

AUTUMN 2013

# WEALD & DOWNLAND OPEN AIR MUSEUM

**Tindalls Cottage joins museum's  
historic building  
exhibits**



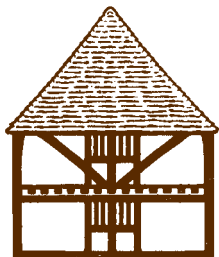
**New  
thatched  
roofs for  
museum  
buildings**



**Filming  
*Tudor  
Monastery  
Farm***



**Events,  
Courses &  
What's On  
2013-14**



# WEALD & DOWNLAND OPEN AIR MUSEUM

AUTUMN 2013

## From the Director



Louise Adams/Observer Series

Whilst 2013 has not been an easy season, there have been a number of very positive things happening at the museum! Soon after the publication of the spring magazine, we received the exciting news that our Stage 1 Heritage Lottery Fund (HLF) bid had been accepted for the Gateway Project.

The HLF has awarded £236,000 to enable us to develop our Stage 2 bid, which if successful will be worth £4 million. We have appointed Jason Lowe and Joanna Watson of Conservation Plus as our project managers and they have contributed an article about the project's development for this issue. We have also appointed Judy Niner of Development Partners to undertake a major fundraising campaign to raise a further £1 million required to complete the project. I would like to mention here the fantastic efforts of the Friends of the Museum in organising the fundraising event, Dinner with Gregg Wallace in September, and all those who supported it.

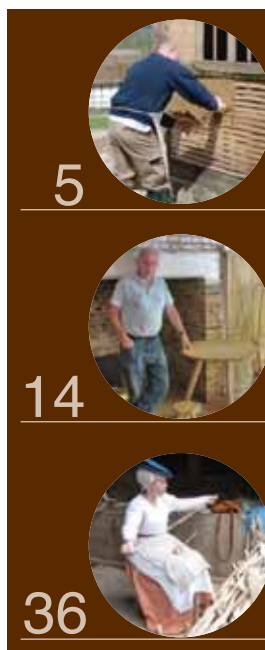
Another highlight of the season was the opening of Tindalls Cottage by David Martin. Much has been written about Tindalls in the last few issues of the magazine, but I would particularly like to thank carpenter-in-residence Joe Thompson and volunteer Alan Wood for their immense contribution to the successful completion of the reconstruction, together with the many supporters, craftsmen, staff and volunteers who made it possible. After so many years in store, Tindalls is already making a significant contribution to the visitor experience, providing us with an 18th century domestic building to interpret. It has also presented us with an opportunity, based on original documentation, to present the curtilage around the cottage.

The museum landscape is a very valuable resource and provides opportunities to communicate to visitors a range of bio-diverse environments from farming and woodland to grassland and gardens. For example, we are currently working on a restoration project on the hillside between Hambrook Barn and Tindalls Cottage which will be planted as a downland wildflower habitat.

Despite some excellent summer weather, we have experienced a rather disappointing season so far. Visitors are our core source of income generation, providing our secondary spending such as retail and catering. The early season was affected badly by the extremely cold weather and despite occasional periods of better attendances, we have struggled to recover numbers. Marketing, especially harnessing the use of social media, together with the more traditional methods of publicity, is critical. But the difficult economic climate, together with changing visitor patterns and an increasingly competitive market place present a very challenging situation. Outdoor attractions are vulnerable to extreme weather and we are always aware of the need to take advantage of other income-generating opportunities.

In the spring, we were approached by Lion TV who were seeking a suitable location to film another of the popular historic farming series for the BBC. Their theme this time was the Tudors and throughout the summer we have hosted the film crew and presenters, who have been carrying out a range of Tudor domestic and rural activities centred around Bayleaf Farmhouse. Julie Aalen, our office administrator, has done an excellent job co-ordinating the demands of filming around the daily workings of the museum, and we look forward to the series being televised during the autumn.

The coming months are going to be very busy developing the HLF Stage 2 bid and planning for a challenging time ahead in 2014. I very much hope you will enjoy a visit to the museum during the winter, to one of our Christmas events or on a cold and frosty day when the museum has a magical atmosphere of its own.



Front cover picture: Tindalls Cottage was officially opened to the public in July. See also pages 4/5, 13-15 and 18.

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This year's Christmas card features the museum's flock of geese in a delightful snowy scene in the orchard behind Bayleaf Farmhouse, taken last winter. The cards are available by post in packs of five at £3.95 or 10 at 8.95, including post and packing. Order by phone on 01243 811020 or online at [www.wealddown.co.uk](http://www.wealddown.co.uk). They can also be purchased in the shop.



# Heritage Lottery Fund gives green light to The Gateway Project

**The museum is delighted to have received initial support from the Heritage Lottery Fund (HLF) for its £4 million major development project intended to secure its future.**

The Gateway Project includes the building of a new visitor centre and refectory together with improved interpretation and navigation across the site. The project will also build on the museum's already outstanding educational offer.

The Stage 1 grant of £236,000 was awarded to the museum in March this year to develop detailed plans before applying for the full, multi-million pound grant in 2014. In June the museum appointed Jason Lowe and Jo Watson of Conservation Plus as Project Managers, and Judy Niner of Development Partners will advise on a major fundraising campaign to raise £1 million, the figure likely to be required to complete the project.

"It is a great tribute to the importance of the museum collection that we are to receive this national grant from the Heritage Lottery Fund," says Paul Rigg, the museum's Chairman. "The funds will be used to transform the visitor experience at all levels while preserving those features that all our friends and visitors have found so special over the past 40 years. Our aim is to provide better access to the range of training, education, specialist and leisure facilities that our unique and beautiful site and collection of buildings and artefacts provides."

The Gateway Project involves a new visitor entrance and orientation gallery which will introduce visitors to the museum and to the South Downs, and the re-location of one of the museum's medieval houses, originally from Sole Street, and building a new refectory and learning pavilion in the space. "The project will be important in attracting new audiences to the museum and developing the participation of the local community," says Museum Director, Richard Pailthorpe. "In addition, it will enable the museum to establish a strong and mutually beneficial relationship with the South Downs National Park Authority, which will see the museum acting as a 'gateway' to this part of the South Downs."

"We want to tell the stories of our buildings and those of the people that lived in them even better than we do now. It is vitally important that we address the

## Managing the project

Conservation Plus is a specialist heritage consultancy with an established track record in working with organisations to develop and successfully deliver heritage projects. Over the past four years they have worked with a wide variety of heritage organisations on projects ranging from steamships to castles, mills to stately homes, museums to cathedrals, and have helped clients to secure over £40 million in Heritage Lottery Fund (HLF) grant funding. Having both previously worked for HLF we bring a detailed understanding of its processes and priorities and are able to use our experience and knowledge to support organisations to build and deliver strong projects that not only conserve heritage but also provide new opportunities to share the heritage with others.

"The Gateway Project is now moving forward apace," say Jason and Jo. "We have worked with staff and Trustees to bring on board the specialist skills and expertise that will be needed, including appointing Brighton-based ABIR Ltd as Project Architect and Focus Consultants to provide Quantity Surveying expertise. We are also about to recruit an exhibition designer to work closely with the museum to develop plans for interpretation and for a new entrance gallery which will set the scene for visitors as they begin their exploration of the site. Over the coming months the project team will work closely with museum staff to refine the details of the Gateway Project – which will enable the Weald & Downland Open Air Museum to meet the needs of its visitors whilst continuing to protect, conserve and share its wonderful collection of important historic buildings into the future."

sustainability of the museum to safeguard its future, and that we ensure the museum retains its national reputation as a centre for excellence in the museum and heritage sector. Our partnership with the South Downs National Park is an important opportunity, and we are looking forward to developing the details of the project."

A Stage 1 grant means that the museum's Gateway Project meets HLF criteria for funding and that HLF believes the project has the potential to deliver high-quality benefits and value for Lottery money. The museum now has up to two years to submit fully developed proposals to compete for a firm award, although our aim is

to present fully developed plans in early 2014. These include detailed designs for all the building elements; planning applications; consultations with statutory bodies such as English Heritage and others including our landlords, the Edward James Foundation; planning special activities taking place alongside the building work, and a thorough understanding of the full costs of delivering the project.

The Heritage Lottery Fund, which uses money raised through the National Lottery to make a lasting difference for heritage, people and communities across the UK, has supported almost 35,000 projects with more than £5.3 billion across the UK.

## The Duke of Kent's visit

**The Duke of Kent visited the museum in the spring, and is seen here watching a schools workshop, in which children are learning about the construction of the Downland Gridshell using a model surrounded by the building itself. With the Duke in the front row are, left to right, Schools Services Manager Lucy Hockley and museum Chairman Paul Rigg.**



## IN BRIEF

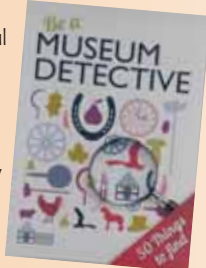
### COMPLETELY FLOORED

The reconstruction of Tindalls Cottage provided us with an interesting challenge – laying a beaten loam floor in the service rooms. Using a recipe of two parts loam to one part kibbled chalk, with some sharp sand to help with binding and water for moisture, the floors have been regularly tamped to create a 'polished' surface. The exercise gave us the confidence to tackle the floor in Poplar Cottage which had become severely cracked. When the presenters of *Tudor Monastery Farm* expressed an interest in relaying the floor as part of a demonstration for the programme, we readily agreed. This time we added some ash to provide additional binding qualities and instead of water, soured milk kindly supplied by trustee, Lady Elizabeth Benson's farm in Singleton. We are most grateful to all the volunteers who spent many hours tamping!

### DETECTIVE WORK

Be a Museum

*Detective* is a colourful free booklet designed to interest children in their visit to the museum. Based on the traditional Eye-Spy books, it helps young visitors focus on some of the lesser known parts of the collection, gathering points as they go. So, you can have 20 points for the kissing gate, 35 points if you spot the woad in flower, and a maximum of 50 points for those lucky enough to spot Harriet, the elusive stable cat. "It won't be possible to get every point in one visit," says Karen Searle Barrett, Head of Interpretation, "but there are enough 'spots' present all the time to challenge even the most talented young Sherlock Holmes. We hope people will keep the booklets as a souvenir of a great day out."



### MUSEUM'S MEDICINAL PLANTS TO BE ANALYSED

"Purge me with hyssop, and I shall be clean": Psalm 51:7. Plants used historically as medicines are to be selected from the museum's gardens for analysis at the University of Surrey. The plants will be gathered by Museum Gardener Carlotta Holt and volunteer Alison Cottell, who is Senior Tutor in Microbiology at the University of Surrey, and modern day assays will be performed in the university's bioscience and chemistry laboratories by some of her students. Look out for a report of the results in a future issue of the magazine.

# Tindalls Cottage begins a

**The 18th century Tindalls Cottage, rescued from the site of the Bewl Water reservoir near Ticehurst, East Sussex, in 1974, has opened to the public on its new site at the top of the hill opposite Poplar Cottage.**

On a beautiful sunny day, the official opening was performed by David Martin, a leading member of the team that dismantled it nearly 40 years ago. He assisted museum carpenter-in-residence Joe Thompson who led the restoration with information about the building on its original site.

Timber-framed from oak, much of it re-used from other buildings, with a large stone and brick chimney, the three-bay husbandman's cottage was built between 1700 and 1725. Downstairs are four rooms, a kitchen with a bread oven by the fireplace, a buttery, a brewhouse containing a furnace/copper and a milkhouse. Upstairs are two rooms, a kitchen chamber and buttery chamber, and there is a small garret or attic, probably used as a storeroom.

The re-erection of the frame followed many months of painstaking restoration work and research into the cottage's history and its original inhabitants. The 201 separate repairs and insertion of replica timbers include patch and scarf repairs to the timber joints, using epoxy resin and screws to fix seasoned replica timbers sawn from fresh oak sourced in East Sussex close to the building's original site.

Research by the museum's Historian, Danae Tankard, has briefed the way the museum will interpret the house, which will be set during the period of occupancy

of the first John Tindall, who lived there from 1748 until his death in 1766 and gave it its name. Gillian Tindall, the London-based author, who is distantly related to the Tindalls who lived in the cottage, was a guest at the opening. The house has featured in one of her books, *Footprints in Paris*.

Replica furniture reflecting the modest living standards of the Tindall family has been made by the museum's former master craftsman, Roger Champion. Outside, a representative section of the original 26-acre smallholding will feature the hops known to have been grown by the occupants and a reflection of farm livestock that might have been kept.

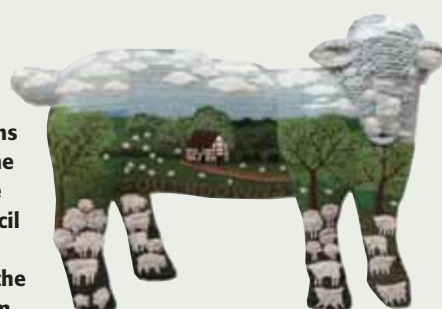
The project was supported with grants principally from the Department for Culture, Media & Sport/Wolfson Museums & Galleries Improvement Fund and The Headley Trust, with additional funding from the Friends of the Museum, and totalled £150,000.

Museum director Richard Pailthorpe says the building is "a valuable link in the museum's timeline of building history".

**See also pages 13-15 and 18, and magazines from 2012 and Spring 2013 for more information about Tindalls Cottage.**

## Sheep-shaped!

A sculpted, crocheted, embroidered, sheep-shaped evocation of the South Downs landscape is an exciting new artwork for the museum. Created by Brighton-based textile artist Kate Jenkins as part of the Arts Council England-funded project *Illuminating the South Downs*, SheepShape can be seen in the lobby of the hall from Crawley. The museum, together with the South Downs National Park and West Sussex County Council, worked with artists to develop projects exploring the history of the South Downs. Carole Richmond, Communications Manager at the museum, who commissioned the artwork on behalf of the museum, says she knew she wanted something made from wool – linking with the Southdown sheep flock at the museum and the presence on the Downs of the sheep breed for hundreds of years. The life-size rendition of a Southdown sheep took Kate seven weeks to make. She says the piece proved much more challenging than she had thought it would, but her use of a mix of crochet and embroidery techniques has created an intriguing and beguiling artefact. The building featured in SheepShape is Poplar Cottage, the 17th century cottage rescued from Washington, West Sussex and re-erected at the museum in 1999.





# new life



Clockwise from top left: Andy Holden applying daub to the oak laths to form the walls and limewashing the interior – some of the materials used in the reconstruction were sourced from East Sussex close to the building's original site; David Martin, who led the team which dismantled the cottage in 1974, and Gillian Tindall, whose ancestors lived in the cottage and gave it its name, who was a guest at the opening ceremony.

**8.5 tons –**  
The amount of  
daub used on  
Tindalls Cottage,  
plus 460 litres  
of limewash

## Donors and supporters

The museum is most grateful to many individuals and organisations for their generous donations and support. They include the DCMS/Wolfson Museum & Galleries Improvement Fund; the Headley Trust; the Leche Trust; the Barbara Whatmore Charitable Trust; Ian Askew Charitable Trust Conservation Fund; the John Coates Charitable Trust; Waitrose Ltd; West Sussex Travel Society Charity; the Friends of the Museum and many private donors, as well as to visitors, staff and volunteers who sponsored the project by signing roof tiles. Thanks go also to the many staff, craftsmen, volunteers and suppliers involved in the project including E A Chiverton Ltd and Ian Moore; Ray Moseley and Mark North; Andy Holden; Fildes Roofing; Lambs; Keymer Tiles; Clifford Durant; Plumpton College; the Woodland Enterprise Centre at Flimwell; David Martin; and especially to volunteer Alan Wood and our carpenter-in-residence Joe Thompson.

## Dinner doesn't get better than this

The Friends of the Museum staged a very successful fundraising dinner for 140 guests in the Jerwood Gridshell Space in September in support of the museum's £4 million Gateway Project. It was hosted with aplomb by BBC TV's *Masterchef* presenter Gregg Wallace, who donated his services to the museum for the event. Gregg, who has a special interest in history and developed a passion for the museum on a recent visit, kept the proceedings going with enthusiasm and humour. With the space spectacularly lit and decorated the guests enjoyed an evening of fine dining, auctions and entertainment. Mari Hudson Events Catering provided a champagne reception and three course dinner, inspired by Tudor cooking. Guests were entertained by SuperStrings Trio, magician Damion Jennings and museum staff and volunteers in Tudor clothing. Gregg was joined for the auction by David Llewellyn of Christies who was a guest of museum Trustee Simon Knight. Prizes ranged from dinner for two at Le Gavroche, the Michel Roux Jr Michelin-starred restaurant, hosted by Gregg with a private tour of the kitchen, to shooting and fishing days and exquisite jewellery. The dinner raised a total of £18,000. Sarah Casdagli, Chairman of the Friends, thanked a range of individuals and organisations for donated prizes, including the Barclays Business Team for sponsorship. The Gateway Project aims to provide a sustainable future for the museum with Heritage Lottery Fund support. It includes a new visitor centre and refectory, improved interpretation and navigation across the site, and builds on the museum's already outstanding educational offer. Pictured is Gregg with an alpaca bear donated by Oakhanger Alpacas, which drew bids close to £1,000.



