

SPRING 2013

# WEALD & DOWNLAND OPEN AIR MUSEUM

## Tindalls Cottage – the repair of an historic timber frame



**Events,  
Courses  
and  
What's on  
2013**

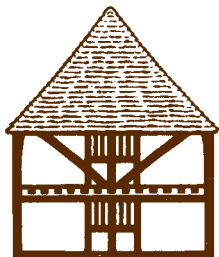


***Houses of  
the Weald  
and Downland  
– new book  
out now***



**Discover what  
people wore  
in the  
17th century**

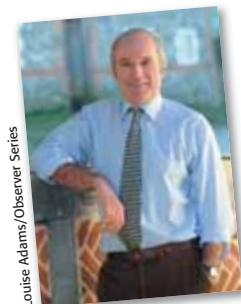




# WEALD & DOWNLAND OPEN AIR MUSEUM

SPRING 2013

## From the Director



Louise Adams/Observer Series

2012 will be remembered for the Queen's Diamond Jubilee and the Olympic Games, as well as the wettest year ever recorded in England. All three, particularly the latter, had an adverse effect on our attendances. However, despite an 8% drop in visitor numbers in 2012 the museum enjoyed a successful season.

Highlights included the *Raising the Frame* weekend, when the timber frame of Tindalls Cottage was re-erected nearly 40 years after its dismantling from the site of the Bewl Water reservoir. The very wet autumn has, frustratingly, hampered progress on the building's reconstruction work, but we are on target for a mid-summer completion and will be using the opportunity of celebrating *Sussex Day* on 16 June to open the cottage to view. The museum is most grateful to the Friends for their fundraising initiatives and to everyone who has supported the project by sponsoring a tile. The museum has also been fortunate to be donated a legacy of the Olympics in the form of a section of wildflower meadow, situated downhill from Tindalls, which had been specifically grown for the memorable opening ceremony.

During 2013 we will be progressing further the Gateway Project. In March we shall hear the outcome of our Stage 1 bid to the Heritage Lottery Fund, but in the meantime we will be working on much-needed improvements to our catering facilities by erecting two temporary circular shelters, constructed with 'reciprocal roofs' and sustainable materials. The structures are the inspiration of trustee, Steve Corbett, and will remain in situ until after the Gateway Project has been completed, providing transitional covered space. Local woodsman, Ben Law, who specialises in eco-building, will be assisting with the project.

During the winter we have been considering ways of refreshing our special events, and will be introducing a number of new ideas. We are collaborating with the South Downs National Park for the *Food & South Downs Fair*, and the *Steam Fair* will have a 'vintage' theme to it. The summer heavy horse event has been a regular fixture for 30 years, but we have decided to withdraw it this year, and instead recruit heavy horse teams to perform major roles at a number of this year's events. A dedicated event will return in 2014 to commemorate the significant part working horses played in the First World War.

The museum will also be focusing attention on smaller events and activities organised by the Interpretation team. These include participation in the national *Museums at Night* weekend and a *Historic Clothing Exhibition*, both in May, and *Medicine & Mortality* in September. Whilst the museum's main events attract large volumes of people, it is on the quieter weekdays and weekends that we would like to attract new visitors, providing them with interesting carefully-themed events.

This year will see another stimulating and varied programme of courses and we look forward to working with our new partner, the University of York. We would like to express a warm welcome to the 35 students who have recently begun their MSc degree courses in Building Conservation and Timber Building Conservation.

2013 promises to be another exciting and eventful year and I very much hope you will enjoy visiting the museum.



Front cover picture: Neville, one of the museum's three working Shires, driven by volunteer Tony McNamara, passes Poplar Cottage on carting duties on a sunny day last summer.

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## Museums at Night

17/18 May 8.30-11.00pm. **Don't forget to book!**

For the first time the museum will be taking part in *Museums at Night*, a national event organised by Culture24 which encourages people to visit their local museums in the evening. The museum will be open for booked visitors only on Friday 17 and Saturday 18 May from 8.30 -11.00pm (in addition to our normal opening hours for those days). Tickets at £15 can be bought through the museum shop, on 01243 811020. Enjoy a guided walk around five of the museum's houses, discovering what the hours of dusk and darkness meant to the people who lived there in the past. The evening ends with hot drinks and biscuits in the Building Crafts Gallery.

