry. A maintenance programme has been agreed including the cleaning and replacement where necessary of the external cladding, and the installation of rainwater downpipes at the four end corners. The latter work has been funded through the generosity of Trustee, Debbie Wigmore and her husband Mike. The 'Tuesday' and 'Wednesday' Gangs of volunteers do a fantastic job with all sorts of tasks across the museum site. This year they have ranged from painting the Goodwood Granary, following its re-cladding by contractor Steve Curtis, to putting up signs. Other much needed painting work has been carried out at Whittaker's Cottages, the Joiners' Shop and the Carpenter's Shop.

New exhibition introduces visitors to the museum

The updated introductory exhibition in Hambrook Barn, supported by the South Downs National Park's Sustainable Communities Fund, has now been completed. It introduces the visitor to the South Downs National Park, the geological structure of the Weald and the North and South Downs – which gives rise to our traditional vernacular buildings – and the museum's place within the area, using visual and three-dimensional displays with a minimum of text.

It is proving very successful – visitors are noticeably lingering longer in the barn upon arrival, before setting off on their walk round the site.

Included are new full-size photographs of people of the South Downs, which are

stunning and very eye-catching, as is the third-scale model of the timber frame of the house from North Cray made by Roger Champion, and now on permanent display. Alongside this is a third-scale model of part of the Downland Gridshell,

complete with specially made miniature node clamps, which has been presented to us on permanent loan by The Greenwood Carpentry Company who provided carpenters to construct the museum's Gridshell. These two timber frames demonstrate both the reason for the founding of the museum and our vision for the future of

timber framing. There is also a splendid 3D model of the museum site, which demonstrates the geographical layout of the site clearly to visitors, and a new and fresh audio-visual introductory video.

All these new additions – as well as the geological model previously displayed elsewhere on the museum site – serve to explain our reason for being here and enhance visitors' orientation and the museum's context.

1975
– the museum wins the National Heritage Museum of the Year Award with its first exhibition in Hambrook Barn

Memories of the steam age

The museum's traditional Festival of Steam brought together a host of exhibits of the steam age including 20 road steam (traction) engines, road rollers and agricultural traction engines, 30 accurate scale model engines, steam motor cars, a steam gramophone and bicycle, model steam-driven boats on the lake and ride-on narrow gauge railways. One of the most popular features was the steam-powered carousel gallopers at the centre of a recreated small village fair, including a magnificent showman's engine. Two steam engines recreated their original working tasks in the museum's historic working woodyard, and powered the museum's restored 1862 Marshall threshing drum. Next year's event is on 17/18 August.



Sunny Rare Breeds Show brings out the crowds



The Rare Breeds Show in July marked the end of a long period of unseasonably wet weather, with some 6,000 visitors enjoying one of the South's biggest gatherings of farm animals. The show attracted the highest-ever entry of farm livestock (over 650 animals) and the biggest-ever fleece and handspun classes in the handspun marquee. 1, champion sheep and their owners in the grand parade. 2, a plethora of pigs as judging gets underway in the pig ring. 3, chatting about farming times are special guest, Charles Martell of Dymock, Gloucestershire and producer of the 'Stinking Bishop' cheese, with, left, Museum Director Richard Pailthorpe and local shepherd, John Dewey. 4, Charles Martell with supreme interbreed cattle champion, G Hunt with his Dexter bull Saltaire Apple who received the West Sussex Gazette cup and sash. Next year's event is on 21 July.

New trustees, and retirements

The museum has two new trustees, Jim Dicks and Simon Knight, and has said farewell to three others, Jeff Houlton, Kate Mosse and Noel Osborne.

All have played an important part in the governance of the museum, but the museum is particularly grateful to former board member Jeff Houlton for his considerable additional work on the original museum website and software support since, as well as for his marketing input.

Jim Dicks, 59, is shortly to retire from his post as Managing Director, International Finance & Operations & Vice President at Wiley, whose UK headquarters are in Chichester. Jim was head hunted to join John Wiley & Sons Ltd whilst working at HarperCollins. An accountant by profession, Jim's first entry into publishing over 25 years ago was with international publisher Unwin Hyman. Joining Wiley, originally as Finance Director & Company Secretary, projects with which he has been closely associated include the acquisition of Blackwell Publishers in 2007, the installation of a number of major new IT systems and a revised global organisational structure for the company. Married to Linda with two grown-up children, Jim is a member of the Institute of Directors and a governor of the University of Chichester. He enjoys tennis, golf, gardening and walking, is a Goodwood horse racing member and a season

ticket holder of Northampton Saints premier league rugby union side.

Simon Knight, 62, is Senior Partner with Smiths Gore with particular responsibility for Lord Egremont's Leconfield Estate at Petworth and is a Deputy Lieutenant for West Sussex. Smiths Gore is a multi-disciplined firm of Chartered Surveyors with branches throughout the UK and overseas, managing more than two million acres of land. As Senior Partner, Simon's responsibilities include maintaining client relationships at the highest level including the Crown Estate, the Church Commissioners for England, the Duchies of Lancaster and Cornwall, the Ministry of Defence, the Highways Agency and the Department of the Environment, Food & Rural Affairs as well as numerous private clients. Other positions include membership of the Council for the Protection of Rural England, the Sussex branch of the Rural Practice Faculty of the Royal Institution of Chartered Surveyors and the West Sussex Resident Land Agents Group. A former High Sheriff of West Sussex (2009–2010), Simon is married to Charlotte and has three grown-up children. He is interested in country affairs, field sports, opera, gardening and travel.