# Filming *Tudor Monastery Farm*

Following the long running success of BBC Two's living history series' *Victorian*, *Edwardian* and *Wartime Farm*, this autumn BBC Two takes up residence in the museum's stunning landscape to explore life on a Tudor Monastery Farm. The museum was chosen as it has on one site "the greatest variety of 15th and 16th century buildings in the country".

Archaeologist Peter Ginn and historian Ruth Goodman, a leading specialist in Tudor domestic life and well known to the museum, return to front this six-part series. They are joined for the first time by archaeologist Tom Pinfold to take on the role of the lay-folk who did the bulk of the farming and craftwork within monastic lands.

The team is turning the clock back to the year 1500 – a turning point in British history. After centuries of war and plague, the nation was enjoying newfound stability and prosperity under the reign of



Mark Hall



Mark Hall

Pictured during filming are, clockwise from top left, Ruth Goodman, Tom Pinfold and Peter Ginn with contributor Ronald Hutton with the house from Walderton in the background; Peter in conversation with the museum's former Gardener and consultant Bob Holman on the subject of hurdle fencing; the market scene underway; and museum volunteers who helped throughout the filming, preparing for a meal scene in Bayleaf Farmhouse.

## Team players



Julie Aalen

**"Experience tells me that perhaps one in every three filming enquiries comes to fruition. Little did I know when I responded to an email from Lion TV seeking a location for a historic working farm in September last year, that I'd be co-ordinating the longest ever shoot at the museum.**

Following visits and discussions in early spring, by April everything was in place for filming the next in this very popular living history TV series. I'd done my homework and spoken to the previous location (Manor Farm in Botley, Hampshire) so had an idea of what to expect, and naturally a little time was spent in getting used to one another's ways of working. The crew had to film a year's worth of Tudor living in six months – so the pressure was on.

The museum is a very complex working environment with many activities going on in any one day. My role was to achieve a 'win win' situation for both the crew and the museum, allowing them to film what they needed yet minimising the impact on our visitors' experience and ensuring we could, in the main, continue our work.

The filming has allowed us to showcase our Historic Clothing Project as many of our volunteers and staff have enjoyed wearing Tudor clothing as extras in a number of the scenes: you might just see me collecting sheaves for the harvest and enjoying goose at the Michaelmas supper. And presenter Tom Pinfold has worn one of our own Tudor men's outfits for the whole series.

We feel this has been a very positive experience for the whole museum and its community, and for visitors, and I hope you will agree when you watch the series – the first programme will be shown around the time this magazine is published. It couldn't have happened without a great effort by all our volunteers and staff – what a team!"

**Julie Aalen**

**Office Administrator & Filming Co-ordinator**

its first Tudor King, Henry VII. But it also marked the last decades of the monastic system that had controlled every aspect of life for centuries.

For almost a thousand years monasteries dominated the British landscape and were at the heart of the way medieval life was organised. Up to a quarter of the landed wealth in the Kingdom belonged to the Church and much of it was rented to farmers like Peter, Tom and Ruth.

### ***Tudor Monastery Farm:***

**Guided Tours 2.00pm – 4.00pm: £20 per head**

The museum is offering guided walks around the site, stopping at key points where scenes from *Tudor Monastery Farm* were filmed. The walk will take in a large part of the 50-acre site, and end with tea and a chance to find out more about the behind-the-scenes action from some of the volunteers who were extras in the series. Led by our Filming Co-ordinator Julie Aalen, and Domestic Interpreter Lesley Parker. Contact the museum on 01243 811464 to book.

Friday 4 April  
Monday 19 May  
Friday 13 June

Tuesday 8 July  
Monday 4 August  
Monday 18 August



From sheep farming and harvesting to fashioning a printing press and building a Tudor clock, the team will give viewers a real insight into what life would have been like at this time.

Scrupulous contemporary record-keeping and the latest archaeological finds have enabled the team to pull this long-forgotten world into focus, and explore the whole of early Tudor life in microcosm.

As well as showing the operations of day-to-day life, the series will explore the intricacies of social structure – the

relationships between the lay workforce and the inner sanctum, and between the wider world and the whole monastic community.

David Upshal, Lion TV Executive Producer says: "We are delighted to be continuing with a new *Farm* series for BBC Two, taking us back to the earliest point in history we have tackled yet. Following the huge success of the *Victorian, Edwardian and Wartime Farms*, the new series will see us produce our 50th episode in this on-going, immersive living history adventure."

## IN BRIEF

### MUSEUMS PLAYING A PART IN HORSEMANSHIP TRAINING

The museum has teamed up with Norfolk rural life museum, Gressenhall Farm & Workhouse, to discuss future collaboration over the demonstration of farming operations for visitors and keeping alive horsemanship skills. Gressenhall farm officer Richard Dalton and the museum's horseman, Mark Buxton, exchanged views about their operations and issues relating to working horse use and techniques as well as interpreting them for the public. They also met with Museum Director, Richard Pailthorpe, and Diana Zeuner, editor of Heavy Horse World magazine, who is also a vice president of the museum. Richard Dalton and Diana Zeuner are keen to see rural museums with working horse operations taking a lead in facilitating training in horsemanship and acting as a repository of knowledge of the techniques and skills involved in working horses. Gressenhall already takes part in a Heritage Lottery Fund-aided *Skills for the Future* programme which promotes heritage and rural skills in museums.

### REVIVING SOUTH DOWNS FOLK SONGS

A project to teach the traditional songs of the South Downs to a new generation of singers culminated in the launch of a CD at the museum. South Downs Songs was recorded at Burpham Village Hall by singers who attended workshops run by folk trio Emily and the Hares for the South Downs Society. The two-year project, supported by a £48,000 Heritage Lottery Fund, drew more than 250 people, with 150 staying on to sing. They performed for museum visitors as part of the Sussex Day celebrations, and many are continuing to meet as the South Downs Folk Singers. The CD containing 21 songs can be bought in the museum shop (01243 811020) or online at [www.wealddown.co.uk](http://www.wealddown.co.uk). Find out more about the singers at [www.southdownfolksingers.blogspot.com](http://www.southdownfolksingers.blogspot.com)

### 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 Katie Jardine on 01243 811010, email [office@wealddown.co.uk](mailto:office@wealddown.co.uk)

## COMPETITION

### Win a Tudor Monastery Farm book

The *Tudor Monastery Farm* book will soon be available from the museum shop at £20 (hardback) – a perfect Christmas present! The book of the TV series, it will make a great keepsake for all those involved with the filming, and for everyone who is watching the programmes on television. Don't forget, Friends have 10% discount on all shop purchases (20% for volunteers and staff). Contact 01243 811020.

Plus, answer this question in our competition to receive a copy!

**'Where is the "greatest variety of 15th and 16th century buildings in the country"?'**

Send your answers by email to [shop@wealddown.co.uk](mailto:shop@wealddown.co.uk) using 'Tudor Monastery Farm Competition' in the subject field and including your name and address, or post to Tudor Monastery Farm Competition, f/a Simon Bridge, Weald & Downland Open Air Museum, Singleton, West Sussex PO19 0EU. Closing date: 10 November.

## The Plumbers Museum Trust Workshop

A fine example of the craftsmanship of the leadworker has been installed in the garden of the museum's entrance building, Longport House. A product of the work of the plumbers who demonstrate

regularly in the Plumbers Museum based in Court Barn, it is a replica of a special lead planter made to mark HM The Queen's Diamond Jubilee in 2012. That planter was made by Master Plumber, Terry Filliary, and presented to Her Majesty at a ceremony at Sandringham earlier this year. The plumbers who work at the museum regularly, Phil Mead, Gordon Cooper, John Giles and Peter Cheesman, created a replica in their workshop at Court Barn (pictured). At its new site by Longport House it will be planted with spring bulbs and miniature shrubs. The Plumbers Museum based in Court Barn is run by the Plumbers Museum Trust, established by the Worshipful Company of Plumbers; demonstrations of leadworking practices have been carried out regularly since its inception. Courses have also been run here on aspects of plumbing and leadwork, providing a good liaison between the museum and the Worshipful Company. "We are enormously appreciative of their support of our museum and the work they do here," says Head of Interpretation, Karen Searle Barrett. Court Barn is of late 17th/early 19th century date, from Lee-on-Solent, Hampshire. The Plumbers Museum is one of a number of building crafts interpreted in the building, including stone and masonry, and glass painting and glazing.



**1980 –**  
The year in which  
the Plumbing  
Museum opened  
in Court  
Barn

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**Agricultural**



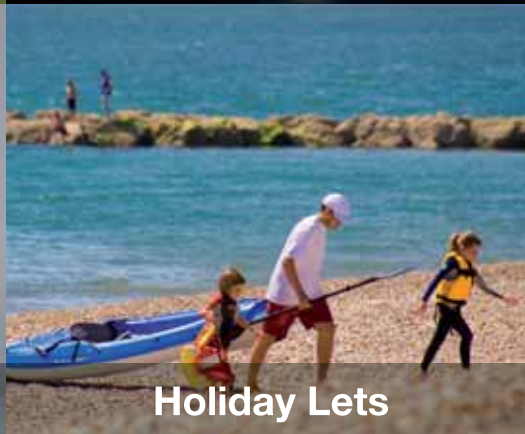
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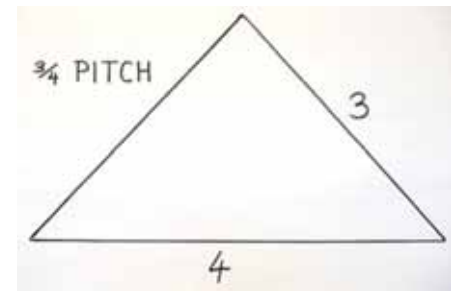
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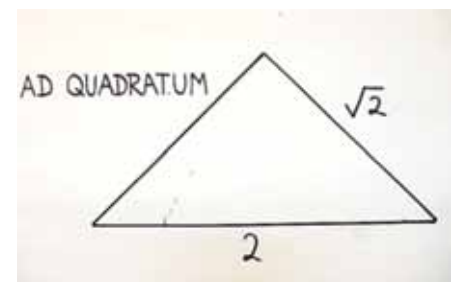


**Raising the Roof: A Thousand Years of Timber Roofs was the theme for the museum's 2012 conference, and marked the 10th anniversary of the building of the Downland Gridshell. Among contributors was the museum's Carpenter-in-residence Joe Thompson. In a summary of his presentation he describes his new research into roof geometry.**

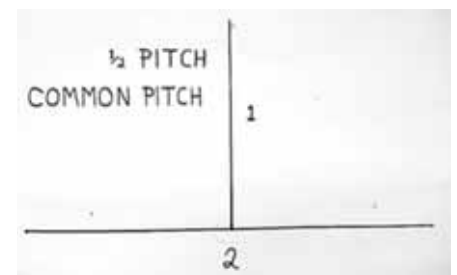
$\frac{3}{4}$  pitch occurs when the Span = 4 units to Rafter length = 3 units, giving an angle of  $48^\circ$ .



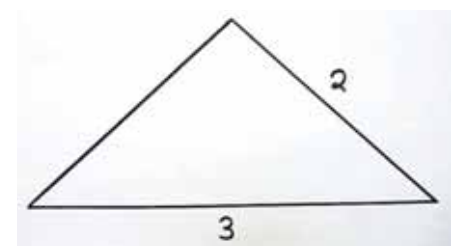
Richard Neve in *The City and Country Purchaser*, 1726, gives us a description of this ratio. "If the length of each rafter is  $\frac{3}{4}$  of the breadth of the Building, then that roof is said to be True Pitch".



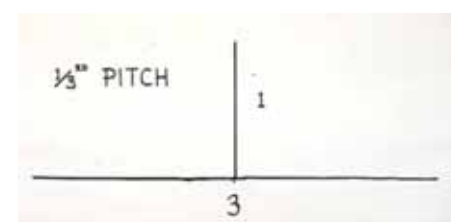
The square generates the ratio of  $2:\sqrt{2}$ , giving an angle of  $45^\circ$ .



Common pitch which has the same angle of  $45^\circ$  is obtained by using a ratio of Span = 2 units to Rise = 1 unit.



The ratio of Span = 3 units, Rafter Length = 2 units, known as  $\frac{2}{3}$  pitch, gives an angle of  $41^\circ$ .



The ratio of Span = 3 units, Rise = 1 unit, known as  $\frac{1}{3}$  pitch, gives an angle of  $34^\circ$ .

## Lining out the Rafters: 1300 to 1900AD, in the Weald & Downland

**One of the key aspects of the study of traditional architecture is the ability to date surviving buildings by the arrangement of their timbers. The predominant importance of the roof in helping to date timber frames was highlighted by Reg Mason in his seminal text *Framed Buildings of the Weald*, 1964.**

Whilst many studies have highlighted the regional and chronological differences of roof forms, those focussing on the common features have been noticeably fewer. The generally agreed transition is from steep, heavy late medieval oak roofs to shallower, lighter Georgian softwood roofs. Research I have undertaken over recent years has revealed that carpenters have applied a solution, based on the most essential element of the design, the span, that is irrespective of time or region.

The carpenter's strategy to lining out the rafters that can be applied to all these diverse roof forms and materials is:

1. To create a **pattern**
2. To use the **pattern** to make **copies**.

This ensures simplicity, accuracy and consistency between all the similar elements.

There are two main ways to create the pattern. Either:

Span: Rafter Length

or

Span: Rafter Rise.

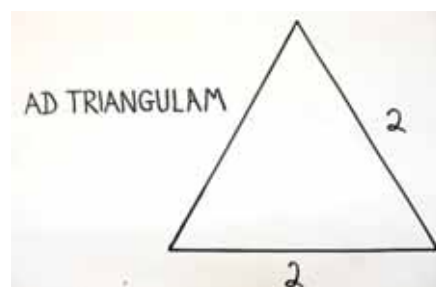
Specifying the angle of the roof from the horizontal is primarily a late 19th to 20th century phenomena.

The ratios generated by both the above methods are based on either irrational numbers (derived from simple geometrical shapes) or whole numbers. These ideas have been passed down for the last two-three millennia, both orally and in text, such as Pythagoras' Theorem, Euclid's books on geometry and Vitruvius's books on architecture. References to the importance of this knowledge have cropped up continuously, for example:

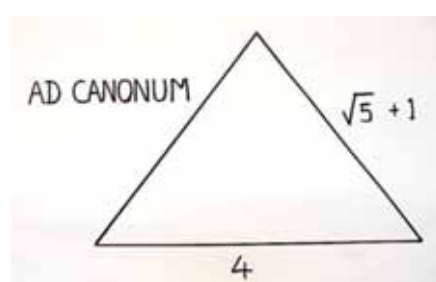
- *Art without Science is nothing.* Jean Mignot, 1400AD at the inquiry into the construction of Milan Cathedral.
- *God created everything by number, weight and measure.* Isaac Newton (1643–1727)
- *Yet to what purpose would Geometry serve, were it not to contrive rules for handyworks.* J Moxon, *Mechanick Exercises*, 1678.

These principals are set out below, as applied to roofs, working from steep to shallow pitches, (rounding up to the nearest degree). The list is by no means exhaustive but surviving examples or documentary sources have indicated all the following:

The equilateral triangle generates the ratio of 1:1 giving an angle of  $60^\circ$ .



The pentangle, or alternatively the golden section, generates the next ratio of  $4\sqrt{5} + 1$ , giving an angle of  $52^\circ$ .



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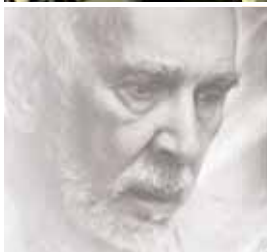
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In a translation by GEORGE TABORI

Revised by ALISTAIR BEATON



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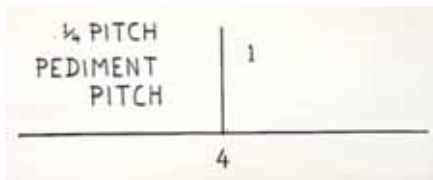
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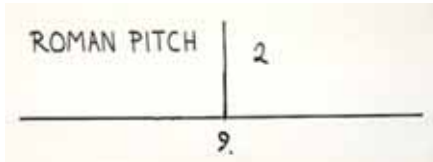
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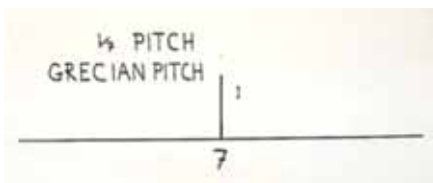




When the Span = 4 units and the Rise = 1 unit, this is known as  $\frac{1}{4}$  pitch or pediment pitch, giving an angle of  $27^\circ$ .