# Tindalls Cottage – a special preview is planned in June

**Tindalls Cottage is settling in to its new home at the museum following the successful *Raising the Frame* weekend last year. After the re-erection of the timber frame was completed, led by Joe Thompson, he turned his attention to the staircase and floor boarding. Work began on the chimney and brickwork, by Ray Moseley; the tiling, by Fildes Roofing and the lathing of the walls prior to daubing, by the Collections team.**

Volunteer blacksmiths, Alan Puddick and Nigel Goodenough made the ironmongery for the windows and doors, funded by The Leche Trust. And, the Friends of the Museum's 'Buy-a-tile' fundraising initiative raised £3,500 towards the roofing project: a tile costs £5 to make.

With work continuing apace, a preview of the cottage was planned to coincide with Sussex Day, on 16 June (see below), when the public will have their first opportunity to visit the cottage, prior to the final work on its interpretation. (See pages 11-15 for further articles on Tindalls Cottage.)

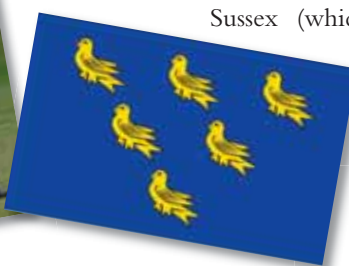


**Top, Tindalls Cottage timber frame was completed in the autumn; left, tiling underway before the winter set in, and above, wall laths were placed within the frame by the Collections team, ready for daub to be applied later this year.**

## Sussex Day – 16 June

**The museum is looking forward to a new event this year – Sussex Day on 16 June, when we will be celebrating all things 'Sussex'. The recently designated special day is St Richard's Day, which marks the life of St Richard, Bishop of Chichester from 1245-1253.**

Focusing on everything that is unique and special about the county, highlights will include talks



on Sussex subjects in the hall from Crawley, traditional Sussex crafts and folk music, and demonstrations of Sussex sports, such as stoolball, which originated in the county and dates back to at least the 15th century.

In the Downland Gridshell organisations such as the Sussex Family History Society, the West Sussex Record Office and the Sussex Wildlife Trust will have stands. And there will be domestic life demonstrations centred on our buildings from

Sussex (which will be identifiable by the Sussex flag hanging outside), as well as a selection of trade stands selling traditional Sussex produce.

**Left, stoolball – which originated in Sussex, possibly over 400 years ago, and, right, the Sussex flag.**



## IN BRIEF

### DISCOVER WORKS OF ART & USE – 4-10 MARCH

The museum's growing collection of rural trades and crafts artefacts is open daily for guided tours at 1.30pm, but in a first since the Downland Gridshell was built, it will be open all day from 4-10 March, with guides on hand to bring it to life. Currently estimated at 15,000 items, the collection has been awarded designated status by the Government in recognition of its national importance (along with our historic buildings). It includes a wide range of rural and domestic artefacts as well as historic building parts – and there are plenty of surprises to discover and fascinating stories to tell. The title of the week, which will be repeated in the future, comes from the museum's founder, Dr Roy Armstrong, who wrote in 1955: "There is a widely growing belief that no sense of community or of common fellowship can really exist unless there is an implicit awareness of continuity – of the ideals, strivings, creative expression through buildings, and works of art and use, of the generations that have preceded our own".

### HISTORIC GARDENS WEEK – 22-28 JUNE

For the second year the museum is holding Historic Gardens Week on 22-28 June. Highlights include an exhibition featuring the museum herbarium, displays of historic plants and their uses, and talks and tours of our six period gardens. The museum's gardening team will be on hand to talk to visitors. The event is part of the National Gardens Scheme, and we are delighted to be included in the famous 'yellow book'.

### GIFT AID HELPS THE MUSEUM

In common with most other major charities such as the National Trust and Historic Royal Palaces, the museum has changed its policy regarding Gift Aid on entry, with visitors asked to 'opt out' rather than 'opt in'. Most visitors are eligible for Gift Aid and will continue to be asked to complete a simple declaration unless they choose not to. The popular tokens will also continue, enabling visitors to 'spend' them in the café or shop. Claiming Gift Aid provides the museum with an extra 25p in the £, a valuable income for our work.