IN BRIEF

DONATIONS BOX

Recent research shows that a prominently displayed donations box close to the entrance and shop of charitable trust attractions like the museum encourages visitors to part with their notes and coins. The museum has recently introduced a new box, and takings stood at around £1,000 after eight months – a 100%+ increase! Meanwhile the museum featured as one of the **Chichester Waitrose** shopping token charities during the year, resulting in a cheque for £516, which is benefiting the Tindalls Cottage project. The museum was the most popular of the three charities highlighted by the supermarket at the time.



HELP THE MUSEUM WITH EASYFUNDRAISING

The museum is now on the easyfundraising website as a cause worth supporting. easyfundraising is a good way of helping support our work while you shop online with a range of well-known retailers including M&S, Amazon, John Lewis, Argos, Vodafone, Boden and more. A percentage of your spend is donated to your cause when you shop. For example if you insure your car with the RAC online they will donate up to £30 to your cause. Spend £50 with Boden and £1.25 will be raised. Using the 'find and remind' tool you will be told when you are shopping with an easyfundraising retailer, no matter where you are on the web. <http://www.easyfundraising.org.uk/>

TRAINING, CONFERENCES AND EVENTS

Museum staff and volunteers have been busy attending and contributing to a variety of conferences, events and study days this year in addition to the museum's own training activities. Museum director Richard Pailthorpe and Schools Service & Project Manager Lucy Hockley attended the annual conference of the Association of Independent Museums (AIM), of which the museum is a founder member; this year's theme was *Would you go back?* Growing the museum visitor experience. More than 100 student days were spent in training across a wide range of disciplines, including heritage interpretation and study days, building conservation, learning outside the classroom, volunteer management, IT, textiles, health & safety and first aid.

The Earl of March



Country Pub & Restaurant
01243 533993
www.theearlofmarch.com

Seasonal Set Menu

2 course £18.50 3 course £21.50

Available at lunch from 12 to 2.30 pm

Early Birds/Pre Theatre from 5.30 pm to 7 pm

Enjoy a 125ml glass of House Wine for just £3!

The Partridge Inn Singleton



www.thepartridgeinn.co.uk

01243 811251

The Partridge Inn, Singleton PO18 0EY

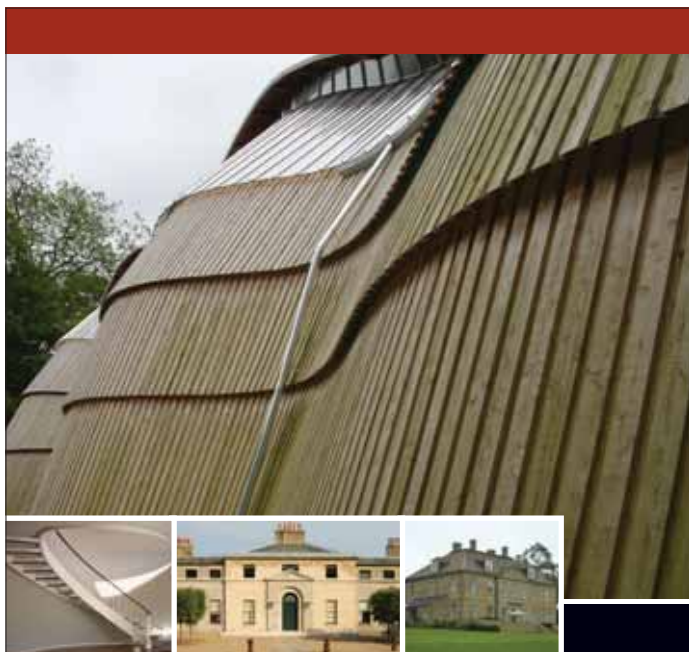
Delicious Fresh Food, Ales & Wine Served

Mon to Thur 12-2pm & 6-9pm

Fri 12-2pm & 6-9.30pm

Sat 12-3pm & 6pm-9.30pm

Sun 12-3pm & 6-9pm



Main contractor for the Downland Gridshell

Over 60 years of craftsmanship in residential,
community and commercial projects

Chiverton
A TRADITIONAL BUILDING COMPANY

Telephone: 01243 865771
www.eachiverton.co.uk



Timber & Builders Merchants

**Enthusiastic supporters of
the Weald & Downland
Open Air Museum**

We stock a wide selection of timber and timber related products which gives you more choice and provides you with a single source solution. This saves you valuable time and money.

- Shiplap claddings in Softwood & Hardwood
- Softwood, Hardwood & MDF mouldings
- Doors, Windows & Conservatories
- Solid wood worktops
- Plywood cutting service
- Hardwood
- Panel Products
- Decking
- Fencing
- Timber ... plus many more

Your nearest depots are:

Quarry Lane, Chichester
tel: **01243 785141**

Station Yard, Bognor Regis
tel: **01243 863100**

www.covers.biz

**... making the
most out
of wood**

Struggling with the weather – and four-footed adversaries

In common with gardeners everywhere this year, we have really struggled against the weather conditions. Not only that, but the ever more numerous deer have proved to be a very serious problem – eating the young plants as they germinate.

Museum Gardener Carlotta Holt and her team have had to make several sowings of vegetables like runner beans and peas. The more established spinach and beetroot have been chomped, while red orach has disappeared and even the flowers of geraniums have been nibbled off. On top of damage from slugs, snails, rabbits and fungal diseases, this has left our crops seriously depleted.