Classical influences led to the last two ratios. These being Roman pitch, a Span = 9 units to Rise = 2 units, giving an angle of  $24^\circ$ .



And Grecian pitch, having a Span = 7 units to Rise = 1 unit, giving an angle of  $16^\circ$ .

The 18th century saw the shift from the generally steeper, Span: Rafter ratios to the shallower Span: Rise ratios, as the influence of the revival of Classical forms gained ground. This ability to conceive and construct roofs using either ratio is beautifully illustrated in Francis Price's *The British Carpenter*, of 1733, which has examples of both types.

The buildings at the museum conform to this chronology, with Bayleaf from Chiddingstone, Kent (1405-1430) and Pendean from Midhurst, Sussex (1609) and the Brick Drying Shed from Petersfield, Hants (1733) being  $\frac{1}{4}$  pitch. The Hay Barn from Ockley, Sussex, (1805) is a  $\frac{2}{3}$  pitch and Whittaker's Cottages, from Ashted, Surrey, (1860s) is  $\frac{1}{4}$  pitch.

My hypothesis is that the vast majority of vernacular roofs built before 1900 will be to a pitch based on a geometrical or a whole number ratio between either the Rafter Length or the Rafter Rise and the Span of the roof.

## Supporting the museum ...

### Joining the Friends

The Friends of the Weald & Downland Open Air Museum provide a vital source of support and income and make annual grants to the museum (so far they have contributed an amazing £2.3 million). Joining the Friends is a way of helping the museum's work, as well as entitling you to free entry. To join call the Friends' office on 01243 811893, email [friends@wealddown.co.uk](mailto:friends@wealddown.co.uk) or visit our website, [www.wealddown.co.uk](http://www.wealddown.co.uk)

### 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](mailto:rpailthorpe@wealddown.co.uk)

## Charcoal Burners' Camp embedded in museum's seasonal work

The Charcoal Burners' Camp has been brought into the museum's seasonal interpretation activities with the completion of a new charcoal burner's hut. These would have been erected when the charcoal burning season starts in May, and dismantled at the end of the summer around September/October, and this is what we will do in future at the museum. A traditional earth burn will continue to run in May as part of the museum's charcoal burning course and also supplying us with enough charcoal for the museum's own use – for charcoal fires, chestnut roasting and for use in the forge. A second burn will continue to be held at the end of the summer (this year it was on 14-16 September) so that visitors can see this happening as a regular part of our woodland work on the site. The new charcoal burner's tent was made by

hand by one of our volunteers, Sarah Ridley, and will be tarred over

the winter by Rural Interpreter Jon Roberts, who is responsible for woodland management, ready for re-use next year. The museum's charcoal burner's camp was originally built at the museum by Mr & Mrs Langridge, two retired charcoal burners from Kingsfold, near Horsham. Because it was essential to watch the burning kilns night and day the charcoal burner always lived on site with his family. The craft of charcoal burning is a very ancient one providing fuel which gave an intense heat about twice that of wood. Methods changed very little until the recent introduction of metal kilns (an example of which can also be seen at the camp). Pictured is Rural Interpreter Jon Roberts tending the earth burn in May.



The charcoal burners' camp was one of the first exhibits, a 'reconstruction' built for the first public opening of the museum in 1970

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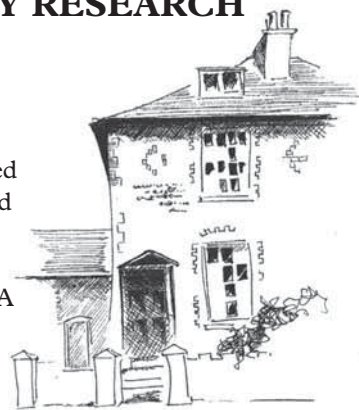
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**Tindalls Cottage (c.1700-1725), originally from Ticehurst in East Sussex, opened as an exhibit building in July 2013. Since then, work has continued on furnishing the interior and on developing its curtilage and paddock. This article reminds readers of the cottage's historic context and explains how it is being interpreted.**

### Tindalls Farm

The farm which later became known as 'Tindalls' was a copyhold tenement of the manor of Hammerden. A map of 1619 shows an earlier cottage abutting onto the highway and onto an enclosed piece of ground taken out of a larger field. At this date the tenement included a barn and just over 16 acres of land. In 1654 the cottage and land were acquired by a yeoman called William Peckham who lived in the adjoining parish of Salehurst. Seven years later he bought three adjoining pieces of land, comprising eight acres in total, bringing the overall extent of the farm to about 26 acres. Members of the Peckham family held the copyhold until 1788 and paid 7½d as an annual quit rent to the lords of the manor. The occupants of 'Tindalls' were tenants of the Peckhams, paying them an annual rent of between £8 and £9 10s. From 1687 until her death in 1721 the farm was occupied by a widow called Sarah Haselden. It is possible that Tindalls Cottage was built by the new tenant, Richard Holt.

### The Tindalls

Its name, 'Tindalls', derives from the surname of its occupants from 1748 to 1806. Their surname is variously spelt in the records as 'Tendle', 'Tendal', 'Tendall', 'Tindle' and 'Tindall'. John Tindall (1) moved into the cottage in 1748 together with his wife, Ann. They had six children, including a still-born baby in 1758 and a son, Stephen, who died in 1767 aged six. In 1750 and 1751 the parish was paying him to foster two pauper children, a girl called Anne Pettit and a boy named Nathaniel Burgess. John died in 1766, and his widow continued to occupy the cottage until her own death in 1780. It was then occupied by their son, John Tindall (2), his wife Mary and their seven children, including twin girls, Mary and Hannah, who were born in 1793. From 1798 the parish was also paying John to look after the illegitimate son of his daughter, Ann. Like his father, John took

# Interpreting Tindalls Cottage

By Danae Tankard



**Tindalls Cottage.**

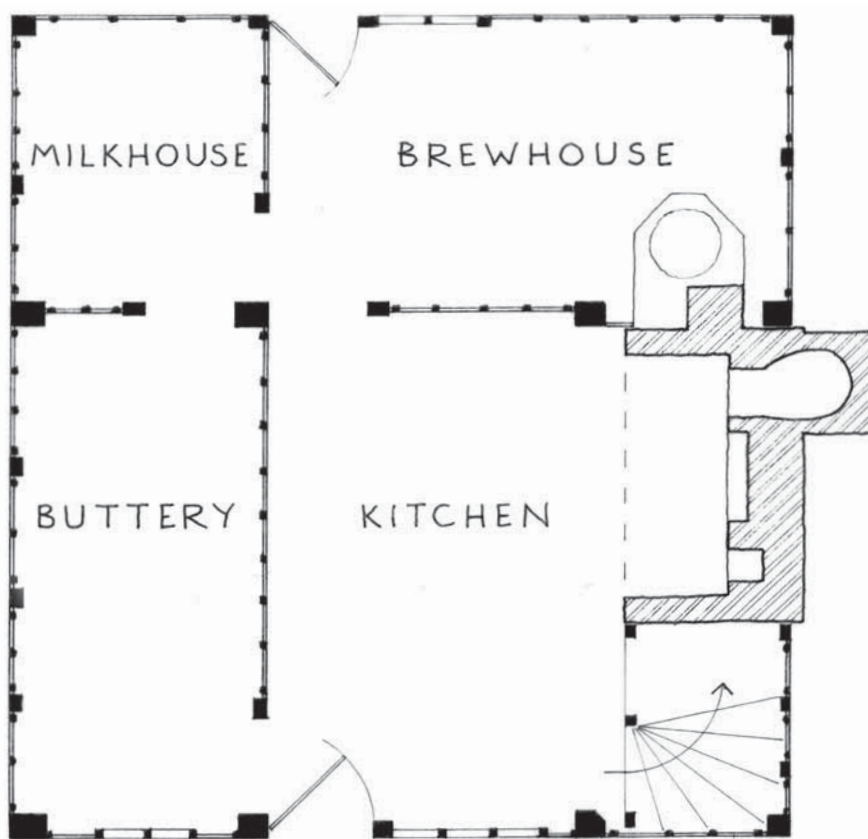
in parish children: Sarah Sayer from 1783 to 1784 and Grace Swift from 1800 to 1801. He died in 1806.

With a smallholding of 26 acres the Tindalls were typical of many husbandmen of the early modern period – economically independent, farming their own land and producing a small marketable surplus each year. Both John Tindalls paid poor rates, something which historians have seen as the dividing line between membership of the 'middle' and the 'meaner' or 'poorer' sort. However, their economic fortunes would have risen or fallen depending on their position within the life cycle. The 'high' points are likely to be before the births of their first children and after the children were old enough to work: 'low' points would be when the children were young and when the couple themselves were old. Widows like Ann Tindall were particularly vulnerable. Moreover, as the 18th century advanced, smallholders like the Tindalls were being squeezed as larger farmers who could afford significant capital investment reaped the rewards from agricultural improvements and the rapidly expanding hop industry. The Tindalls may have lived at or near subsistence level at least some of the time.

### Living in Tindalls Cottage

In plan, the cottage has two rooms within the main range downstairs. The outer room (the 'kitchen') contained a fireplace and bread oven and had a brick floor. The inner room (the 'buttery') was unheated and had an earth floor. There were two service rooms, both with earth floors, located within an outshot at the back of the house. The larger of these (the 'brew-house') contained a copper or a 'furnace'. The smaller room was probably used as a 'milkhouse' or dairy. On the first floor there were two rooms, a 'kitchen chamber' (with a fireplace) and an unheated 'buttery chamber'. A narrow staircase led up to a further, small, unheated room called a 'garret'. The cottage had a span of 15 feet; the outshot at the back was eight feet, making a total of 23 feet. It was 21 feet long, 13 feet to the eaves, and about 22 feet to the ridge.

Historians have described the 18th century as an era of 'consumer revolution', with all levels of society participating in consumer spending on a wider and more affordable variety of goods. This was linked to an overall rise in the standard of living associated with the start of the Industrial Revolution. However, evidence for domestic culture in households ►



**Plan of the ground floor of Tindalls Cottage (drawing: Richard Harris).**

like the Tindalls in late 18th century East Sussex suggests that furnishings remained sparse and utilitarian, although there were significant increases in the number and variety of domestic utensils. Some probate inventories (lists of moveable goods owned by testators at the time of their deaths) record newer types of furniture, such as round tables, kitchen dressers and chests of drawers, as well as clocks and mirrors (the latter usually located in the kitchen). However, many husbandmen still sat on forms (benches) at rectangular tables and stored their goods in cupboards and chests. They ate off pewter, wooden or earthenware plates and drank from pewter, earthenware and tin mugs. Food continued to be cooked over an open fire in iron or brass kettles, pots and skillets.

Tallow candles were held in iron, brass or pewter candlesticks. By the end of the 18th century tea was beginning to replace beer as the principal drink within the home, partly due to the high price of malt, and so by this date some, if not all, husbandmen would have owned tea-making equipment.

As has already been suggested, the Tindalls were relatively poor; they were also living in a small and – at times – very overcrowded cottage. Both John Tindall had large families; however, it is unlikely that all the children were resident in the household at the same time. Girls and boys usually left home at the age of 13 or 14 to become domestic or farm servants or to enter some kind of apprenticeship. This means that by the time John Tindall

(1)'s last daughter, Hannah, was born in 1764 his eldest daughter and son (born in 1749 and 1751 respectively) are likely to have already left home. Similarly, John Tindall (2)'s oldest three children (born in 1774, 1777 and 1779) would have left home by the time his last son, Henry, was born in 1797. John Tindall (2)'s household would have reached its largest extent in 1783 when he had four young children (aged 9, 6, 4 and

2) at home as well as a parish 'foster' child, Sarah Sayer (aged 14), bringing the household size to seven. Sarah's position within the household would have been that of a domestic servant, helping with the children and household chores.

The family's living space would have been further constrained by the fact that more than half the ground-floor space was taken up by 'service' rooms – the buttery, brewhouse and milkhouse. In other words, when the family were all at home together in the evening, the only domestic space was the kitchen. Upstairs, there was a bit more space with two bedrooms and the garret (although probate inventory evidence suggests that this room was usually used for storing agricultural produce).

## Interpreting Tindalls Cottage

As an exhibit building, the cottage is being furnished to reflect the composition and financial constraints of the occupants. Its interpretation has been set at 1765 during the occupancy of John Tindall (1) and his wife, Ann. By this date the Tindalls had five surviving children, although the eldest two (aged 16 and 14) are likely to have been in service. So the household would have comprised five individuals, John and Ann Tindall and their children, Thomas (aged 12), Stephen (aged 4) and Hannah (aged 1). There is no probate inventory for John Tindall (1) (or, indeed, any other of the cottage's occupants) so a list of what items to include has been compiled from the contents of other husbandmen's inventories. This list has been collated with pictorial evidence – contemporary depictions of cottage interiors and photographs of original furniture and artefacts.

The furniture has all been made on site by the museum's 'retired' Master Carpenter, Roger Champion. In the kitchen visitors will see a joined elm table, an elm and oak hanging plate rack, an oak and sweet chestnut settle, an elm and sweet chestnut 'cricket' table, staked-leg benches and stools and a 'Windsor'-style chair (made of several types of wood). Of the latter (copied from a photograph of an original) Roger commented: "only a country carpenter out of his mind and with time on his hands would make a chair like this!" The three service rooms each have fixed work benches, the brewhouse has hanging shelves and a dough bin or trough and the buttery has a hanging food cupboard or 'cage'. Upstairs there are two bedsteads made of coppice-grown sweet chestnut, a cradle and three chests, one with a bottom drawer. The smaller of the two beds has a slatted base; the larger (the 'best' bed – i.e. the bed that John and Ann Tindall would have slept in) has a 'canvas-slung' base like that in



**Roger Champion standing by his 'Windsor'-style chair and 'cricket' table.**



the toll house. The 'best' bed will have a 'flock' (sheep wool) mattress; the second bed will have a 'chaff' (chopped straw) mattress. Bedding is being hand-sewn by the Needlework Group and the woollen blankets will be hand-dyed on site by Domestic Life Interpreter, Lesley Parker. We are buying or commissioning a range of smaller domestic items, including pewter plates and candlesticks, earthenware crockery, baskets and clay tobacco pipes.

The plot surrounding the reconstructed cottage replicates the layout and dimensions shown on a map of the farm from 1836. Outside, the 'garden' around the house will be a working yard. We intend to grow some herbs and vegetables and there will also be a chicken cage, wood store and firewood stack. The curtilage which is currently marked out with woven fencing will eventually be hedged with species indigenous to the Ticehurst area. Hops will be grown at the lower end of the plot (besides the main track that runs from the Market Place to Bayleaf Farmhouse). We know that the Tindalls were growing hops because the tithe account book records John Tindall (1) and later his widow, Ann, making annual cash payments to the vicar of 4s 6d in lieu of tithes on their hops, based on an area of cultivation of 1 rod 33 perches. The hops will be used to brew beer in the brewhouse copper or 'furnace'. We also intend to grow flax between the garden and the paddock and will have a 'retting' pond at the top of the garden. Whilst there is no direct evidence that the Tindalls grew flax, this was a common garden crop in the 18th century, its fibrous stalks used to make yarn from which linen cloth was made. There are many references to linen spinning wheels in 18th century probate inventories and



**Brewhouse, showing furnace and dough bin.**

we know that Ticehurst's parish poor were put to work spinning and weaving linen cloth, with which they were then expected to make themselves shirts, shifts, breeches and aprons. Flax is usually sown in April and harvested in August. The harvested crop will be soaked in the retting pond to soften the stalks and the fibres will then be separated by 'breaking' and 'scutching' before being spun into yarn. The central paddock will be used for grazing sheep and cattle.

The Tindalls would also have been growing cereal and legume crops – wheat, barley, oats, peas, beans and tares – but this would have been in fields away from the cottage, which was also where the barn was located. However, next year we intend to experiment with growing Chidham wheat as a hedgerow crop around the plot's perimeter. The 1836 map shows a smaller agricultural building closer to the cottage and we are currently considering

the feasibility of erecting an 18th century two-bay shed (originally from Ockley in Surrey) at the higher end of the Tindalls plot, close to the upper track.