# The museum goes slightly woolly

## Sheep & Shepherding in the South Downs 7-11 April



**In the winter months the museum was busy joining in a world record attempt to make sheep, as part of a Campaign for Wool initiative to highlight the importance of the natural material for clothing and furnishings.**

So it was that small pompom sheep appeared in crevices in the museum's buildings before and during the winter half-term family activities. The first was Barnabas, who, assisted by the museum's Twitter site, helped encourage people to make him some friends (pictured). On Twitter @TheWoolRoom, coordinators of the record attempt, thought our expanding flock was "baa-rilant!!" The view of the real Southdown sheep on the museum site is not recorded...

It was good preparation for the *Sheep & Shepherding in the South Downs* exhibition on 7-11 April in the hall from Crawley, accompanied by displays of sheep-related artefacts from the museum's collection, and demonstrations around the site. Spinning and wool dyeing will be happening every day, and lamb and mutton dishes will be prepared in Winkhurst Tudor kitchen.

But that's not all. There is also a 'launch' day in conjunction with The Novium museum in Chichester which is staging an exhibition on the woolstaplers trade in the city on the same dates. Some of our sheep will be taken into Chichester where they will be in the care of the Humphrey family. Our Tudor-clothed interpreters will be spinning wool alongside them and wearing woollen clothing, accompanied of course by the Weald & Downland Open Air Museum woolly ball flock of sheep made for the campaign!

## Olympic legacy for museum

Wildflower turf specially grown for the Olympic Park and used in Danny Boyle's 'Green and Pleasant Land' opening ceremony at the Olympic stadium last year has been donated to the museum. Staff and volunteers helped lay the 200sq m of turf next to Poplar Cottage, the museum's mid-17th century labourer's cottage rescued from Washington, West Sussex. The turf was donated by Hampshire-based Wildflower Turf Ltd and Sussex-based Meadows Nectar Networks Initiative, who had grown more than was needed for the Olympics. The turf includes Yellow rattle, Self-heal, Bird's-foot trefoil and Crested dogs-tail, all native to Sussex, once common in the region but now in significant decline due to intensive farming methods. The turf was laid by hand with the museum's domestic interpreter, Lesley Parker, undertaking the task in 17th century replica clothing: "I wanted visitors to see how practical this clothing is," she said. Museum Director Richard Pailthorpe said: "We are delighted to be part of this project. It gives us the opportunity to demonstrate to our visitors a very important part of our environmental heritage. The museum is not only about building history but can also play a vital role in recreating a wildflower meadow and the ecosystem it supports."



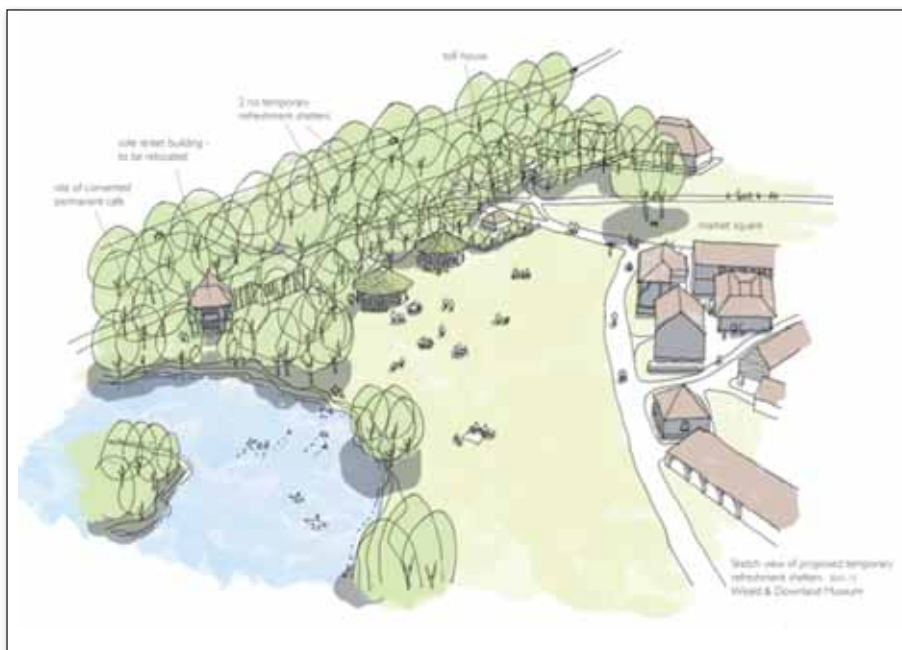
# Enjoy lunch at 'The Moveable Feast!'