However, we are lucky; we are not dependent on these crops for survival. The occupants of our houses would have been facing starvation. The failure of crops to germinate, the lack of tree and hedgerow fruits, and the poor quality of fungus-damaged beans, peas and root vegetables means inconvenience for us, but for the rural poor of the past it would have meant the terrible prospect of a hungry winter and the inevitability of death.



1, Carlotta Holt and her team of volunteers preparing Bayleaf Farmhouse garden at the beginning of the year – in blissful ignorance of the struggles to come. 2, Later in the year the museum's crop of onions – although depleted – was on display drying in the potting shed, housed in the stables of the school from West Wittering. 3, Visitors enjoyed a new event in June, *Historic Gardens Week*, when special displays, talks and tours were laid on at the period gardens which range in date from late medieval to 19th century; Carlotta Holt is pictured with a group in the garden of Whittaker's Cottages.



An apple a day?

If you have no apples this year, this is because the weeks in the spring when the blossom should have set were cold and wet. In the orchard at Bayleaf there are also very few trees with apples this year. However our three Court Pendu Plat apple trees do have apples on them. This old variety was also known as The Wise Apple, as it flowers very late – avoiding late frosts and therefore setting fruit much later than most apple trees.

Free site tours prove a great success

New free site tours trialled for a six-week period in the summer proved to be a great success. Based on the former 'Ten-minute talks', and delivered by volunteers, they are a different and easily manageable way of passing on information to visitors about selected buildings.

The talks take place outside the buildings, describing the history briefly and succinctly. We have found that putting together two or three buildings of a similar age works well, providing a theme so that



visitors can pick and choose which subject interests them most.

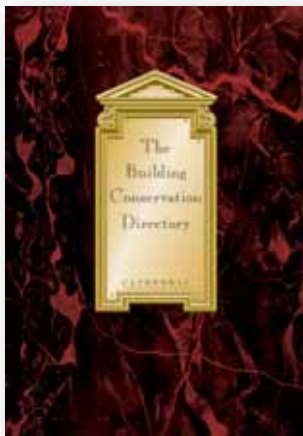
The three talks we have delivered this year were: *Medieval life* focusing on the 13th century reconstructed cottage from Hangleton, the 14th century hall from Boarhunt and the early 15th century Bayleaf Farmhouse; *Life in Stuart times* focusing on the 17th century Poplar Cottage and Pendean Farmhouse; and *A Victorian family: home, work and school in Victorian times*, focusing on the 19th century Whittaker's Cottages and the school from West Wittering.

We have also introduced a new system to inform visitors about talks and activities on the site on a daily basis, using an A-board with interchangeable slots, enabling a limitless variety of subjects according to popularity and volunteer availability.

The tours continued until the end of October, and will begin again during the Easter holidays 2013, continuing for the whole of the season next year, and including a new tour, *A guided walk through the woods*.

The tours complement our other forms of interpretation, which include information from volunteer stewards at the buildings, folders containing information in each building, interpretation from staff and volunteers in period clothing, skills and crafts demonstrations, and the guide book.

**1,000 CONTACTS,
PRODUCTS, SERVICES AND INFORMATION
RESOURCES AT YOUR FINGERTIPS**



£19.95 INC. DELIVERY

THE BUILDING CONSERVATION DIRECTORY

YOUR FIRST STEP IN THE SPECIFICATION PROCESS

**Cathedral Communications Limited,
High Street, Tisbury, Wiltshire SP3 6HA
Telephone 01747 871717 Facsimile 01747 871718**

www.buildingconservation.com



History in your hands

Keymer tiles have topped the history of architecture since the 1500's, there is more history in Keymer than any other tile maker.

Every one of our tiles is made using traditional skills, perfected over our 400 year history. Genuinely hand made using Wealden clay, each one offers individual variations in colour and texture to produce a roof that is totally unique.

KEYMER
HAND MADE CLAY ROOF TILES

Over 400 years in the making

Keymer Tiles Ltd., Nye Road, Burgess Hill, Sussex RH15 6LZ
Tel: 01444 232931 Fax: 01444 871852 Email: info@keymer.co.uk
Visit us at: www.keymer.co.uk



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

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

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



THE SPREAD EAGLE HOTEL & SPA

Bailiffscourt Hotel & Spa * Ockenden Manor * The Spread Eagle Hotel & Spa

South Street Midhurst
West Sussex GU29 9NH
01730 816911
spreadeagle@hshotels.co.uk
www.hshotels.co.uk



Specialists in Truly Handmade Clay Products for restoration



All products are made in the heart of Sussex from our own local clays

Exquisite terracotta floors in a wide range of colours, shapes and sizes using techniques largely unchanged over the centuries.

Briquettes with a full range of specials to create that individual fireplace.

Truly handmade roof tiles and fittings in the widest range of colours of any manufacturer, Reds and Antiques and including a Buff Gault clay for Cambridgeshire and Kent. Greatly sought after by conservationists and discerning customers alike. We also make 'Mathematical Tiles'.

Aldershaw Hand-made Tiles Ltd
Pokehold Wood,
Kent Street,
Sedlescombe,
East Sussex TN33 0SD



Tel 01424 756777 Fax 01424 756888
www.aldershaw.co.uk

Patricia Wilkinson 1936-2012



Patricia Wilkinson, who was a devoted volunteer at the museum, died on 17 May at St Richard's Hospital, Chichester, aged 76, after being taken ill at her delightful cottage in the city centre.