In addition to making bedding, the Needlework Group has begun work on male and female clothing appropriate to the interpreted date and status of the cottage (see Lesley Parker's separate article on page 18). We have good evidence for what the Ticehurst parish poor were wearing at this date because the overseers' accounts record the cost of clothing pauper children. Around 1760 boys were wearing knitted woollen stockings, linen shirts, breeches, waistcoats and 'round frocks' (forerunners of the 19th century agricultural labourers' smocks). Girls wore knitted stockings, linen shifts, stays, petticoats, gowns and cloaks. Whilst the Tindalls were not on parish relief they would have been wearing the same type of clothing, much of it made from locally-produced cloth. The Ticehurst overseers saved money by clothing their pauper children almost entirely in coarse linen but much of the Tindalls' outerwear would have been woollen, or a linen-woollen mix.

The re-erection of Tindalls Cottage at the museum is a significant event in its recent history. It has enabled us – finally – to close the gap in the chronology of our domestic buildings. The building's reconstruction and interpretation are based on extensive, original research consistent with the museum's key aim of pursuing research and scholarship.



**Buttery, showing fixed bench and hanging food cupboard.**

**The Interpretation Department would like to acknowledge the generous contribution made by the Friends of the Museum to the museum's furnishing and clothing projects.**

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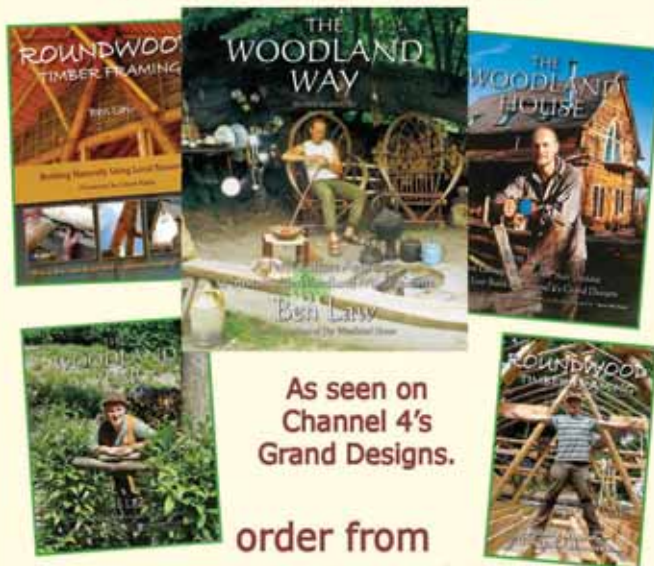
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## DECEMBER

### 1 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. Other activities include headdress making, music, dance and seasonal food. From 12.30-4.00pm

### 16 CAROL EVENING

Carols and period music around a roaring fire to be enjoyed in the house from North Cray: 7.00pm

### 26 December-1 January 2014

#### 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, period music and historical demonstrations

## FEBRUARY 2014

### 17-21 HALF-TERM ACTIVITIES

Put on your winter woollies and wellies and warm up with a week of creative activities and countryside skills. Under cover if wet

## MARCH

### 29 Wealden Buildings Study Group AGM : The first 50 years

### 30 MOTHERING SUNDAY

A special spring day to welcome visitors old and new at the start of the season. Historic clothing and textiles displays and demonstrations, plus our traditional bunch of daffodils for mothers and grandmothers

## APRIL

### 7-17 EASTER HOLIDAY ACTIVITIES

Daily traditional activities for all the family, including Palm Sunday demonstrations on Sunday 13 April. A delightful time for a visit, with spring in the air, newborn lambs, and horses at work on seasonal tasks

### 18-21 April TUDOR EASTER

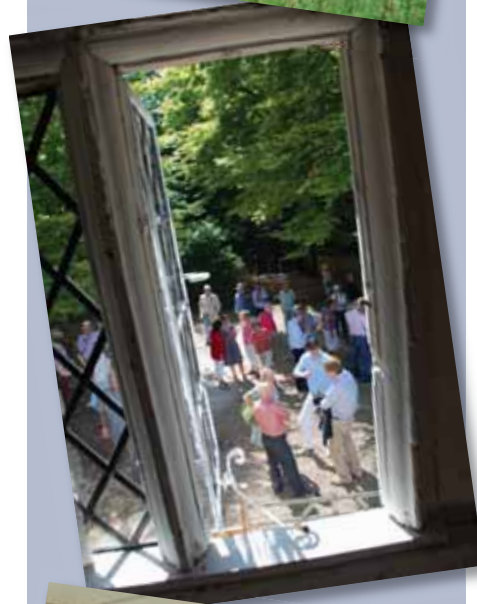
Traditional Easter celebrations, with a bonnet-making competition and parade on Easter Monday. Meet the Tudor Group historical interpretation society and find out more about Tudor life and Easter traditions

## MAY

### 1/2 Association of European Open Air Museums' workshop on Historic clothing in open air museums

### 4/5 FOOD & SPRING COUNTRYSIDE SHOW

The very best of the South East's produce, crafts, books and plants will be showcased at this Spring event. With local food producers offering tasty produce to try and buy, teams of heavy horses working on seasonal tasks around the museum and cooks producing amazing dishes in the Southern Co-operative Cookery Theatre. Visitors can take horse-drawn wagon rides, and watch traditional and historical demonstrations around the site



### 16/17 Museums at Night (Pre-book)

Join in this national event. The museum will be open from 8.30pm-11.00pm, for booked visitors only. Guided walks will stop at some of the houses to discover how people lived there in the past during the hours of dusk and darkness. The evening will end with hot drinks and biscuits. Tickets cost £15 each and can be bought in the museum shop or booked by phone on 01243 811021 or 01243 811931

### 27-31 HALF-TERM ACTIVITIES

Come and enjoy springtime in the countryside. Enjoy arts, crafts, games and more. For all the family. Under cover if wet

## JUNE

### 7/8 HORSES AT WAR: Remembering WWI & WW2

A weekend of displays, re-enactments and demonstrations commemorating the role of the horse to mark the centenary of the First World War as well as 70 years since the D-Day landings

## JULY

### 20 RARE & TRADITIONAL 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

### 6, 13, 20, 27 WONDERFUL WEDNESDAYS

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

### 16/17 VINTAGE & STEAM

All the bustle and excitement of a traditional steam fair, with full-size and model steam engines on display. Alongside the vintage and commercial vehicles, steam rollers, steam lorries, model boats and miniature railways there will be arena displays, vintage music and local crafts and vintage stands

## SEPTEMBER

### 30 History of Woodworking Tools Conference: 50th anniversary of W L Goodman's seminal book

## OCTOBER

### 11/12 AUTUMN COUNTRYSIDE SHOW

Experience the sights, sounds and smells of the countryside at harvest time. At this beautiful time of year enjoy heavy horses and vintage tractors ploughing, steam-powered threshing, falconry and dog displays, woodland and rural craft demonstrations, a horticultural show and a chance to browse and buy for gifts with a countryside theme

### 27-31 HALF-TERM ACTIVITIES

Wonderful seasonal activities and fun for families. Play conkers, have a go at blacksmithing and more. Under cover if wet

## NOVEMBER

### 15/16 CHRISTMAS MARKET

## DECEMBER

### 7 TREE DRESSING

### 27/28 THE MUSEUM AT CHRISTMAS

# Work starts on textiles for Tindalls Cottage

**The museum's Needlework Group is just starting work on male and female clothing and bedding for Tindalls Cottage (see articles on pages 4, 13-15 and 18). Obtaining the correct fabric for the period is vital, and we are also going to attempt to print linen fabric using natural ingredients available at the time.**

I have been lucky to obtain antique linen sheeting for the main Tindalls bed, and hemp fabric for the second bed. We hoped the mattress for the latter would be finished by the time of the Autumn Countryside Show as we want to stuff it with chaff from the threshing. The stewards in Bayleaf Farmhouse are collecting the falling walnuts from the tree to dye one of the blankets – unfortunately there are too few elderberries around this year to use for dyeing.

Another boost is that we now have more men volunteering to wear the clothing – more sewing for the group but more chance of visitors scoring their 20 points in the *Be a Museum Detective* booklet for spotting 'a man in Tudor Clothing'. And our clothing (and staff and volun-

teers) was in demand during the filming of *Tudor Monastery Farm* over the last few months.

Our project continues to generate interest, both for groups visiting the museum and for external talks. For instance, a group of textile design students from Northbrook College have booked a bespoke session in Gonville Cottage next month, whilst in October 2014 I am already booked to visit the Oxford branch of the Guild of Spinners, Weavers & Dyers to give a talk. The Southern Counties Costume Society will be holding their AGM/Study Day here on 1 March 2014.

Work on our looms continues. At the beginning of this year we achieved a long-held ambition to start weaving our own piece of fabric here. With the expertise of

**Barbara Painter's working drawings for male and female clothing for Tindalls Cottage. These were also published in our updated *Historic Clothing Booklet* published in the spring. This costs £4 and can be bought from the museum shop.**

Val Conway from our local branch of the Guild of Spinners, Weavers & Dyers a modern Ashford table top loom was dressed with a plain weave wool narrow-cloth. Volunteers have been making steady progress on it and we hope to have a useable length completed by the end of the year. Val has since been working on getting another loom operational, a floor-standing treadle Dryad. This can rightly be termed a challenge as it was donated to us after having been stored in a garden shed for over 30 years. But it will be in use shortly.

Monthly reports from our meetings and updates on the Historic Clothing Project can now be found on our blog, accessed through the museum's website or directly at <http://historicclothing.wordpress.com>.

**Lesley Parker  
Domestic Life Interpreter  
& Co-ordinator**

The Historic Clothing Project is a unique and innovative investigation into the construction and production of clothing worn by ordinary people across the centuries. The aim is to produce a comprehensive stock of replica historic clothing covering a range of periods to clothe volunteers and staff working in the exhibit buildings, which date from the 14th-early 20th centuries. All the clothing is produced by the museum's 30-strong Needlework Group and interpretation team with rigorous attention to detail, under the guidance of consultant Barbara Painter, the museum's Domestic Life Interpreter Lesley Parker, and the museum's Historian, Danae Tankard.





# Encouraging wildflowers on the museum site

**The museum is committed to caring for our downland site in an environmentally friendly way as far as we possibly can. Our six historic gardens are managed traditionally and fertilised using dung and compost produced on site. Our meadows are managed for bio-diversity and that habitat supports bees, birds, mammals, butterflies and other invertebrate species.**

The museum's wildflower meadow next to Poplar Cottage which was laid as turf last autumn, flowered this year and was scythed in August by Mark Allery (the award-winning English scyther) after the seed had scattered. We found there was a dominance of crested dog's-tail grass



**Mark Allery scything the wildflower meadow next to Poplar Cottage.**

which is too rough for good hay, but it is expected that next year's crop will provide a better balance once some of the

other plants have become established.

The museum is also working with the South Downs National Park Authority, the Royal Botanic Gardens Kew/Wakehurst Place and the Weald Meadows Partnership on a downland restoration project on the north-facing bank which lies between Hambrook Barn and Tindalls Cottage.

'Downland' can be defined as thin soils over chalk, with a high diversity of species. This land has been traditionally farmed for the past few years and is used for producing a crop of hay for our animal feed, and for grazing sheep. It currently supports some six fine grasses and 13 wild flower species, but with a sustainable grassland management programme this will be enhanced.

The land will be prepared over the autumn and winter and planted with seed and plant-plugs. This is an ongoing project and by the spring/early summer of 2014 we hope to be able to identify a larger number of both grass and flower species.

## Volunteers develop the museum's working smithy

**The museum's volunteer blacksmiths have been working hard over the past year, making items needed for various projects on and off the site.**

These have included two brackets to hold magnifying glasses so that the finger joints on the oak laths used to construct the Downland Gridshell can be inspected by visitors; cart hooks for some of the carts and wagons in the collection; new hoops to add to our collection of traditional toys; fire irons for the Toll House from Upper Beeding; gates for the Toll House and for the smithy yard, and a set of rosehead nails for the Chichester Canal Basin Society for their lock gates.

Two of our volunteers, retired blacksmith Alan Puddick and skilled amateur Nigel Goodenough, worked on creating a new wrought-iron window frame for Tindalls Cottage to match the original. The window frame is now one of the opening windows in the kitchen chamber upstairs in Tindalls Cottage. The other window is the original.

Four years ago the British Association of Blacksmith Artists held a 'forge-in' at the museum and the result was a set of 12

iron tree markers made for the museum. These have been relocated to a clearing in the woodlands so that they can be seen together, helping explain our working woodland. It is well worth a walk up through the woods along the top path to see them. They identify 12 trees which can be found in our woodlands, and describe their characteristics and the uses to which they are put.

Head of Interpretation, Karen Searle Barrett says: "The museum now has a very dedicated and regular team of blacksmiths who have put in a lot of time to improve the operation and presentation of the smithy, for which we are very grateful. It is now presented as far as possible as it would have been in the 19th century".

The smithy, from Southwater, West Sussex is typical of many smithies found in villages throughout the museum's region. Built chiefly of timber around 1850 using inexpensive but sturdy con-



**Alan Puddick and Nigel Goodenough with the replica wrought iron window frame for Tindalls Cottage which they made in Southwater Smithy.**

struction, it was the base for the work of one of the most important crafts in the economy of even the smallest community, second in importance only to agriculture. The smith's work included making and repairing tools and equipment for farmers and craftsmen, as well as shoeing horses. The building was given to the museum in 1970 by Mr Piper, nephew of the last practising smith and wheelwright to work in it.

## Do you have a treasured clock that no longer runs properly?

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**Jon Butt** BSc (Hons)  
West Dean College  
Professional Development Diploma

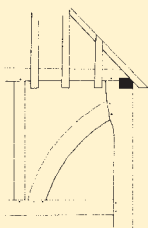
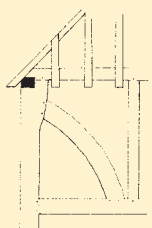
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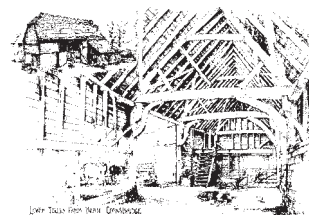
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# Museum's award-winning course programme for 2013-2014

## Historic building conservation courses

2013 has been a very encouraging year for the Historic Building Conservation courses indicating that the effects of the recession on the industry are easing. Many of the courses have been fully subscribed and we have been running cancellation lists to ensure individuals get the training they want if we can possibly accommodate them.

The new *Carpenter's trestle* workshop was very well received with all the students leaving the Gridshell with a fine trestle.

The new *Fire in historic buildings* day also went very well, with homeowners and local authority employees alike gaining much information from the speakers.

New for 2014 will be *Conservation of historic ironworks* delivered by Geoff Wallis, a long-standing specialist in this exciting field, who intends to include a number of case studies. Barbara Jones of Straw-works will be back to lead *Introduction to straw bale building*, this year on a Saturday to accommodate enthusiasts who cannot attend on a week day.

In September the museum welcomed a group of Japanese forestry students from Nihon University for a three-day programme of lectures, demonstrations, practical work and visits. They were enthusiastic and gave a presentation on Japanese timber framing to an invited audience who were very impressed by their bravery in giving talks in a foreign language to an eminent group of timber people.

## MSc programmes in Building Conservation and Timber Building Conservation

Both the MSc cohorts have returned for the second year of their courses: only three students have had to drop out for health or work reasons. The students overwhelmingly agree that their first year has gone quickly and they cannot believe that in a year they will be handing in their dissertations. They are enjoying the variety and depth of the topics covered and also enjoy the challenge of their assignments. New Building Conservation course Leader Eddie Booth is relishing his new role combined with running his own conservation practice.



**Ross Lovett, winner of the Mitford Foulerton prize as an outstanding MSc student, with his tracery floor.**

scribe points to set out a replica of a window from Winchester cathedral. He will graduate at Bournemouth in November.

## Timber frames

The museum sells the timber frames which are products of the *Timber framing from scratch* courses. This year one has gone to Moulsecoomb Primary School in Brighton to be erected in their grounds as part of an 'outside the classroom' project. The other has gone to the National Trust's Corfe Castle where it will be the 'Mason's Lodge' alongside their new trebuchet!

**Bursaries can be offered for some half-price places on timber-framing courses, thanks to the support of the Historic Houses Association**

## Traditional rural trades and crafts courses

The host of new courses announced in the last magazine have taken place successfully, all of them fully subscribed. *Prehistoric pottery*, *Copper smelting* and *Carve a wooden bowl* took place with tutors new to teaching at the museum, and Martin Fox, one of our regular blacksmiths taught how to make a *Pyecombe crook* with four students who had previously had a day's experience in the forge; they were all impressed with their end results.