**With plans for a new refectory by the lake being developed, the museum is to upgrade its current refreshment facilities with two striking temporary structures for the 2013 season. The buildings will increase visitors' enjoyment while they pause for coffee or a light lunch and contribute to the museum's buildings theme at the same time.**

The 'Moveable Feast' comprises two circular shelters with fine views to the lake and the market square, close to the site of the current café, and which can be transported to a new site for a new use when the permanent building is completed.

The structures will be built using a very old device, a 'reciprocal roof', perhaps reminiscent of an Iron Age circular house, but at the same time a striking architectural style which will contrast with the museum's mostly rectangular historic buildings.

The concept is by museum trustee, Steve Corbett, who led the team of



**The 'Moveable Feast' structures in the centre of the picture, with the museum's market square to the right.**

carpenters responsible for the museum's award-winning Downland Gridshell, which houses the building conservation workshop and artefacts store. West Sussex woodsman Ben Law, well known for his ecologically sustainable structures, will be assisting museum staff and volunteers in the build. One roof and structural columns will be of roundwood while the

other will be of sawn wood. They will incorporate sedum or shingle roof coverings, straw bale sides, and marquee awnings which can be open or closed according to the weather.

So on your visit to the museum this year, don't miss the opportunity to enjoy the experience of eating in the 'Moveable Feast'!

# Rare Breeds Show – 21 July

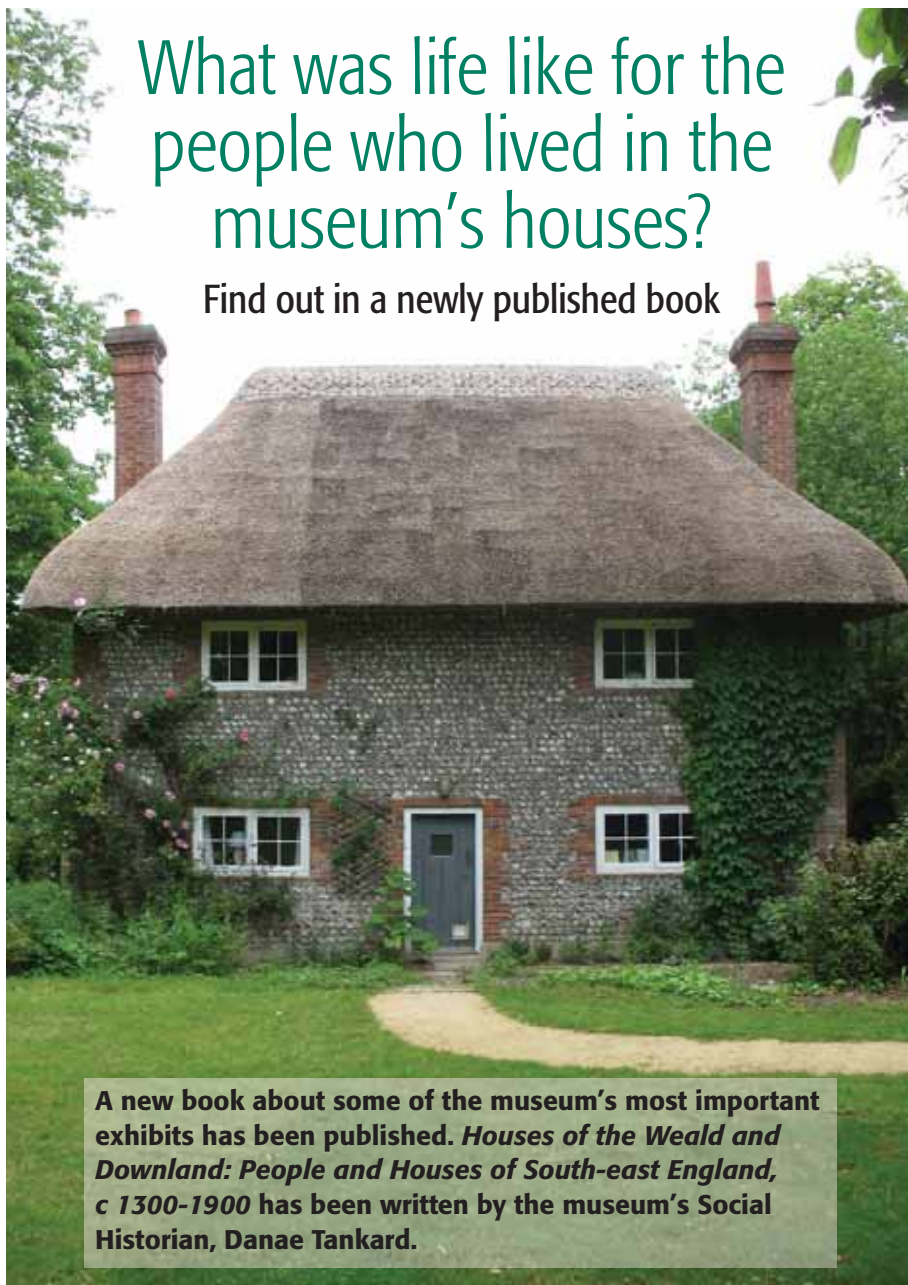
**Don't miss this delightful and intimate agricultural show – one of the most popular events at the museum and one of the South's biggest gatherings of farm animals. Get up close to hundreds of cattle, sheep, pigs, goats and poultry – all traditional breeds shown in a wide range of classes and culminating in a grand parade. You can chat to their owners, as well as visit craft and trade stands on countryside themes. The show is supported once again by the Friends of the Museum.**