From her decision to join the museum's volunteer force in November 1998 she made the museum one of her principal interests, and she had much to offer it. She first worked with the Shire horses at the museum's stables and spent many happy years there as part of the team which brought the horses and their agricultural tasks to visitors.

But she had a much wider interest, stemming from her experience with fund-raising at the Royal Opera House, Covent Garden, and both informally and formally, on a small committee, helped Museum Director Chris Zeuner and the trustees with fund-raising ideas and projects. She was also an excellent guide, often being drawn in by the museum office to lead special-interest groups on tours of the museum site. She joined the committee of the Friends of the Museum in 2001, and was its vice chairman when she died. Patricia was particularly insightful and perceptive, and her experience as 'a business-woman in the rag trade' as she put it, plus her innate understanding of human beings and their ways, provided the museum with a view of its subjects and themes and its relationship with its public which was often original and always distinctive. Despite this she had an apparently quite conservative approach to the future, frequently expressing concern about proposed developments, but this masked a determination that the museum should not lose its essential purpose and ethos.

Patricia was born in Harrow, a middle-class suburb of north west London, and grew up with a brother and sister. Her father died in 1950 leaving the family in a financially precarious position, and perhaps it was this which made Patricia determined to succeed in business. This she did, not least through her innate ability to draw on the experience of others.

Sadly she was widowed twice, finally from Michael Wilkinson who she married in her mid-40s, after which she was able to address the educational, cultural and pastoral side of her life. They moved to Yatton, near Newbury, Berkshire where she developed a love of the countryside and made some lifelong friends. After Michael's death, by which time they were living in Notting Hill, London, Patricia involved herself with interests, principally the Royal Opera House. Moving to the coast with the onset of arthritis

and osteoporosis, she found her dream home, the Candle House, an almost derelict property which she set about restoring, and fell in love with Chichester. She loved its culture, architecture and people, and especially her 'corner shop' – Marks & Spencer – a short distance down the road! North, among the Downs, she found the museum to fruitfully occupy much of her time, and to the south she found peace on Climping beach, a favourite restful place, and where her ashes were scattered among the dunes.

Diana Zeuner

Grateful thanks

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

Patricia Haigh, who has died at the age of 68, has been a valued volunteer at the museum for many years. She worked in Longport Farmhouse on visitor reception and shop sales, in the library and assisted in the Friends' office. Patricia, whose working life was spent with the Ministry of Defence, will be particularly remembered and missed by the volunteers who annually prepare the daffodils for distribution on Mothering Sunday.

Tony Smallman, who died at the age of 86, was a retired civil engineer. He worked as a volunteer on Mondays as a house steward and in the mill, before working at the newly-opened *Getting to Grips* exhibition. Among the many tasks he undertook, whilst working with Keith Bickmore and then Bob Easson as wardens/visitor service managers was the archiving of photographs in the office at Longport House.

Ruth Stock, who with her late husband Peter, was a mainstay of the volunteer group at Lurgashall Mill for many years, died in March. The couple, who were then among our longest-standing volunteers, celebrated their golden wedding at the Gridshell in 2004.

Peter Iden, who also died in March aged 66, has been described as the definitive modern painter of the South Downs. He spent much time at the museum in the late 1970s/80s painting the historic buildings in their downland setting. Peter had a devoted local following, frequently exhibiting in Chichester, with his appealing conventional watercolours eventually superseded by bold abstract oils. Donations in his memory have been passed to the National Trust for its landscape fund, close to Peter's heart having spent so much time painting in the Downs, often on NT land.

Staff and volunteers – welcomes and farewells

Henry Warner, Head of Operations, and Chris Baldwin, Stockman, left the museum at the beginning of the year and we are most grateful for the contributions they made during their time with us.

Laura Dyke, School Services Officer, was married in the summer and left us to join a new project based in Portsmouth. Her support and enthusiasm was greatly appreciated in running the Schools Service during a period of transition and re-evaluation for the department. **Lucy Hockley** was appointed from within the museum as Schools Services & Project Manager, and

has been succeeded by **Lesley Denham** in the Adult Education team. Having worked at the museum for nearly five years, Lisa Clarke was successful in securing a new role with her local Selsey-based company,



Lesley Denham



Katie Jardine

Checktrade. The opportunity was taken to re-evaluate her role and **Katie Jardine** has now joined us as Receptionist & Administration Assistant, while **Kate Shears** has been appointed

as part-time Events Assistant helping Sue O'Keeffe, our Event Co-ordinator.

Two of our volunteers have joined the museum's team of part-time wardens this summer.



Kate Shears



John Crane

John Crane, who belongs to the historical singing group South Downs Songs, began as a member of the Tuesday and Wednesday Gangs, and continues to work with them on repairs and construction around the site, as well as on his new duties.

Nigel Smeeth is a volunteer miller, who also represents the museum on our food market stall each month in Chichester. Both have joined the staff with great enthusiasm, reports Visitor & Volunteer Co-ordinator Charlie Thwaites.