Hilary Charlesworth and her husband taught *Peg-loom weaving*, an interesting addition to the textile courses. Ruth Goodman's full class for *History of knitting* and Wendy Tuppen's *Smocking day* left participants going home very excited at having mastered such traditional textile skills. And our Head of Interpretation, Karen Searle Barrett, has mastered the art of *Scything* so the museum will be able to enjoy more wild flower meadows looked after the old way!

Early in the season we were constantly struggling with the elements, and had to run *Bark basketry* a month later as the bark was not ready to come off the timber.



**Stumpwork – two new embroidery day schools are in the new programme.**

Most of the 2013 courses have earned their place in the 2014 programme and one, the *Woodcut Christmas card* with Will Dyke is being repeated twice to meet demand. The *Hand shearing* day took place at New House Farm, East Dean with the help and co-operation of the Humphrey family and will be repeated in 2014. Added to the textile day schools are two on *Stumpwork*, a method of three dimensional embroidery led by Caroline Vincent.

## Conferences

The *Rise of the Arch* conference took place the day after the biggest blizzard the south east had seen for many years but nearly all the delegates arrived despite treacherous journeys, and Lambs Bricks were very pleased to have had such a dynamic collaboration with the museum. The *Medieval Roofs of Europe* took place in October with experts from northern and southern Germany, France, Belgium and the Netherlands and an audience from all over the UK. The next day the speakers were taken on guided visits to St Mary's Hospital and the roof of the Cathedral in Chichester.

The 2014 conferences are listed in *What's On 2013-2014* on page 17. More details will be included in the spring magazine and on the website.

## Walks and evening talks

The 2013 series of evening talks was a great success and the seventh series for 2014 will be launched in the spring magazine. The walks programme is expanding next year. On Rogation Sunday 25 May there will be a traditional '*Beating the Bounds*' walk around the museum's boundary led by Museum Director, Richard Pailthorpe, and on 2 August he will lead a re-enactment of one of *William Cobbett Rural Rides* which will end at the museum for tea. Following the filming of *Tudor Monastery Farm* there will be a number of guided tours of parts of the museum used for the series, providing participants with some behind-the-scenes anecdotes. (See page 6) Jonathan Mycock will lead two more bird-watching walks, one around Pagham Harbour, sea-bird watching, and one looking at farmland species.

## COURSE ENQUIRIES

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

## Historic Building Conservation Courses November 2013-June 2014

### Repair of traditionally constructed brickwork

Leader: Gerard Lynch  
Monday 4 November-Wednesday  
6 November 2013 £350

### Lime mortars for traditional brickwork

Leader: Gerard Lynch  
Thursday 7 November 2013 £110

### Flint Walling

Leader: Mark Middleton  
Tuesday 25 February-Wednesday  
26 February £270

### Historic timber framing: modern engineering solutions

Leaders: David Yeomans and Jim Blackburn  
Monday 10 March £99

### Understanding historic timber frame design

Leaders: Joe Thompson and Jim Blackburn  
Tuesday 11 March £110

### Wealden Buildings Study Group AGM: the first 50 years

Saturday 29 March

### Oak timber framing: braces and studs

Leader: Joe Thompson  
Monday 31 March-Friday 4 April £520

### Schiften day school – an introduction to German roof carpentry

Leader: Chris ap Iago  
Wednesday 23 April £110

### Introduction to leadwork

Leader: Nigel Johnston  
Thursday 24 April £110

### An introduction to dating timber-framed buildings

Leader: Joe Thompson  
Friday 25 April £99

### Conservation of historic ironwork **NEW**

Leader: Geoff Wallis  
Tuesday 29 April £99

### Timber framing from scratch:

*"This has been the best money I have spent all year!"*

### Oak timber framing: jowl posts

Leader: Joe Thompson  
Monday 17 March-Friday 21 March  
£520

### Traditional timber framed construction

Leader: Richard Harris  
Tuesday 25 March £99

### Repair of timber framed buildings

Leaders: Richard Harris and Joe Thompson  
Wednesday 26 March £99

### Timber: Identification of species

Leader: David Woodbridge  
Thursday 27 March £99

### Sash windows: history maintenance and repair

Leaders: Stephen Bull and Charles Brooking  
Wednesday 30 April £99

### Vernacular architecture series: Farm buildings

Leader: David Martin  
Wednesday 7 May £99

### Three linked day schools on recording:

**Recording – day one: observing and sketching**  
Leader: Richard Harris  
Tuesday 6 May £99



At work in the Downland Gridshell, on the Oak timber framing: rafters course.

### Recording – day two: imposing a grid

Leader: Richard Harris  
Tuesday 13 May £99

### Recording – day three: studio techniques

Leader: Richard Harris  
Tuesday 20 May £99

### Energy conservation in traditional buildings

Leader: Richard Oxley  
Thursday 8 May £99

### Tool sharpening: the cutting edge

Leader: Philip Hodge  
Monday 12 May-Tuesday 13 May  
£199



Students on the Architectural terracotta course.

## Two guided walks for 2014

The museum is running two special guided walks next year. They are both £15 per head and can be booked by contacting the museum on 01243 811464.

### Rogation Sunday 'Beating the Bounds' – Sunday 25 May 2014 2.00pm-4.00pm

Rogation Sunday was the day when the local clergyman led his parishioners round the parish boundary to 'Beat the Bounds'. We will walk round the boundary of the museum, about two miles, stopping to take in the views and interesting places around rarely-explored parts of the site, finishing with tea and a talk about the founding of the museum 40 years ago. Led by Museum Director Richard Pailthorpe with other staff members.

### William Cobbett Walk – Saturday 2 August 2014 2.00pm-5.00pm

William Cobbett took one of his famous 'Rural Rides' through East Dean to Singleton on 2 August 1813, and admired what he saw on the way. We will walk the same route, about 4 miles, ending up at the museum for tea and a short talk about William Cobbett. Led by Museum Director Richard Pailthorpe with other staff members.

Details of the full programme of courses for 2013-2014 are available on the museum's website, [www.wealddown.co.uk](http://www.wealddown.co.uk). If you would like a brochure by post please ring 01243 811464.



## Historic Building Conservation Courses November 2013-June 2014

### History of wall-coverings

Leader: Treve Rosoman  
Wednesday 14 May £99

### Oak timber framing: rafters

Leader: Joe Thompson  
Monday 19 May-Friday 23 May  
£520

### Vernacular architecture series: Mills as industrial buildings

Leader: Gareth Hughes and Martin Watts  
Wednesday 21 May £99

### Jointing, pointing, re-pointing historic brickwork

Leader: Gerard Lynch  
Monday 2 June-Tuesday 3 June  
£220

### Practical thatching

Leader: Chris Tomkins  
Tuesday 3 June £150

### Vernacular architecture series: Guildhalls, Market halls & almshouses

Leaders: Kate Giles and Anna Hallett  
Thursday 5 June £99

### Timber decay and its treatment

Leader: Brian Ridout  
Wednesday 11 June £99

### An introduction to timber repairs

Leader: Joe Thompson  
Monday 16 June-Wednesday 18 June  
£210

### Practical scarf repairs

Leader: Joe Thompson  
Thursday 19 June-Friday 20 June  
£310

### Pargetting

Leader: Bill Sargent  
Tuesday 24 June £99

### Lime plaster and render

Leaders: Jeff Orton and Tim Radcliffe  
Wednesday 25 June-Thursday 26 June £199

### Fire and historic buildings

Leaders: Steve Emery, Richard Playle, Marjorie Sanders and Roger Angold  
Wednesday 25 June £99

### Lime plastering

Leader: George Terry  
Friday 27 June £99

### The First Straw: An introduction to strawbale building

Leader: Straw Works Ltd  
Saturday 28 June £99

### Vernacular architecture series: Churches & chapels

Leaders: Jenny Freeman and Chris Wakeling  
Tuesday 1 July £99  
£350 if all five in the series are booked together

**All are full day courses unless it is a walk or otherwise stated**

### Tool sharpening:

*"A proper comprehension of the basic principles of tuning tools"*

### Introduction to gauged brickwork

Leader: Gerard Lynch  
Wednesday 4 June-Friday 6 June  
£350

### Limewash, distemper & linseed-based paints: a practical workshop

Leader: Sibylle Heil  
Thursday 5 June £99

### Vernacular architecture series: Shops & inns

Leaders: David Clark and Janet Pennington  
Thursday 19 June £99

### A practical introduction to signwriting

Leader: Wayne Osborne  
Monday 23 June £99



The Practical thatching day school under way.

## Traditional Rural Trade & Craft Courses November 2013-June 2014

### Woven hurdle making

Leader: John Lindfield  
Saturday 9 November-Sunday 10 November 2013 £165

### Christmas papier mâché

Leader: Linda Chivers  
Friday 22 November, Friday 29 November 2013 (two half day linked sessions) £50

### Christmas stained glass

Leader: David Lily  
Saturday 30 November 2013 £100

### Christmas rag-rugging

Leader: Linda Chivers  
Friday 6 December 2013 £50

### Stickmaking

Leader: Charles Hutcheon  
Saturday 22 February-Sunday 23 February £130

### Stumpwork embroidery: bugs and beetles **NEW**

Leader: Caroline Vincent  
Sunday 23 February £50

### Make a Sussex trug

Leader: Robin Tuppen  
Saturday 1 March-Sunday 2 March  
£130

### Traditional English longbow

Leader: John Rhyder  
Friday 7 March-Sunday 9 March £260

### Willow basket making:

*"The course met my expectations entirely. I came away with a basket I was proud of"*

### The joy of carols: Victorian and Edwardian

Friday 20 December 2013 £15

### Pagham harbour walk shore birds and wild fowl **NEW**

Leader: Jonathan Mycock  
Saturday 1 February £15

### Hedgelaying

Leader: John Lindfield  
Saturday 8 February-Sunday 9 February £130

### Living willow chair

Leader: Ganesh Bruce  
Saturday 15 February £100

### Leaded-light stained glass workshop

Leader: David Lilly  
Saturday 8 March £100  
Sunday 9 March £100

### Farmland birds walk **NEW**

Leader: Jonathan Mycock  
Saturday 8 March £15

### Spinning: preparation & the drop spindle

Leader: Steve Kennett  
Tuesday 11 March £50

### Spinning: an introduction to the wheel

Leader: Steve Kennett  
Tuesday 18 March £50



Hand shearing under way in the Downland Gridshell.

## Traditional Rural Trade & Craft Courses November 2013-June 2014

**Courses –  
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using the contact  
details below**



*Introduction to chair making, with tutor Mervyn Mewis.*

### **Ropework animals**

Leader: Charlie Tyrrell  
Saturday 15 March £50

### **Learn to crochet**

Leader: Rose Savage  
Sunday 16 March £50

### **Rag rugging**

Leader: Linda Chivers  
Friday 21 March £50  
Friday 25 July £50

### **Coracle making**

Leaders: Kevin & Ellen Grimley  
Saturday 22 March-Sunday  
23 March £250

### **Beekeeping for beginners**

Leaders: Emma O'Driscoll and  
Christine Stevens  
Saturday 22 March £50

### **Irons in the fire**

Leader: Martin Fox  
Friday 4 April £90  
Saturday 5 April £90  
Friday 16 May £90  
Saturday 17 May £90

### **Poultry husbandry**

Leader: David Bland  
Saturday 5 April £50

### **Bark basketry**

Leader: John Rhyder  
Saturday 5 April £65

### **Care, management and harnessing of heavy horses**

Leader: Mark Buxton  
Sunday 6 April £85

### **Rag rugging:**

*"It was wonderful, fluid and comprehensive – and just plain fun!"*

### **Horse logging**

Leaders: Mark Buxton and Robert  
Sampson  
Sunday 23 March £85

### **Hand smocked sampler**

Leader: Wendy Tuppen  
Saturday 29 March £50

### **Tudor farmhouse day in Bayleaf NEW**

Leader: Lesley Parker  
Wednesday 2 April £60

### **Tudor monastery farm: Museum guided tours NEW**

Friday 4 April £20  
Monday 19 May £20  
Friday 13 June £20  
Tuesday 8 July £20  
Monday 4 August £20  
Monday 18 August £20

### **Medieval embroidery: trees**

Leader: Tanya Bentham  
Sunday 6 April £50

### **Woven tapestry weekend NEW**

Leader: Hilary Charlesworth  
Saturday 12 April-Sunday  
13 April £95

### **Tree identification walk**

Leader: Jon Roberts  
Saturday 12 April £15

### **Animal tracking and trailing**

Leader: John Rhyder  
Saturday 19 April £65

### **Pole lathe turning**

Leader: Mark Allery  
Saturday 26 April £60  
Sunday 27 April £60

### **Skep making**

Leader: Derek Slee  
Saturday 26 April-Sunday  
27 April £90

### **Deer preparation and butchery NEW**

Leader: Dominic Strutt  
Saturday 26 April £65

### **Dowsing**

Leader: Pete Redman  
Sunday 27 April £50

### **Driving heavy horses**

Leader: Mark Buxton  
Thursday 1 May £85  
Sunday 25 May £85  
Thursday 12 June £85  
Sunday 22 June £85

### **Introduction to traditional dairying**

Leader: Cathy Flower-Bond  
Saturday 3 May £60

### **Tudor fyshe cookery**

Leader: Cathy Flower-Bond  
Saturday 10 May £60

### **Dawn walk with breakfast**

Leader: Jonathan Mycock  
Saturday 10 May £20

### **Willow garden supports**

Leader: Ganesh Bruce  
Sunday 11 May £75

### **Medieval tile making**

Leader: Karen Slade  
Sunday 11 May £110

### **Flax to linen NEW**

Leader: Cathy Flower-Bond  
Saturday 31 May £50

### **Practical poultry session**

Leaders: Ken Rowsell and David Bland  
Saturday 31 May £25

### **Make a traditional hand-sewn book**

Leader: Gaynor Williams  
Saturday 31 May £60

### **Using and setting up your new table loom NEW**

Leader: Val Conway  
Saturday 31 May-Sunday 1 June £95

### **Stuart farmhouse day in Pendean**

Leader: Lesley Parker  
Wednesday 4 June £60

### **Dusk walk**

Leader: Jonathan Mycock  
Friday 6 June £15

### **Yeoman family fare**

Leader: Cathy Flower-Bond  
Saturday 14 June £60

### **Patchwork for busy people**

Leader: Linda Chivers  
Sunday 15 June £50

### **Woodcut printing: Historic buildings NEW**

Leader: Will Dyke  
Sunday 15 June £65

### **The Medieval Medicine Chest**

Leader: Cathy Flower-Bond  
Sunday 15 June £60

### **Make a hazel stool:**

*"I learnt two new skills in one day"*

### **Victorian cleaning**

Leader: Ruth Goodman  
Tuesday 13 May £60

### **Historic cheese making**

Leader: Ruth Goodman  
Wednesday 14 May £60

### **Willow workshop: weave & wale a basket**

Leader: Deborah Albon  
Saturday 17 May £65

### **Learn to mow with a scythe**

Leader: Mark Allery  
Saturday 17 May £60

### **Hand shearing**

Leader: Phil Hart  
Saturday 17 May £50

### **Tatting workshop**

Leader: Rose Savage  
Sunday 18 May £50

### **Greenwood chair making**

Leader: Paul Hayden  
Monday 19 May-Saturday  
24 May £300

### **Charcoal burning using a traditional earth kiln**

Leader: Jon Roberts  
Saturday 24 May £50

### **Stone carving: celtic knot**

Leader: Will Spankie  
Saturday 24 May £75

### **Letter carving in stone**

Leader: Will Spankie  
Sunday 25 May £75

### **Historic quilting day NEW**

Leader: Norma McCrory  
Sunday 25 May £50

### **Changing fashions: rural clothing 1300-1900 NEW**

Leader: Barbara Painter  
Wednesday 18 June £60

### **Natural navigation walk**

Leader: Tristan Gooley  
Saturday 21 June £20

### **Stumpwork embroidery: dragonflies NEW**

Leader: Caroline Vincent  
Sunday 22 June £50

### **Natural dyeing**

Leader: Lesley Parker  
Wednesday 25 June £50

### **Make a felt hat**

Leader: Hilary Charlesworth  
Saturday 28 June £50

### **Secrets of the stillroom**

Leader: Christina Stapley  
Saturday 28 June £60

### **Botanical illustration – cottage garden**

Leader: Leigh Ann Gale  
Sunday 29 June £60

### **Herbs for health**

Leader: Christina Stapley  
Sunday 29 June £60

### **Tudor table manners NEW**

Leader: Peter Brears  
Early July TBA

### **Victorian table manners NEW**

Leader: Peter Brears  
Early July TBA  
Two linked days £65 each

**All are full day courses unless it is  
a walk or otherwise stated**

**Details of the full programme of courses for 2013-2014 are available on the museum's website, [www.wealddown.co.uk](http://www.wealddown.co.uk).  
If you would like a brochure by post please ring 01243 811464.**



## Celebrating Sussex!

Everything Sussex was explored and celebrated at the museum when a brand new event, *Sussex Day*, was held in June on St Richard's Day which commemorates the county's patron saint. It provided an opportunity to highlight the museum's building exhibits from Sussex, including the first chance to view progress on Tindalls Cottage. Among the highlights were the Brighton Mummers performing their 'Medieval Romp', the South Downs Folk Singers singing Sussex folk songs, the Sussex Folk Orchestra playing in the music tent on the picnic green, and the Chanctonbury and Ditchling morris dancing groups performing in the market square. Visitors, who were entertained by 'Gully', Brighton & Hove Albion football club's mascot, were able to have a go at the traditional Sussex game of stoolball, and try their hand at marbles, which has been played in Tinsley Green, West Sussex for centuries. There was an opportunity to taste Sussex food and discover Sussex crafts, and find out more from a range of history and local interest groups based in the county.