# What was life like for the people who lived in the museum's houses?

Find out in a newly published book



A new book about some of the museum's most important exhibits has been published. *Houses of the Weald and Downland: People and Houses of South-east England, c 1300-1900* has been written by the museum's Social Historian, Danae Tankard.

**Gonville Cottage, one of the eight houses featured in the new book, *Houses of the Weald and Downland*.**

This beautifully produced book, published by Carnegie Publishing, focuses on the histories of eight houses which form part of the museum's collection. Following three years of research, Danae offers a unique insight into the social, economic and living conditions of the periods in which they were built as well as revealing details about their architecture and construction.

The book is based on research undertaken between October 2005 and April 2008 whilst Danae was an associate on a Knowledge Transfer Partnership (KTP) between the University of Reading and the museum, and asked the question: 'What was life like for the people who lived in these houses?'

The research has been disseminated to

**Gonville Cottage**  
– is the only  
original structure  
on the museum  
site

the museum, its visitors and its wider community in a number of ways, including staff and volunteer training, information folders in exhibit buildings and articles on the history of 10 houses in this magazine. It also underpins the furnishing projects on exhibit buildings over the last couple of years. Danae, who had the idea of publishing the research in a book, says: "The (book) provides a detailed and, I hope, readable account of the social and economic context of each of these houses and the lives of their earliest inhabitants."

The book was launched at the end of last year and is for sale in the museum's shop (01243 811020) or via the website, [www.wealddown.co.uk](http://www.wealddown.co.uk), price £14.99 (+ £4.00 postage). See also page 8.

## The museum on Facebook ...

**A story about a museum leaflet from 1976 generated lots of comment –**

"We've been taking advantage of the reduced winter opening times to do a bit of tidying up in the office. And look what we found. This is a leaflet from the 1976-77 season. It cost just 45p to get in, VAT was 8%, our telephone number was Singleton 348 and we warned people that bank holidays were busy. We are still tidying up the offices so who knows what else we may find."