Nigel Smeeth

The museum at Lithuanian lifelong learning conference



The museum's Schools Services & Project Manager, Lucy Hockley, giving a presentation at the Lifelong Learning in Open Air Museums (LLOAM) conference at the Lithuanian Open Air Museum in September. The theme was History of Family – Story for Family: Inclusion & Participation, and Lucy spoke about the provision for families at the Weald & Downland Open Air Museum. The Lithuanian museum is one of the largest open air museums in Europe, covering 176 hectares and was founded in 1966 when Lithuania was under Communist rule. Timber buildings from across the country are displayed by region. Among its visitors are people keen to discover their family roots including relatives of Lithuanians deported in the 20th century. (The mammoth in the background is the logo for the UK organisation Kids in Museums, which Lucy used to give context to her presentation!)

Recent Acquisitions

BOAT WAGON

We already have a number of these wagons in our collection, and it is important to avoid unnecessary duplication of objects but this particular example, donated to us by Mr Buckley of West Hoathly, is sufficiently different to warrant its acquisition. All our other carts and wagons are constructed primarily of timber with iron usually only in the axles, wheel tyres and fixings. This wagon, unusually, is largely constructed of iron, including the supporting ribs for the body itself. Fortunately the wagon still retains its manufacturers' plates and these provide an explanation for the unusual construction. 'R.J. & H. Wilder - Wallingford' reads part of the makers' plate: this firm was a development of Richard Wilders Foundry of Fish Street, Wallingford, Berkshire by his three sons, so although their particular speciality was the manufacture of carts and wagons, their roots were firmly in the iron founding business, hence the greater use of that material in their products.



1998
– the museum achieves Designated status for the 'outstanding' nature of its historic collections



SUSSEX WAGON PLANS

Demonstrating that museums frequently co-operate, we were contacted in June by the Museum of East Anglian Life, Stowmarket, Suffolk who had been offered a set of wagon plans which they thought may be of more interest to us. Eventually donated to us by the owner, Mr Stenning of Stowmarket, the plans were extremely detailed and accurate draughtsman's drawings for a Sussex Wagon, produced by Mr Harold E. Philpot, a member of the Institute of British Carriage & Automobile Manufacturers. The plans were based on two different wagons, one built by A.K. Howes in the Rye area of East Sussex in around 1870, the second by W J Tedham of Northiam in 1939. The plans are extremely interesting in themselves, and also useful as they not only compliment the actual Sussex Wagons we have at the museum, but also provide detailed information to help with any repairs in the future.



MARKET GARDEN TOOLS

This set of hand tools mirrors to some extent the acquisition of the 'Wilder' wagon, in that we already have examples of most of the items in the collection. What set this group apart was the interesting story they tell, and this is a valuable aspect of any potential donation. An object with no provenance can tell us a certain amount, but with provenance it becomes a gateway into history.

This group of hand hoes, seed drills, forks, sprayers and irrigation pipes, donated to us by Mrs Hayes of

Worthing, illustrate an activity which has long since disappeared. They belonged to Mrs Hayes' father, Samuel Langridge (1907-1974), a commercial market gardener who operated from Park Nurseries and Oakleigh Nurseries in the Dominion Road area of Worthing. This area is now covered with housing and industrial estates, but had traditionally been a thriving area for such market gardens and smallholdings.

Planned Building Maintenance

ANIMAL POUND



Acquired in the early 1980s from Walton Heath, Surrey the animal pound re-erected next to the Southwater Smithy has suffered badly

from decay. The museum has decided to completely replace the structure, preserving the dismantled timbers. From this winter the Collections team will record the existing structure, using both drawings and digital imagery, and fashion new, sawn posts and cleft rails to match those removed.

WATERSFIELD STABLE

Although the structure of the stable is still sound, the protective weatherboarding covering the exterior has decayed greatly over the years and is in urgent need of repair and replacement: many areas are suffering from rot with quite substantial holes appearing. New boarding will be sourced shortly and the process of replacement will begin in spring next year.

PEVENSEY WINDPUMP

Repairs have been ongoing to the pumping mechanism for some time and over the winter/spring period we aim to put these sections



back in place, and if possible, return the pump to working order. Whilst doing this work we will also take the opportunity to survey the main, wooden structure of the pump and assess what work will be required to maintain its integrity during the next few years.

Redisplays



GYPSY CARAVAN

The newly conserved Reading-type gypsy caravan has joined the exhibits at the museum following painstaking work on its repair and repainting by the curatorial team and volunteers. This particular artefact is no stranger to the magazine, having first appeared in its pages in autumn 2004. Its conservation has been ongoing since its acquisition from Mrs Everington in 2003. Collections Assistant Ben Headon has led a number of volunteers, including Chris Tulley, Carol Edwards, Alan Wood and Judy Herbert, in making the significant repairs necessary to the structure. These have included new hand-crafted sections of the superstructure to match original material, a completely new wooden and traditional canvas roof and repainting to match its original colours as closely as possible based on evidence. Now that it is weatherproof and has a stable exterior, the next tasks are minor repairs to the interior and a repaint. Then the original contents will be returned to their rightful places, just as they were when it was collected from Mrs Everington, she having done the same on acquiring the van from Miss Udal in the early 1960s. Leaving all her contents as they were was the one stipulation of the sale from Miss Udal to Mrs Everington, and from her to the museum.



GOODWOOD CATTLE SHED: REDVINS YARD

For a few years this long, open-fronted cattle shed in the yard directly behind Winkhurst Tudor Kitchen has contained a large number of agricultural artefacts ranging from horse-drawn equipment to small hand tools and attempting to cover the whole remit of the farming year. In order to improve clarity we have reduced the number of items, keeping those horse-drawn machines which deal with the task of harvesting. The large Albion binder has been retained, and we have added a mower, swath turner, hayrake and a (non horse-drawn) hay press.