Pictured are, above, visitors enjoying the attentions of one of the morris dancing groups, and left, volunteer blacksmith Martin Fox with a Pyecombe-style shepherd's crook he made in the Southwater Smithy – this unique style of crook was made only in the Pyecombe area of East Sussex.



## Great day out at the Rare Breeds Show

A glorious sunny day greeted the 28th Rare Breeds Show in July, one of the south east's most popular countryside events. Smallholders throughout the south are playing a vital role in nurturing rare and traditional breeds of livestock. Several hundred cattle, sheep, pigs, goats and poultry of numerous breeds were on show. The event also highlights fleeces and handspun products from local producers. Pictured is the supreme cattle champion, Robert and Sandie Tedbury's Una Bhuidhe 5th of Miungairigh and her calf at foot, with guest Rob Havard, chief executive of the Rare Breeds Survival Trust, who presented the prizes.

# Who runs the museum?

**The Weald & Downland Open Air Museum is one of a large and successful group of independent museums in the UK which operate as charitable trusts. They are social enterprises, running on a not-for-profit basis, but must nevertheless function in a business-like fashion.**

The museum is run by Trustees who are the governing body of the charity, responsible for controlling its management and administration and for appointing its director (or chief executive). They are volunteers, receiving no payment, and work together as a team with collective responsibility. Trustees have legal responsibilities and duties of prudence and care. They must ensure that the charity is solvent and well-run, delivering its charitable outcomes for the benefit of the

public for which it has been set up.

On a daily basis visitors will come across members of staff, who are headed by a chief executive (in the museum's case the Museum Director) and our team of volunteers. But who are the Trustees? Let's find out a bit more and go on to meet them.

There are currently 17 Trustees, who meet at least twice a year, and appoint an Executive Board of seven members who meet more regularly (at least every other

month) with the Museum Director to steer the museum's operation. The Trustees are headed by a Chairman, and there is a Vice Chairman, an Honorary Secretary and Honorary Treasurer. Some of the Trustees take on particular 'portfolios', or are recruited because they have special strengths, such as in education, finance or heritage. Board members are elected annually but there is an agreed rotation policy whereby the presumption is that a Board member will serve for an initial term of four years. That may be renewed for a second term of no more than three years after which they are expected to stand down, to ensure new blood and fresh ideas.

**In this issue we profile the Trust Officers and Board, and the remaining Trustees will be profiled in the Spring 2014 issue.**



**Chairman:  
PAUL RIGG**

Paul is a qualified accountant and former County Treasurer and Chief Executive of West

Sussex County Council, with extensive boardroom and governance experience in the public, private and charity sectors. In addition to chairing the Museum Trustees, he is currently Deputy Chairman of Chichester Festival Theatre and Chairman of its Finance & Audit Committee, and is a Deputy Lieutenant of West Sussex. He is also a former non-executive Director of St Modwen Properties plc, a FTSE 250 company.



**Vice Chairman: JOHN GODFREY**

Following a 40-year career in local government in London and Sussex, John retired as Chief Executive of Sussex Police Authority in 2010. En route, he developed a special interest in the management of protected landscapes and advised the Sussex Downs Conservation Board, the High Weald AONB Joint Advisory Committee and Chichester Harbour Conservancy. John chairs the

Gatwick Airport Consultative Committee, is Vice Chairman of the Sussex Downs Society, and is currently Chairman of the Sussex Heritage Trust. He lectures and writes on landscape and military history and is a member of the Research Committee of the Sussex Archaeological Society. He is a Deputy Lieutenant of West Sussex.

## Figureheads

The museum currently does not appoint a president. But there are three vice presidents, the Duke of Richmond; the Lord Lieutenant, Susan Pyper, and Diana Zeuner, who are not trustees but have a 'figurehead' role.



**Honorary Secretary:  
NEIL HART**

Neil is a Partner (since 1986) and Past Chairman of Thomas Eggar, Solicitors, specialising in Mergers and Acquisitions,

Corporate Finance, Corporate LLPS and Partnership. Neil has previously worked for firms in the City of London and in Hong Kong where he specialised in banking litigation and then banking and corporate finance work. Neil is a Trustee of the Sussex Community Foundation, Trustee of Outset West Sussex, and Chairman of Risk Analysis (UK) Limited. He is a Deputy Lieutenant of West Sussex.



**Honorary Treasurer: MAURICE POLLOCK**

Maurice's career of over 26 years with IBM included worldwide technical and management support for a wide range of IBM products and services. International assignments included spells in Corporate Headquarters in New York, and European Headquarters in Paris. On leaving IBM in 1991, Maurice formed his own IT consulting company providing solutions for clients worldwide. He has been involved in volunteering at the museum in various capacities since 1993 starting with the Tuesday Gang, and has been a Trustee and later Treasurer of the Friends of the Museum. He was appointed to the museum's Board of Trustees in 2000 and, later in the same year, as a Trustee of the Endowment Trust on its formation. He acts as Treasurer to both Trusts.



## Board members (in addition to the Chairman, Vice Chairman and Honorary Treasurer)



### ELAINE SANSOM

Elaine is a freelance consultant with a broad background in the museums, heritage and education sectors, having worked as a museum director, archaeologist and lecturer in museum studies. She is currently contracted by Arts Council England and Heritage Council Ireland to provide services that support the museum Accreditation standards scheme in the UK and Ireland. She has

known the Weald & Downland Open Air Museum for many years – both in a professional capacity as previous Regional Director of the South Eastern Museums Service, and as a visitor. Her consultancy services specialise in the areas of strategic review and options appraisals; the development of audience, interpretation and activity plans; and in the training and development of trustees, staff and volunteers. With over 15 years experience as a lecturer at UCL and Academic Manager within the Centre for Widening Participation at the Open University, Elaine has up-to-date knowledge of the higher education sector, adult education and new audience development.

### Income

The museum is entirely self-funded, receiving no regular money from either national or local government, but raising income from a variety of sources, including visitor admission fees, its shop and café, its adult education programme, sponsorship and donations, trust funds and applications for national and regional heritage project funding.

### Separate Trusts

Quite separate from the museum's Trustees are trusts for the Friends of the Museum which offers support and raises money for museum activities, and for the Endowment Fund which exists to manage longer-term investment in the museum, and into which, for instance, most legacies are paid.



### SAM HOWES

Sam retired as Deputy Chief Executive of Chichester District Council in 2010, having spent 34 years as a town planner. He is an active supporter and former Chairman of the Historic Towns Forum (HTF), an organisation principally comprising Local Authorities, and founded in 1987 for the purposes of promoting the prosperity and conservation of historic towns.

He is also a judge on the Royal Town Planning Institute Awards Panel for the South East, which is charged each year with selecting the most innovative and unique contributions to planning in the region. He spends his leisure time playing golf, watching most sports, gardening and going to the Theatre.



### JOHN JARVIS

John has a PhD in Cell Biology and was involved in cancer research before following a career in scientific publishing. He was responsible for publisher John Wiley's European businesses headquartered in Chichester, and has served as a Director or Trustee of a number of local organisations, including Chichester's

College and Festival Theatre. Since retirement he continues to live in Chilgrove, and enjoys all aspects of life in the South Downs.



### JIM DICKS

A chartered accountant by profession, gaining qualification whilst working at Price WaterhouseCoopers (PWC), Jim worked for 21

years with the New York Stock Exchange listed global publisher John Wiley & Sons, stepping down at the end of January 2012. At that time he had overall responsibility for most of the company's business back office support functions outside the USA, and held the position of Managing Director for both the UK (headquartered in Chichester) and German subsidiaries, and was also a Director of the Canadian subsidiary. His early career involved time spent in the computer and watch and clock industries, including assignments abroad based in Sweden and Holland, before he moved into the publishing world in 1987. Jim is also a University of Chichester Governor, and a Director of Chichester Racquets & Fitness Club, and his leisure pursuits include being a shareholder and season ticket holder of the Northampton Saints premier league rugby union club.

### Who holds the Trustees to account?

The Trustees are accountable to both the Charities Commission for the proper conduct of the museum's affairs in accordance with its charitable objectives, and to Companies House for operating in accordance with its articles of governance and for lodging properly audited annual accounts. The Trustees are obliged to provide statutory reports on its activities and performance to both those bodies annually, and to report any changes in Trustee membership. Any member of the public can raise issues with the Trustees. If they are not satisfied with the way in which Trustees are carrying out their duties, for example, if they have concerns about the Museum's financial accounts, they can at any time refer matters to those regulatory bodies.

# Monument Fellowship programme helps muse

By Richard Harris

**After I retired as Director of the Museum at the end of 2010 one of the first things I did was complete an application to the Museums Association Monument Fellowship programme.**

The purpose of the Fellowships is to enable retired collections specialists to share their unrecorded collections knowledge with former colleagues, their successors and the wider museum community. Funding for the Fellowships, which started in 2006, has been provided by the Monuments Trust, one of the Sainsbury Family Trusts which has been very helpful in supporting the museum over the years.

Fellows receive a daily payment under the programme, which allows for 50 days' work over a 12-month period. Fellowships are not intended to fund original research, but are for sharing unrecorded knowledge and helping colleagues develop their own collections knowledge. Such a programme seemed ideally suited to the museum's situation, in that there are two people remaining, me and Roger Champion, with unrecorded specialist knowledge to pass on, and one colleague in particular, Joe Thompson, who already knows the exhibits well but is hungry for – and has the background knowledge to absorb – the detailed



**The earliest known photograph of the hall from Boarhunt. The surviving medieval building is furthest from the camera. The nearer half is the replacement for the original upper end.**

knowledge that Roger and I still retain.

In my application I proposed to pass on our knowledge through recorded conversations, photographs and sketches assembled into digital output. The project was structured to allow conversations to take place in each chosen building in the presence of at least one colleague, usually Joe Thompson. The unrecorded knowledge is of the technical details and comparative significance of the buildings, and the methods used in their conservation. The extent of unrecorded knowledge varies from nearly 100% in some early

projects completed before 1975 to a very small amount in later projects.

When we started work on March 2011 I soon found that I had to make some difficult choices. When dealing with buildings that were dismantled and re-erected many years ago it was essential to gather together the photos and other archive material which we could review in detail to help recover and refine our memories, and the process of finding and digitising that material turned out to take much longer than we had anticipated. Then when we started work with some

## Medicine and mortality across the centuries

**In September the museum focused on *Medicine and Mortality 1300-1900* with a weekend of talks and activities. Museum Historian Dr Danae Tankard chaired the talks, attended by 100 people and given by eminent historical experts, including Clare Gittings, Dr Ian Mortimer, Dr Helen Frisby, Natasha Powers and Professor Owen Davies.**

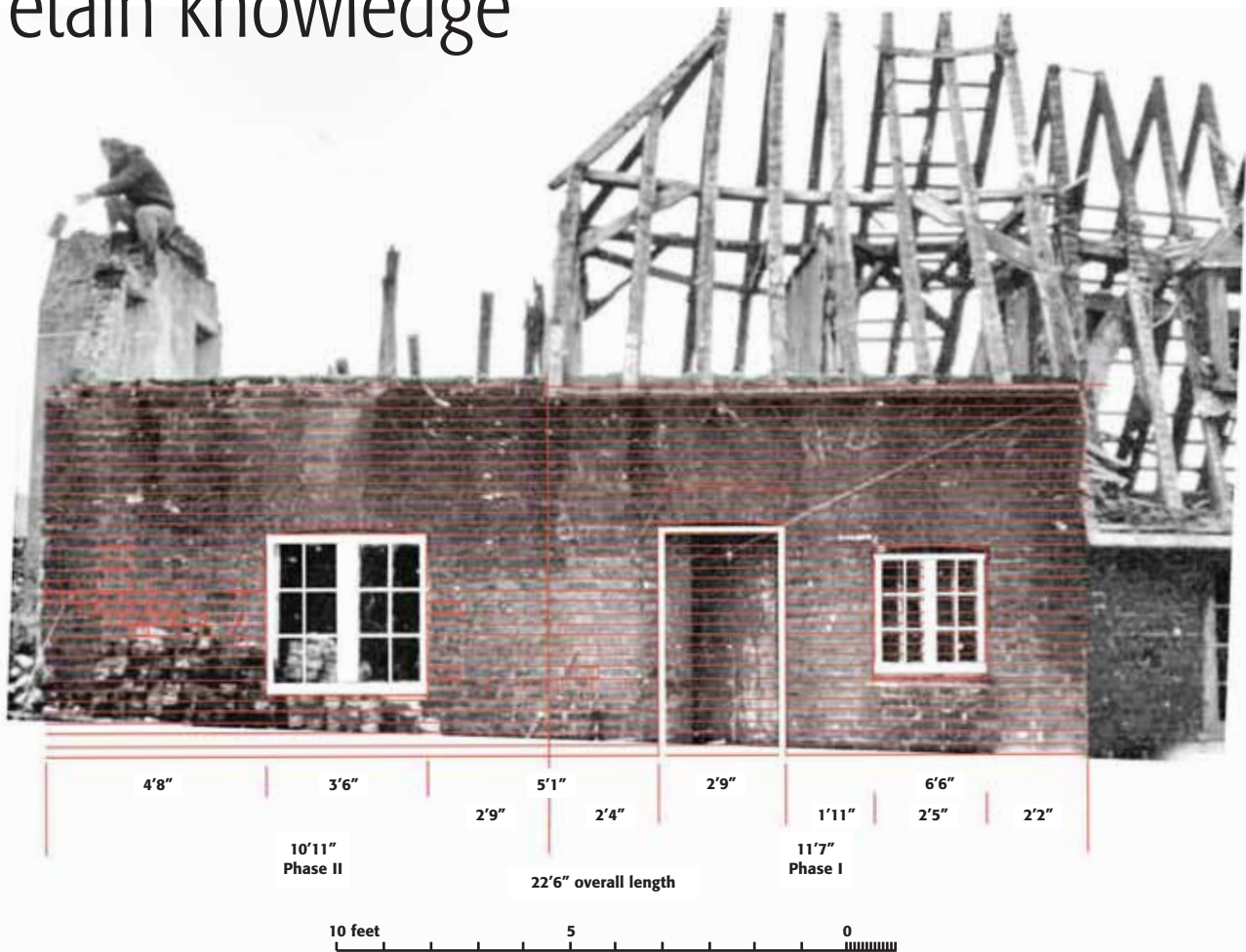


**Around the museum site were numerous displays and herbal demonstrations – from The Tudor Group, herbalist Christina Stapley, the Worshipful Company of Plumbers, and our museum interpretation team. The curatorial team held a special display in the artefact store, which was open all weekend. Author Jane Borodale gave a fireside reading in the house from Walderton at lunchtime on Sunday. This day followed our *Historical Fiction* day last year, and next year, on 21 September, a similar day will explore colour in domestic interiors, both high and low status. Pictured are Dr Ian Mortimer giving his talk, and left, health and safety in Tudor times, with a display in Bayleaf Farmhouse where The Tudor Group looked at accidents, injuries and first aid.**





# um retain knowledge



This is an example of the kind of detailed re-assessment made possible by the Monument Fellowship. The original upper end bay of the hall from Boarhunt had been replaced but no details of the replacement, which is shown in this photograph, were recorded during dismantling in 1974. However, the photograph shows clearly that it was built in several phases, and the visible bricks enabled us to estimate its dimensions. The first phase of replacement (to the right) ended with the half-hip roof which was preserved when the second phase (to the left) was added. The first phase may well have occupied the same footprint as the original upper end bay of the house. The person perched on top of the chimney at the far left is a very young Roger Champion!

of the 'minor' buildings in our collections, such as the Carpenter's Shop from Windlesham and the Watersfield Stable, it soon became clear that while they may be minor they are certainly not simple. A short conversation became a much longer period of preparation and examination, resulting also in more material to bring together at the end.

Museum founder Dr Roy Armstrong's photographs are a key part of our archive on the buildings. Roy's method was to take black and white negatives, develop them himself, then contact-print them onto another black and white film to make transparencies that could be projected. The resulting transparencies – about 75,000 in all – are well stored and indexed in the museum's archive, but I discovered that there are also files of negatives, some of which were not made into transparencies, and all of which are better quality than the transparencies. It would not have been sensible to digitise the slides if negatives were available, so my first job was to create an index to several

volumes of negatives!

With digitised materials to hand, Roger and I recorded our discussions about several buildings, and were very surprised to find that as well as retrieving memories and knowledge, we made some quite significant discoveries. Partly this was because we had never previously given ourselves the luxury of spending time digging deeply into questions of technique and interpretation, but mainly because Joe Thompson himself stimulated and contributed insights based on his own detailed knowledge of buildings.


In 2012 the urgency of turning our attention to the examination of the timbers of Tindalls Cottage took us away from examining existing exhibits, but the organisers agreed that within the remit of the project this was an equally valid use of the Fellowship. As a result we covered fewer buildings than anticipated, but the museum is committed to continuing the work in the future. A methodology and momentum has been established, and ground work has been done. Over the

coming months we will complete our examination of a selection of exhibit buildings in the museum, and record the results in the form agreed for the project – CDs and DVDs on which the conversations, videos, photos and sketches will be digitally recorded, and seminars with the museum's staff and volunteers. In addition I presented a report on the project to the conference of the European Association of Open Air Museums in Bavaria in August 2013, and proposed to the association that we organise a working seminar for members on the subject of documentation in open air museums.

The museum and I are most grateful to the Monument Fellowship organisers, and through them the Monuments Trust, for giving us the opportunity to establish this programme of work. The museum is a knowledge-based institution and in its fifth decade it is appropriate for the first generation to ensure that as much knowledge as possible is handed on in a consistent, permanent and accessible form to our successors.

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 heritage project.

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 the greeting to put inside. If you want it sent to  
 another address, enclose a note with the details.

**FRIENDS OF THE WEALD & DOWNLAND  
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**Second name** (for joint members at the same address)

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

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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) ☐ **£70**

**Adult** ☐ **£26**

**Adults (joint)** ☐ **£52**

**Senior citizen** (60 plus) ☐ **£23**

**Senior citizens (joint)** ☐ **£46**

**Child/Student** (under 18 or full time student) ☐ **£14**

**METHOD OF PAYMENT**

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

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Welcome to Friends News especially if this is your first magazine as a member. Suddenly the weather has changed and after a glorious summer we can take a moment to look back at what has been going on during the past few months.

## Day trips

In **May** we had a most enjoyable visit to Watts Gallery, Compton, Surrey. We travelled there in cars and after morning refreshments were taken on excellent tours of both the gallery and chapel. Shulbrede Priory was our destination in **June**. We spent a most delightful afternoon there guided round by members of the family. It was a most interesting place to visit and the tea and homemade cakes completed a very pleasant afternoon. Our final trip for the year was in **July** to Newtimbers Place and Danny House. Newtimbers is the home of the Clay family who showed us round. The house was most interesting and the gardens very beautiful. Afterwards we moved on to Danny House and were given the warmest of welcomes by the owner who laid on a delicious lunch. He then took us on a guided tour of the house. Danny House is now partly retirement apartments and two of the residents kindly allowed us to visit their very elegant and delightful homes.

## Fund-raising events

Our fund-raising events started with a **Murder Mystery dinner** in April. The play was written and performed by the very talented Funtington Players. Forest Hogs supplied a delicious hog roast, with salads and dessert made by the Friends committee. The evening was enjoyed by all and raised £2,324 for the museum. In June we held our annual **Barn Dance**. This is always a popular evening. Sally Wilton was our caller and music was provided by the Odd Bods. The evening raised £500. We plan to hold the 2014 Barn Dance in early June. Details will be in the spring magazine. See page 5 for a report on our major fund-raising event, the dinner in the Downland Gridshell, hosted by BBC TV Masterchef presenter, Gregg Wallace.

## 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.**

## Committee changes

At our AGM in April Margaret Ashdown, a longstanding member of our committee, stood down after many years' service; she is sorely missed. We are delighted to welcome a new committee member, Helen Bailie. The committee is now looking towards 2014, and details of all Friends activities will appear in the spring magazine 2014. Thank you for your continuing support.

## Honorary members

At the Friends annual meeting earlier this year honorary membership was conferred on three long-standing volunteers, **Alan Wood, and Margaret and Ray Ashdown.**



**The Friends of the Museum continue to sponsor the Rare Breeds Show in July, with a grant of £10,000.**

Alan joined the museum in 1997, with one of his first tasks demonstrating as bottom sawyer in the sawpit – a place where you get covered in saw dust! He was involved in a succession of roles, painting, cleaning and tidying within the museum's collections, before turning his skills four years later to the museum's working horse stables. Here he became an accomplished horseman, assimilating the wide range of skills needed to care for and work draught horses. His generosity in time and applying his engineering skills has resulted in contributions to a number of building projects including the re-erection of Poplar Cottage, the Longport House extension, the Building Crafts Gallery, South Wonston Church and Tindalls Cottage. Alan has also given his time to the daily Downland Gridshell tours, guided museum tours, school visits and talks to interested groups, as well as casual spur-of-the moment chats with visitors. He has regularly received thank you letters for his friendly, informative approach.

Margaret and Ray Ashdown have been members of the Friends for 27 years. On retirement 15 years ago Ray became a volunteer working in the hall from Crawley with the then Curator Bob Powell and with the collections, first at Charlton barns and now in their new home in the Downland Gridshell.

## 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 4,800 memberships representing about 10,500 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.**

His most valuable contribution has been in the accessioning of artefacts donated to the museum, a task requiring concentration and accuracy. Margaret has been a very active Friends committee member for 20 years, and part of the hard-working team of helpers at Friends' events and activities. Margaret has also led school workshops and is a talented member of the museum's Needlework Group, involved in the Historic Clothing Project. Both have been closely involved with the Rare Breeds Show, with Ray (formerly a veterinary surgeon) acting as a sheep steward and Margaret hosting in the hospitality tent.

All three are continuing with their voluntary work for the museum.

## 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.

# Maintenance & Conservation

## WATERSFIELD STABLE

The external weatherboarding of Watersfield Stable was replaced earlier in the year with new elm; the timber will soon age and discolour to match that of neighbouring buildings. At the same time we also removed the hand water pump and stone trough from the west end of the building as trapped rainwater was degrading the adjacent timbers. The pump has also been repaired and we are currently exploring an alternative location for it. As part of the same project, a small number of external boards were replaced on Hambrook Barn around the north doorway.



## GYPSY CARAVAN

Work on the museum's Gypsy Caravan has now been completed and during the summer it was displayed at the rear of the house from Walderton. Because of its fragile interior, we need to ensure it is stewarded before we can open it for visitors to see inside, and on a couple of occasions this year we have been fortunate to have Mark Everington, the son of Mrs Everington from whom we acquired it, carrying out this duty and passing on memories of times spent playing in it when he was younger. The caravan has now been removed from display so that it can spend the winter months under protective shelter.



## SUSSEX WAGON

Working carts and wagons drawn by our team of Shire horses are a regular sight at the museum, and during the summer and autumn these vehicles are much in use for the gathering in and processing of our harvest. The blue boat wagon, stored in Wiston Wagon Shed, which is usually used for this purpose, has undergone numerous small-scale repairs over the years, and has now been withdrawn for more extensive maintenance to tackle decaying wheels and rotten structural timbers. To provide a suitable vehicle for this year's harvest one of our Sussex wagons has been chosen, and although less manoeuvrable, having a quarter-lock, it will certainly fit the bill. The wagon, which was restored many years ago with a Science Museum PRISM Fund grant and was demonstrated for many years at agricultural shows throughout the south, is of very sound construction but required a repaint. During the spring and summer it has been prepared and repainted ready for use.

Curator Julian Bell painting the Sussex wagon in the workshop at the Downland Gridshell.

# Other Curatorial Work

## OPEN STORE

Each day since the opening of the Downland Gridshell, the museum has offered visitors a lunch-time tour of this extraordinary structure, including the Artefact Store, giving unparalleled access to our collections. Recently we have also provided supervised access to the store on a day-long basis, usually coinciding with a special event. The main obstacle to this style of opening is the need to use a small door at the west end, and whilst we consider a permanent solution, we have made the entrance more inviting using new paint and professionally-taken images of people and items associated with the store. During spring this year we opened the store for an entire week with the help of volunteer supervisors, receiving very favourable feedback, and hope to open the store for publicised weeks as often as we can in future.

## SCYTHE SURVEY

Generally there are people outside the museum with special understanding about particular artefacts in our collection, and sometimes their knowledge is much greater than ours. So it has proved with our scythe collection. Built up gradually over the last four decades, the profile of these iconic and seemingly simple to understand tools has been given a major boost by the interest and work carried out by a close associate of the museum, Mark Allery. Besides being an adept pole lathe turner and frequent demonstrator of his skills at many of our events, Mark also tutors at the museum, teaching scything, as well as being the national English scythe champion! His personal interest in the tool and its use led to in-depth research into the production of scythes, and English scythes in particular, with our collection of some 25 examples providing a ready source to begin his investigation. Thanks to Mark, we now have much improved detailed descriptions and identifications for our scythes, as well as the discovery of a particularly rare example, manufactured by Fussells of Somerset, which we were not even aware we possessed (see also page 19).



# New Acquisitions

## PETWORTH SHOES



Petworth Cottage Museum offered us some very worn out old shoes (pictured) which, we eventually discovered, had been deliberately concealed within a wall of a cottage in Lombard Street, Petworth. The practice of deliberately concealing items within buildings was

quite common and carried on well into the 20th century. Clothing, particularly shoes and gloves which retain the shape of the wearer, are most commonly found, and were usually concealed at entrance points to a building – doorways, windows, fireplaces – to deter evil spirits. We already have a significant collection of such items and the Petworth shoes will now form an important part, especially when we have carried out further research enabling us to date them.

## VETERINARY COLLECTION

Not one or two items but hundreds! A superb collection of veterinary equipment was donated to the museum at the end of April by Mrs Stuart of Storrington. The collection belonged to her husband Anthony who retired as a practising vet in 2002 although the story stretches back well beyond his working career, starting with his grandfather, Henry Taylor. Henry was born in the mid-1800s and was educated at the Royal (Dick) School of Veterinary Studies in Edinburgh around 1880/90, becoming a Fellow of the Royal College of Veterinary Surgeons (FRCVS). He first worked in London before moving to Haywards Heath in 1906 where he was mostly involved in the treatment of horses; during this time he married Jenny Hoyle. In 1934 he broke his leg and employed Kenneth Stuart to help; he subsequently married one of Henry's six daughters, Muriel, in 1936, setting up his own practice in the town towards the end of the war. Kenneth was generally involved with the treatment of both cattle and horses and became vet to Judith Blunt-Lytton's (Lady Wentworth) Arabian Stud at Crabbet Park near Crawley. Kenneth's son, Anthony, qualified as a vet from Bristol in 1961 aged 21 and went to work in Tavistock, mostly with cattle. In 1964 he moved to Cranbrook in Kent and married Janet in 1965. Two years later he moved to Haywards Heath to help at his father's practice. Whilst working with his father, Anthony developed the small animal side of the practice, building it up and eventually employing five other vets. They bought out Anthony when he retired in 2002. The collection we have been given is important in itself, spanning some 130 years, but the history which goes with it provides another dimension, covering three generations of Sussex vets in the same family.

## Vintage & Steam draws the crowds

The museum's *Vintage & Steam* event in August drew the crowds to two days devoted to the era when steam power was king.

Highlights included parades of traction engines and commercial vehicles, demonstrations of a steam bicycle and a Fowler ploughing engine, the St Giles steam fire engine drawn by John & Rowena McDermott's Percherons, and Chichester & District Society of Model Engineers' skills exhibited in the house from North Cray. Visitors could have a go at steering an engine, watch the model steam boats on the lake, enjoy the steam-driven fairground gallopers and see a steam-driven saw produce planks. The MG Car Club's south east centre held a display and parade, and there was a vintage tea tent and vintage music to enjoy.



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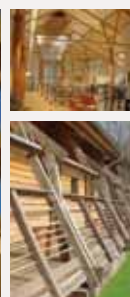
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## Supporting the museum ...

### Making a legacy

Have you ever considered including a donation to the museum in your will? As well as leaving gifts to loved ones, many people choose to support projects like the Weald & Downland Open Air Museum in this way. Every sum, no matter how small, is welcomed, and will be spent on vital elements of our work. The museum is one of the UK's leading independent museums, and as a charitable trust, receives no regular government or local authority funding. Instead it relies on visitor income, voluntary effort, sponsorship, donations and legacies. For more information contact the museum office on 01243 811363, email [rpailthorpe@wealddown.co.uk](mailto:rpailthorpe@wealddown.co.uk) or visit our website, [www.wealddown.co.uk](http://www.wealddown.co.uk). Thank you for your support – we could not do without it.

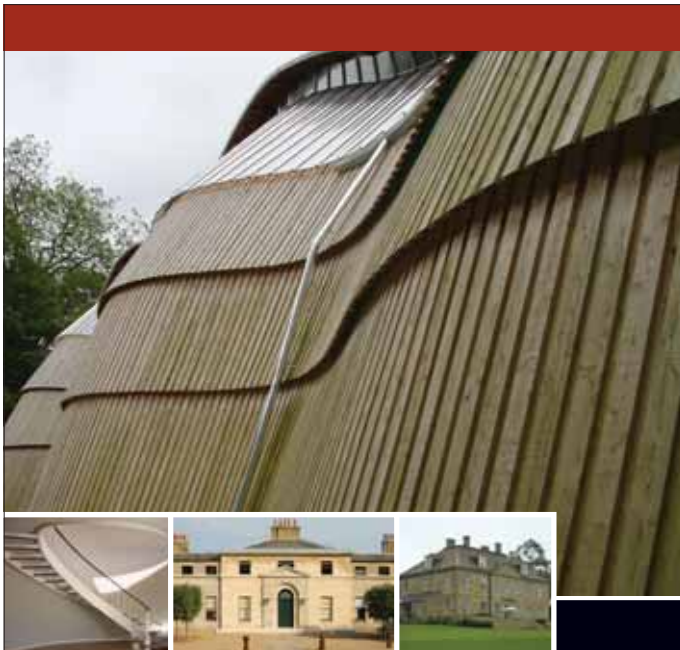


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# Sun and warmth provides good harvest

**Following the exceptionally cold spring, the summer has been largely sunny and warm, especially during July, in stark contrast to last year's record rainfall. The Maris Widgeon wheat crop for thatching straw has been just below average, but the barley grown for winter bedding has yielded an excellent crop and produced some 450 bales, double the number last year.**

For the first time in many years, the hillside between Hambrook Barn and Tindalls Cottage was cut for hay by horseman Mark Buxton and produced 180 bales. In addition, site manager Nick Conway has produced a further 200 bales and 29 round bales of haylage from other areas of the site, making us self-sufficient in feed for the winter months.

The Bayleaf Farmhouse orchard has produced a bumper crop of apples, again in contrast to last year's poor return. A small crop of hops has been harvested from the museum gardens for the 'Harvest Ale' *On the Hop*, brewed for us by Ballards Brewery at Rogate and available for purchase at the Autumn Countryside Show. The hop garden at Tindalls Cottage will be planted up in readiness for next year's harvest.

After a number of years growing flax and Chidham wheat in the Bayleaf field strips, they were ploughed up in spring by horsemen John McDermott, Robert Sampson and our own Mark Buxton. The field was then sown with a pea crop by the *Tudor Monastery Farm* presenters, which was then harvested as part of the programme.



**From top, hay-making on the hill with horseman Mark Buxton and the museum's two working Shires, Mac and Major, with the roof of Tindalls Cottage in the background; the museum's crop of wheat for thatching straw is harvested; and multi-coloured piglets at Pendean Farmhouse.**



We are grateful to Jonathan Fulford of Bartholomews of Chichester and his parents-in-law Dr and Mrs Edwards who have this year successfully grown a trial plot of the Chidham wheat, to enable us to replenish our seed stock. The original purpose of Chidham wheat when it was developed 200 years ago was as a hedgerow crop. We shall be planting the seed at Tindalls Cottage next year as a trial.