The historic apple press has been relocated to the last bay of the Goodwood Shed from its previous venue in the adjacent Kirdford Shed, which should provide more space to demonstrate it during the Autumn Countryside Show.



WATERSFIELD STABLE

During 2011 Collections team volunteer Ken Smith put together a superb display of historic horseshoes from a much larger collection which he had previously donated to us in 2007. This display charted the development of the horseshoe from the earliest example in our collection, probably the oldest artefact we have, a late 11th century

shoe, right through to the 20th century, including examples such as copper shoes used in munitions factories during World War I when copper was used so as not to give off any sparks in that environment. Initially this display was in the museum's introductory gallery in Hambrook Barn, but it has now been relocated to a more appropriate home in Watersfield Stable, returning to the connection with the horses who were housed there and the Southwater Forge next door.

Julian Bell, Curator

IN BRIEF

FARM BUILDINGS OUT OF TIME

An exhibition of the work of Jonathan Newdick was held in the Downland Gridshell in July. His drawings of traditional buildings in West Sussex, mostly close to the town of Petworth, in varying

states of repair and disrepair, were mostly for sale. The exhibition, *Out of Time*, was the result of more than two years' work in the studio and in the field and were made in the spirit of the Recording Britain project of the Second World War, in which artists were commissioned to record ways of life it was thought may be threatened by enemy action. "I don't make drawings of things – I make drawings *about* things," says Jonathan. The threat to his subjects today is perhaps mostly from agricultural change. The drawings were accompanied by perceptive written texts, "extensions to the drawings" and written at the same time. A fully illustrated catalogue of the exhibition is available. www.jonathannewdick.co.uk



A.D. HOLDEN A.P.C.

HISTORIC PLASTERWORK

FAMILY TRADE SINCE 1840 circa

SPECIALISING IN REPAIR AND RENEWAL OF PLASTERWORK TO:

HISTORIC BUILDINGS
CHURCHES
LISTED BUILDINGS
TIMBER FRAMED BUILDINGS AND
BUILDINGS OF ARCHITECTURAL INTEREST

RIVEN OAK/CHESTNUT/SOFT WOOD LATH WORK
HAIRD LIME PUTTY PLASTERS TO MATCH EXISTING

WATTLE AND DAUB PANELS

PERIOD CORNICE WORK

LIMEWASH/DISTEMPER

PROJECTS INCLUDE:

BISHOP'S PALACE, CHICHESTER
GOODWOOD HOUSE, CHICHESTER
ST PETER'S CHURCH, TITCHFIELD
THE MERCHANT'S HOUSE, MARLBOROUGH
WHITTAKER'S COTTAGES
WEALD & DOWNLAND OPEN AIR MUSEUM
and many listed buildings throughout the South of England

**18 THE LEYS, SINGLETON
CHICHESTER, WEST SUSSEX**

TEL: 01243 811863 MOB: 07775 981985



DYSON KING

(Architectural Ironmongers) Ltd

The experts with over 25 years experience in supplying fittings for all doors, windows, gates, locks and safes

Comprehensive stocks of olde worlde, black antique, polished brass, china, crystal cut perspex, real bronze and satin aluminium

Full scheduling service to architects, builders and the general public

Tel: 01243 776739 Fax: 01243 532419

**Unit 5, Chichester Trade Centre, Quarry Lane,
Chichester, West Sussex PO19 8ET**

100% Peat Free

Top Soil

supreme

Spring is a busy time in the garden with both planting and the creation of new areas

Use Top Soil Supreme to:

- Create new raised beds
- Raise levels in the garden by more than 2 inches
- Plant-up outdoor containers

EARTHCYCLE

Compost

soil conditioner

With Springtime comes growth in plants, and a need for nutrients

Using Compost Soil Conditioner in your garden will:

- Add rich, organic matter to your soil to boost your plants
- Improve soil structure, both in heavy clay and sandy soils
- Increase water retention capacity of the soil

Visit www.earthcycle.co.uk or call 01243 781730

The Lime Centre

Long Barn, Hazeley Road, Morestead,
Winchester, Hampshire SO21 1LZ



The Lime Centre at Winchester was opened in 1990 to provide information and training on the use of lime in historic building conservation.

We advise on suitable products, specifications and applications, and we supply and deliver lime putty, St Astier natural hydraulic lime, ready mixed mortars, plasters and renders, aggregates, and limewash throughout south-east England

Tel: 01962 713636 Fax: 01962 715350

info@thelimecentre.co.uk www.thelimecentre.co.uk

Herbert L. Russell

Traditional maker of furniture, joinery and timber framed buildings;
also hand riven laths, chestnut or oak

**Hillside Farm, Baughurst, Near Tadley,
Hampshire, RG26 5JY**

Tel: +44 (0)118 9811700

Mob: +44 (0)7765 242151

Email: herbert.l.russell@btinternet.com

Children enjoy our fantastic learning resource

The past academic year has been another busy one with the museum welcoming schools from our region and far beyond, including overseas schools who have been on study trips to the UK.

Whether on a teacher-led visit or a day with museum-led workshops the museum can provide a fantastic learning resource that can be used creatively by many different groups.

A new archaeology workshop has been added to our range of museum-led workshops. It offers a fascinating and hands-on introduction to the subject for Key Stage 2 pupils. Our other workshops cover the Tudor and Victorian periods and a range of house and home topics.