The museum has been able to provide an excellent show of pigs around the site this season, including breeds of Tamworth, Saddleback and Oxford Sandy & Black for

visitors to enjoy. The highlight has been a very colourful litter of 10 in the Pendean pig sty who have also been featured on You-tube.

The museum's Dairy Shorthorn x Sussex cows, Grace and Gwen, have come out of retirement and with the help of Charles Martell, an expert in working oxen, have been successfully 're-trained' by Peter Ginn and Tom Pinfold, the presenters from *Tudor Monastery Farm*.

The museum is most grateful to Lady Elizabeth Benson and her farm manager, David Penny, for their help and support with farming activities.



## Historic Gardens Week focuses on gardens through the centuries



The museum's six period gardens representing five centuries of gardening opened for Historic Gardens Week in June. Visitors could compare the herbs, vegetables and flowers that would have met the needs of rural households over time, chat to the gardening team, see the herbarium containing specimens and information about every plant grown, and take part in guided tours, talks and demonstrations. The gardens show the transition of gardens and plants from the early 16th century through to the late 19th century, each representing the social status of the householder as well as the period of its house. Pictured is Museum Gardener Carlotta Holt (centre) with volunteers and visitors at the display beneath Titchfield Market Hall.

## Demonstrating flax processing



Visitors watching the production of linen thread by Bayleaf Farmstead. In the background Jo Shorter is processing the raw flax (heckling) from the museum's crop, and in the foreground Cathy Flower Bond has spun the processed flax on a drop spindle and is now twisting it into a short piece of rope. The museum aims to demonstrate a range of activities vital to the lives of our forebears, in this case the production of cloth and rope.

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## Welcome to three new staff members



**Simon Bridge**

**Simon Bridge** is the museum's new Retail Manager and he has already made changes in the shop – one of the first things visitors see on arrival. Simon spent 12 years managing garden centres and country stores from Pulborough to Winchester. Experienced in high street and catalogue retailing, he worked for WH Smith and Screwfix. He is married with three children, and as Friends of the Museum, regularly attended museum events. "It was great to join the retail team," he says, "especially as the shop geared itself up for the busiest month of the year in August. Since I arrived I have spent a great deal of my time getting to know my team and understanding the role the shop has within the museum. We have reviewed our standards of display, presentation and housekeeping, and listening to our visitors, focused on rebuilding the balance of a local, historic and unique offering in keeping with the ethos of the museum."

**Phyllis Gorrian** (better known as Phil) is the new Volunteer Administrator. Phil has lived for the last 22 years in an old flint cottage in Lavant which first ignited her interest in historic buildings. She also has a passion for animals and the countryside and enjoys walking on the Downs with her dogs, whatever the weather. For many years she worked as a nurse and part of this time as a Macmillan Nurse. Her caring, happy nature has led Phil to work with people throughout her life, including voluntary work for the local charity, Stonepillow. Since arriving in August Phil has taken the role of rotating over 600 volunteers in her stride!



**Phyllis Gorrian**

**Ed Downs** is the museum's new Adult Learning Assistant. He is an archaeology graduate who had been volunteering at the museum in the Interpretation and Schools departments for 18 months prior to his appointment. He had helped out with the Adult Learning department during two very busy periods, so he fitted in very quickly!



**Ed Downs**

## Obituaries

**We are sad to report the passing of a number of the museum's dedicated volunteers and long-standing supporters.**

**Ray Hurley** was for 20 years one of the museum's millers. He was part of the very strong team which included Peter and Ruth Stock, Peter and Heather Vincent and John Hermiman. Ray was in charge of the mill on Mondays. **Bob Borley** also worked in the mill. He and his wife, Thelma, travelled to the museum regularly from their home in Weybridge. **Leo van Ewijk** had been a volunteer for 18 years. Leo came to the museum after the death of his wife, and like so many others, made many new friends. He worked firstly in the car parks and then as a steward working in many of the buildings. His main interest and love was Bayleaf Farmhouse, and he was one of the initial team of stewards there after the furnishing project in the 1980s. Leo and his wife were Dutch and spent the war years in occupied Holland.

**Ian Constantinides** sadly died of cancer in April aged 57. Ian set up St Blaise Ltd in the early 1980s with the aim of "conserving historic buildings by melding the skills and philosophy of the conservator with those of the traditional building trades". St Blaise's portfolio included prestigious projects for clients such as the British Museum, Uppark House and Windsor Castle. Traditional lime plasters were Ian's speciality it was this topic that Ian, together with Master Plasterer Jeff Orton, taught at the museum for many years on the short course and Masters programmes. His idiosyncratic style and his sheer presence ensured that everyone he met was imbued with his passion for ethics in conservation. His personality, charisma and generosity of spirit were an inspiration to all.

**Howard Stenning**, who has died aged 63, was a teacher who became Education Officer at Amberley Museum & Heritage Centre, before becoming Director, leaving the museum in 2008. With his vast knowledge of steam and historic vehicles, Howard was much sought after as a commentator. His distinctive voice and infectious laughter will be familiar to many visitors at the museum's

annual Steam events. After leaving the museum he volunteered with Oxfam for a year, and then became Charity Manager of Worthing & District Animal Rescue Service. After the Tsunami in Sri Lanka, Howard volunteered with the Aurora Charity to help rebuild a village, returning to the island on several occasions. A kind, gentle man, always smiling and helping others, whether as a listener, Reiki healer or friend, Howard touched many people's lives. His funeral took place at the Weald & Downland Open Air Museum accompanied by several steam-driven vehicles, lots of vintage cars and a hog-roast lunch.

**Patrick Garland**, who was twice a former artistic director of Chichester Festival Theatre, was a trustee of the museum for a number of years in the 1980s and 1990s. An actor, producer, director, writer and anthropologist, Patrick was a familiar figure in Chichester with his wife, Alexandra Bastedo. A committed High Anglican, he was devoted to the city and anthologised Sussex poetry, mobilising the local population for *Victory!* (1989) a promenade version of Thomas Hardy's *The Dynasts*, with James Bolam as Napoleon submitting to his coronation in Chichester Cathedral. He directed *Fanfare for Elizabeth*, a celebration of HM The Queen's 60th birthday in 1986.

## Museums at Night 2014

**After the success of this event this year, don't miss the chance to book for 2014 – on 16 or 17 May from 9.00pm-11.00pm. Bookings open 1 February 2014. Contact 01243 811464**

**Marie Felicia Hett** was the first artist with whom the museum worked, as illustrator to the first children's guide to the museum published in 1971 and produced by the then education officer, Kim Leslie. She died late last year aged 104. Following an introduction from her daughter Julia Hett, who was secretary to the first part-time director of the museum, John Lowe, Mrs Hett produced a series of pen and ink drawings of each exhibit, a time line and an illustrated map of the site. The guide went into three editions. Mrs Hett then worked on an idea of her own, a series of cut-out models for children to reconstruct the earliest of the re-erected buildings, including Winkhurst (the Tudor kitchen), Bayleaf Farmhouse, the tread wheel from Catherington and Titchfield Market Hall. They were most successful, selling in their thousands. A gifted artist, she studied at the Royal Academy in the late 1920s and 30s alongside Mervyn Peck, Peter Scott and Joan Hassell. Mrs Hett (born Felicia Lieven-Bauwen) farmed with her husband Cyril in East Harting. Unable to continue painting after her sight deteriorated following her husband's death, she continued farming, taking great interest in her pedigree Aberdeen Angus cattle until she died. She had a long-standing love of Amberley, where her parents bought a cottage in 1927.

# Curriculum changes ahead

**We use 5kg of lavender a year (mainly in apothecary workshops and on family day activities)**

At the time of writing we are still awaiting the outcome of the second round of consultation on the proposed changes to the national curriculum. In the next magazine we will have more details about how our schools programme will fulfil the requirements of the new curriculum from September 2014. This academic year it is business as usual, with our wide range of Tudor, Victorian, craft or building-based workshops. A full list of workshops is on the museum's website at <http://www.wealddown.co.uk/Schools/Schools-services-overview>. Come and

## Arts Award – Discover in a day!

With support from Arts Award advisers, we have put together an activity based around an exploration of the arts, in the widest possible sense, which fulfils the requirements of the Discover level of the national Arts Awards, managed by Trinity College London. Our pack provides teachers with some short activities to do before your school visit and an activity sheet alongside other on-site activities led by the museum team. From September this activity is open for anyone from the age of 5 to 25, and is a fantastic introduction to encourage children and young people to develop as artists and arts leaders. On successful completion of the day a certificate will be issued to each participant. Details are at <http://www.wealddown.co.uk/Schools/Schools-services-overview> or please email Lucy Hockley at [education@wealddown.co.uk](mailto:education@wealddown.co.uk)

## Shakespeare Week

The museum is joining the first national Shakespeare Week next year with a day of activities on 17-21 March for years 5 & 6 pupils. Working with our Chichester Festival Theatre partner, the activities will interpret daily life in the Tudor period from the context of Shakespeare's work. A detailed version of the programme will be up on the website at the end of this year. Pre-booking is essential. You can also phone us on 01243 811459 for further information.

enjoy these practical hands-on sessions led by expert museum leaders! For further details please contact us on the school bookings line: 01243 811459.

## Join our History Gang!

**Calling 8-12-year-olds to come and join a brand new group starting in January 2014!**

Try new historical skills and activities with a new group of friends and a small team of museum leaders. One time you may cook (and eat) a tasty Tudor dish, another session you might lay a trail for



A workshop session in the museum's school from West Wittering, with Domestic Life Interpreter Lesley Parker.



Pupils from Lavant House School get to grips with thatching techniques in special workshops which took place while Chris Tomkins was re-thatching Hambrook Barn earlier this year. With them is thatching apprentice Connor Talbot.

the other half of the group to follow. Other activities could include making your own wooden spoon, singing a song, creating and firing a clay pot, making a corn dolly or learning to lucet (if you are wondering what that is, come along to find out!). It's not high-tech, but we'll have fun with creative and varied activities on our beautiful museum site. We've had to plan a little to start off with, but we'll be asking for your suggestions too.

The group will meet once a month – normally on the third Saturday from 1.30–3.30pm. For many years the museum ran a successful Junior Friends organisation and this is the successor group. Full membership details and an application form will be available under the news section of the website, [www.wealddown.co.uk](http://www.wealddown.co.uk). If you do not have internet access please phone 01243 811459 for details to be sent by post. There are limited places available so please get in touch soon.

**18 –**  
The number of different hands-on schools workshops the museum delivers

## IN BRIEF

### CHALLENGING CONDITIONS FOR THE GARDENING TEAM!

Every gardening year brings its challenges; last year we had a poor harvest due to the wet summer and the decimation of crops by deer, reports Museum Gardener *Carlotta Holt*. "However, as a gardener you

are always optimistic that next year will be better! We were particularly concerned, after such a long cold winter, how the gardening year would unfold. On Wednesday 3 April I wrote in my diary: 'very, very, very cold north east wind ... coldest I've felt for a long time'. By 3.00pm I could barely function... Spring seemed such a long way off. As a result seeds were sown very late and

germination was slow. There was some more deer damage, but the physical barriers erected did help prevent some crops from being eaten. Despite all these challenges, however, germination was eventually good, and thanks to the very warm and sunny summer, and a lot of hard work and support from a dedicated team we have managed to bring in a good harvest."



# New roofs for two buildings

**This year has seen a major re-thatching project involving two buildings, Hambrook Barn and the house from Walderton, following a £60,000 grant from Arts Council England, which supports museums like ours with collections that have been Designated as of national importance.**

Roofs are, of course, integral to any building's structure, and unlike tile and stone roofs, thatch has only a relatively short lifespan before the vagaries of the weather affect the structure and its interior: the roofs of these two exhibit buildings had reached the point of requiring a complete re-thatch.

Hambrook Barn dates from 1771 and is of timber aisled construction containing a threshing floor on which sheaves of corn were once hand-threshed by flail, before being stored within. It currently houses the museum's introductory information, including a small exhibition about the South Downs National Park. The house from Walderton is constructed of flint and brick and contains the remains of a medieval timber-framed building with an open hall. It has been rebuilt to show the transition from a medieval to a 17th century dwelling. Evidence of the original thatch being tied onto rafters with briar was found when the house was dismantled.

The project has given the museum the opportunity to research and record the process of removing the old thatch and replacing it with new. Working with Master Thatcher, Chris Tomkins, and with the help of Tim Connell, we have used a time-lapse camera and digital still images to record the process. The camera will also be used to record activities relating to our buildings and collections in the future.

The buildings had been thatched with Norfolk reed, but we have replaced this with the museum's own crop of Triticale wheat, since the original thatch on both buildings would most likely have been sourced from their immediate surroundings.

A complimentary display of historic thatching tools and information was



**Pictured is Master Thatcher Chris Tomkins' colleague, Andy Pickering, at the point when the main roof has nearly been completed, leaving the ridge as the final task.**

**9 tons –  
The weight of  
combed wheat reed  
used to re-thatch  
Hambrook Barn,  
along with  
17,000 spars**

mounted in Titchfield Market Hall to enhance visitors' understanding of the craft and to demonstrate the changes (or lack of them) which have taken place over the years. The work has also enabled visitors to see thatching first-hand, and talk to the craftsmen carrying out

the task. The museum's schools service used the opportunity to run practical hands-on thatching sessions for children, supervised by Chris Tomkins' apprentice and trained volunteers.

The museum is focusing effort on securing its sustainability as an organisation, ensuring a permanent future for our buildings saved from risk over the last 40+ years. A guaranteed income stream is necessary to deliver regular maintenance and, in the longer term, future restoration and conservation. This 'sustainable' approach is used for all work on the historic buildings collection, and in the case of thatching, is also inherent in the materials used. The straw we use to re-thatch our buildings is an historically traditional crop, grown on the museum site using our own resources and team of working horses to provide the power to cultivate, plant and harvest.

Beyond the museum itself the need to ensure a supply of thatchers and thatch-

ing materials for historic buildings is also important. By developing a close relationship with our associate Master Thatcher, we are helping his continuing livelihood, and developing and maintaining an historically accurate approach to his craft, aided by the work carried out on our exhibit buildings and the growth of the traditional straw crop. This knowledge is passed on to others via courses taught by the Master Thatcher and facilitated by the museum.

**Julian Bell  
Curator**

## 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](mailto:volunteers@wealddown.co.uk) or visit our website, [www.wealddown.co.uk](http://www.wealddown.co.uk)

## Enjoy winter at the museum!



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 will greet you in some of our historic homes, while other buildings recall rural life across the centuries with traditional customs and seasonal food.

The museum runs a number of special winter activities, with the first on **16/17 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 £4.00.

With the festive season just round the corner the annual **Tree Dressing** event takes place on **1 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

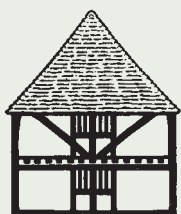
take part in the lantern-making workshop (bring a jam jar and night light), watch morris dancing, enjoy plays and songs and finally join in with the lantern procession and dance around the tree as it is dressed. Mulled cider, mince pies and roasted chestnuts will be served.

As Christmas approaches the museum will hold its annual delightful **Carol Evening** in the house from North Cray on **16 December**, starting at 7.00pm.

In Christmas week all are invited to enjoy **A Sussex Christmas** from **26 December-1 January 2014** 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, and Pendean farmhouse (1609) will reflect Christmas in Stuart England. Cooks in Winkhurst 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.

## Christmas late night opening at the museum shop

The museum's shop is open for late night Christmas shopping for Friends, volunteers and staff on **4 December** from **4.00-7.00pm**. It's an ideal opportunity to shop for interesting Christmas presents for family and friends. There will be mince pies, non-alcoholic mulled wine and a prize for the most festively dressed guest. Don't forget, Friends have 10% discount on all shop purchases (20% for volunteers and staff). In addition the 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](http://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

Until 1 Jan 2014 open daily until 23 Dec, plus daily for Christmas opening 26 Dec-1 Jan. From 2 Jan-28 Feb open Wed, Sat and Sun only with the exception of half term week, 17-21 Feb, when Museum is open daily. From 1 March open daily until 23 Dec, plus daily for Christmas opening 26 Dec-1 Jan 2015. Opening times: 10.30am-6.00pm BST, 10.30am-4.00pm rest of year.

**Admission 2013:** 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](mailto:office@wealddown.co.uk)

Website: [www.wealddown.co.uk](http://www.wealddown.co.uk)

Friends membership Tel: 01243 811893



**Museum Director: Richard Pailthorpe**  
**Magazine Editor: Diana Zeuner**  
**Advertising: Katie Jardine Tel: 01243 811016**  
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