New e-newsletter for teachers

If you are a teacher, have you received our new e-newsletter? Do join our mailing list to keep up to date with latest activities and resources on offer – you can add your name by emailing education@wealddown.co.uk

Schools information on our website

Over the past few months we've been making changes to the schools pages on our website www.wealddown.co.uk. We hope teachers will find these pages easy to use in organising their visit. The development of our resources website www.openairclassroom.org.uk is continuing and we welcome any feedback on both by email to education@wealddown.co.uk. Photos (with the appropriate permissions), resources to share and ideas are always appreciated!



A school group gathers outside Whittaker's Cottages.

Further details can be found on the website: www.wealddown.co.uk

This year has again seen a number of study placements, including two students on a Nuffield scheme and others from Brighton University, Chichester University and Christchurch College Canterbury. The museum benefits from the enthusiasm they have for their individual projects and their experience with us, and hope that they leave with many new useful skills as well as having a memorable time to look back on.

Lucy Hockley
Schools Services & Project Manager

Museum's fourth Sanford Award



The museum has again been awarded the Sanford Award for Excellence in Heritage Education. This award is reviewed every four years and has been held by the museum since 1996. The presentation will be made at Blenheim Palace later this month.

Creative outdoor learning day for teachers

In March the museum will run a training day in collaboration with the Eden project and Durrell Wildlife Conservation Trust to provide primary school teachers with practical ideas for creative outdoor learning.

eden project

Participants will take part in active sessions led by educators from the museum and these two partners. Working in small groups the aim is to help teachers feel confident with new, practical ideas to use in lessons which fit into the curriculum. For full details see the schools news section of the website, www.wealddown.co.uk or email education@wealddown.co.uk

BABYLON TILE WORKS

Manufacturers of handmade Kent Peg Tiles and Fittings
Babylon Lane, Hawkenbury, Nr Staplehurst, Kent TN12 0EG
Tel: 01622 843018
www.babylontileworks.co.uk

DOUGLAS BRIGGS
PARTNERSHIP
CHICHESTER 01243 576611

CONSERVATION ARCHITECTS
TOWN PLANNERS
HISTORIC BUILDING CONSULTANTS





Award-winning timber structures.

The Green Oak Carpentry Company is pleased to have been involved in the design and construction of the timber diagrid roof of the Reading Room at Windmill Hill Farm, for the Rothschild Foundation. If you have an interesting project, requiring a timber structures specialist, talk to us. enquiries@greenoakcarpentry.co.uk

www.greenoakcarpentry.co.uk 01730 892 049

Learn smithwork.

From iron to your own axe or a lovely object. Weeklong courses year round. Learn basic forging skills, tempering, grinding and the design language of ironwork. For more info: www.gransfors.com, courses@gransfors.com, +46 652 710 90


GRÄNSFORS BRUKS AB
SWEDEN

Julian R A Livingstone *Chartered Architect*

Specialising in the conservation of historic buildings, providing unique and imaginative designs for refurbishments, alterations and extensions to cottages and country houses, barns and listed buildings, garages and garrets.

Julian R A Livingstone Chartered Architect

BAHons DipArch(Leic) GradDiplConservation(AA) RIBA IHBC

Dahlia Cottage Vicarage Lane Upper Swanmore Hampshire SO32 2QT

t + f - 01489 893399 mobile - 07 720 75 87 64

e - julian.livingstone@btopenworld.com w - julianlivingstone.co.uk

HARBON Builders

Conservation Specialists

01428 751003
07794 059825

www.harbonbuilders.co.uk

Lime Rendering

Traditional Brickwork

Lime Pointing/ Re Pointing

Lime Plastering

Furniture Restoration

Keith Allen

Teazles, Cheriton, Alresford,
Hants SO24 0QG

Tel 01962 793368 or 07717 827427

*Repairs and Restoration to all
Antique and Period Furniture*

City & Guilds Qualified

WOODWORM?

Thermo Lignum®

Ecological Insect Pest Eradication

Don't waste your time with ineffective, noxious chemicals.

We guarantee a 100% chemical free kill of all insect pests, including woodworm, moth and carpet beetle.

For free advice on insect pest eradication call:

Tel: 020 8964 3964 Fax: 020 8964 2969

E-mail: thermolignum@btinternet.com

SUSSEX OAK AND IRON

STRUCTURAL
TIMBERWORKS

Joe Thompson DIP SURV

Design and build new oak frames

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

Tel: 01243 811472 :: www.sussexoak.co.uk

A & G Lillywhite
Charlton Sawmills

**Quality Timber
and Fencing etc.**

Chichester,
West Sussex PO18 0HU
Tel: 01243 811609

Mobile: 07939 515896

Email:
aglillywhite@btconnect.com

Robert E Rodrigues

Reliable Effective Research

Your house in its historical context

33 Queen Anne House, Admiralty Road, Portsmouth PO1 3GT. Tel: 023 9285 1789

A tough year for harvesting

Despite the difficult growing conditions caused by the wet weather, the three acres of triticale (a wheat/rye hybrid) grown in partnership with master thatcher Chris Tomkins, have been successfully harvested by Site Manager Nick Conway and Horseman Mark Buxton, using our working Shire horses, Mac and Neville.



Fortunately the crop had a good start, due to the mild winter and early spring weather. In contrast, the Chidham wheat harvest, cut by sickle, produced a poor yield and we have been fortunate to locate a small quantity of new seed stock for next year's crop. We are most grateful to the stables volunteers, and volunteers Murray James and Gerry Dowsett, for their assistance with the harvesting and farming operations.

We are aiming to be as self-sufficient as possible, by growing as much hay and barley straw for winter feed for the horses and cattle as we can on site. A hay crop has been taken from the museum site as well as the overflow car park and part of the 10-acre field below the Pendean paddock. Mark Allery, who recently won the English scythe category at the West Country Scythe Championships, cut some grass by scythe, and made a number of spectacular haycocks.

It was our intention to grow potatoes this year, but we finally opted for a small crop of pumpkins to supplement our autumn activities. Unfortunately, the weather has taken its toll and we have a disappointing crop to



Main picture, horseman Mark Buxton with Mac and Neville and the Albion binder harvesting the triticale crop for thatching straw in July. Above, drilling grass seed in March. Below, the Tamworth sow and her piglets root in their paddock; Pendean Farmhouse is in the background.



look forward to.

This year's flock of Southdown lambs included the unusual spectacle of a 'black' lamb, which along with a large litter of Tamworth piglets, provided much interest and enjoyment for visitors. We have also introduced two Saddleback sows in the woodland copse at Gonville Cottage, and the Pendean pigsty is also in use. For economy reasons we have decided to keep just two of the Sussex x Dairy Shorthorn cows, Gwen and Grace, but a good home has been found for the other two, Rose and Ruby, with the Holt family in neighbouring East Dean.

As a result of research by Danae Tankard, it is now considered unlikely that Bayleaf would have had a hop garden during the 16th century, and it was decided to transplant a small number of the hops to appropriate house gardens, where they would have provided the occupants with their household brewing needs. However, by the early 18th century hops had become a significant part of the rural economy around Ticehurst, and it is planned to establish a new hop garden around Tindalls Cottage.

A warm winter welcome awaits visitors to the museum keen to enjoy its stunning setting in the South Downs National Park whatever the season. Crackling fires provide a welcome in some of the 50 historic building exhibits, recalling rural life across the centuries.



Left, Poplar Cottage peeps out from beneath its snowy roof; Right, glowing lanterns hang from branches during the annual Tree Dressing event.

It's a great time to find out about the traditional customs and seasonal food of Christmas. In earlier times the rural working class would have allowed themselves the extravagance of a roaring log fire, and would have stopped working for a little while to indulge in gaming, eating and drinking, and music. The 12 days of Christmas began on Christmas Day, and the museum will be open for the next seven of those days to welcome visitors for a country walk round the site.

The museum runs a number of special winter activities, with the first on 17/18 November, when the extremely popular **Christmas Market** offers unusual gifts and treats in a traditional Christmas market setting in and around the museum's historic buildings. Dozens of stalls with arts, crafts, food, and unusual gifts will be displaying their wares, and admission is only £3.50.

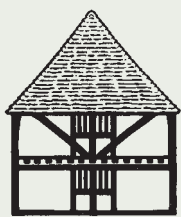
The annual **Tree Dressing** event takes place on 2 December from 12.30pm offering visitors the chance to celebrate the life-giving properties of trees in a festival whose origins go back to ancient times. People of all ages can take part in the lantern-making workshop (bring a

jam jar and night light), watch morris dancing, enjoy plays and songs and finally join in with the lantern procession and dance around the tree as it is dressed. Mulled cider, mince pies and roasted chestnuts will be served.

As Christmas approaches the museum will hold its annual delightful **Carol Evening** in the house from North Cray on 17 December, starting at 7.00pm.

In Christmas week all are invited to enjoy **The Museum at Christmas** from 26 December-1 January 2013 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 working Tudor kitchen will prepare a mouth-watering choice of festive fare for visitors to sample, while elsewhere festive period music, carol singing, a museum trail, children's activities and storytelling will be taking place.

The **Museum shop** is open every day until 23 December offering a wide range of products from stocking fillers and souvenirs, to local crafts and gifts as well as our renowned selection of books on traditional buildings and rural life and the countryside. All profits from the shop are used to support the work of the museum.



WEALD & DOWNLAND OPEN AIR MUSEUM

Singleton, Chichester, W Sussex PO18 0EU
Telephone 01243 811348 www.wealddown.co.uk



Directions

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

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

By rail: Chichester 7 miles, Haslemere 15 miles.



The Museum is open throughout the year

From 2 Jan-27 Feb open Wed, Sat and Sun only with the exception of half term week, 18-22 Feb, when the museum is open daily. From 28 Feb open daily until 23 Dec, plus daily for 'The Museum at Christmas' 26 Dec-1 Jan 2014. Opening times: 10.30am-6.00pm British Summer Time, 10.30am-4.00pm rest of the year.

Admission

Ticket prices including Gift Aid (standard charge in brackets). Adults £11.50 (£10.40); children £6.30 (£5.70); 65+ £10.50 (£9.40); Family £32.50 (£29.50); 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.

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

Museum office

Tel: 01243 811363

Fax: 01243 811475

Information line: 01243 811348

Email: office@wealddown.co.uk

Website: www.wealddown.co.uk

Friends membership Tel: 01243 811893



Museum Director: Richard Pailthorpe

Magazine Editor: Diana Zeuner

Advertising: Julie Aalen Tel: 01243 811016

Registered as a charity No. 306338

ISSN 0953 6051

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

Typeset by Dorchester Typesetting Group Ltd, Dorchester, Dorset

Printed by Pensord (www.Pensord.co.uk)