**A stunning photograph from Russell Cobb proved popular at the start of the year –**

"Photographer Russell Cobb is a very good friend of the museum. He has just sent us some wonderful pictures of interpreters in replica



clothing. This one seems very appropriate for January, as in ancient Roman religion and mythology, Janus is the god of beginnings and transitions, thence also of gates and doors, doorways, endings and time."

**And Nick, the Gritter and the BBC was a hit too –**



"It is 7.30am on Friday 18 January and Nick, our site manager, has already gritted the village roads around the museum. Earlier this year a group of

volunteers from Singleton, West Dean and the museum got together to form Sewcrest, with the aim of making sure that the smaller roads were gritted during bad weather. Sewcrest was granted the money to buy a salt spreader from West Sussex County Council Members' Big Society Fund. Nick is shown here being interviewed by BBC Sussex in the wintry conditions that prove that Sewcrest was a very good idea."

# Medicine & Mortality

1300-1900 –  
21/22 September

*"It is often said that, if you were ever offered the chance to visit the past, you should decline on medical grounds"*

Dr Ian Mortimer

This weekend focuses on domestic rituals around human health, sickness, medicine and death through the ages. Demonstrations by the Tudor Group, herbal expert Christina Stapley, the Worshipful Company of Plumbers, and our domestic interpretation and gardening teams will ensure there will be much to explore across the museum. On Sunday only Jane Borodale will talk informally about Henry Lyte and his plant and herbal as inspiration for her book, *The Knot*.



Among medicinal plants in the garden of the 15th century Bayleaf Farmhouse is woad, seen here in flower last summer.

In addition, a series of talks will be presented by eminent historical experts, described in full on the museum's website. Pre-booking is essential for these, with tickets costing either £40 for one day or at a special rate of £60 for both days. A long lunch break has been scheduled so that those attending talks also have time to explore the rest of the museum. The full programme is on the museum's website along with booking details. You can also contact the museum on 01243 711010 for information or to book.

# Friends' vital contribution

**The Friends of the Museum makes a significant financial contribution to the museum's day-to-day operation and a variety of projects and activities. Last year's grants amounted to £198,280.**

Since its establishment in 1970 the Friends has grant-aided the museum to the tune of some £2.3 million. It remains one of the largest museum Friends groups in the country, with some 4,800 members, representing more than 10,500 individuals. Independent charitable museums like the Weald & Downland receive no direct Government funding and the Friends' help is vital in supplementing revenue income from visitor admissions, the shop, catering and training courses.

The Friends' funding comes in two

ways. A substantial grant is made towards the costs of essential activities at the museum. This grant, for £150,000 in 2012, was paid in four quarterly instalments to assist the museum with core activities including exhibit improvements; historic gardens development and maintenance; marketing and publicity; horses and livestock; site maintenance; schools service; staff and volunteer training, and support for curatorial and collections activities. The second tranche supports a variety of individual projects and last year totalled £48,072 (see below).

In addition to its membership income, the Friends runs fund-raising and social events, and day trips. See pages 30-31 for more information. Full details of the Friends' activities are available on the museum website, and to join the Friends contact 01243 811893.

IT network server and PCs	£17,843	Re-pointing Market Square	£675
Historic Clothing Project	£5,000	Projector and laptop	£1,005
Clad/paint Goodwood Granary	£6,626	Goose shed re-thatching	£2,645
Roadworks	£3,278	Rare Breeds Show	
Paint Whittaker's Cottage	£1,000	Sponsorship	£10,000

# Fund-raising dinner

The Friends of the Museum is holding a major fund-raising event on 7 September, *Dinner with Greg Wallace*. This black tie event will be all about food, with MasterChef co-host Gregg Wallace as guest speaker. 200 guests will be offered an exciting and imaginative menu inspired by the museum's links to our heritage through food. The dinner will be held in the Jerwood Space of the award-winning Downland Gridshell and promises to be a memorable evening. It will include a champagne reception, three-course dinner and entertainment, as well as an opportunity to bid for some great prizes. Tickets are £80 per person with guests seated at tables of 10. Bring your friends and make up a party. Further information: Katie Jardine on 01243 811010, email [office@wealddown.co.uk](mailto:office@wealddown.co.uk). See also page 30.

# From field to flour – via an auction

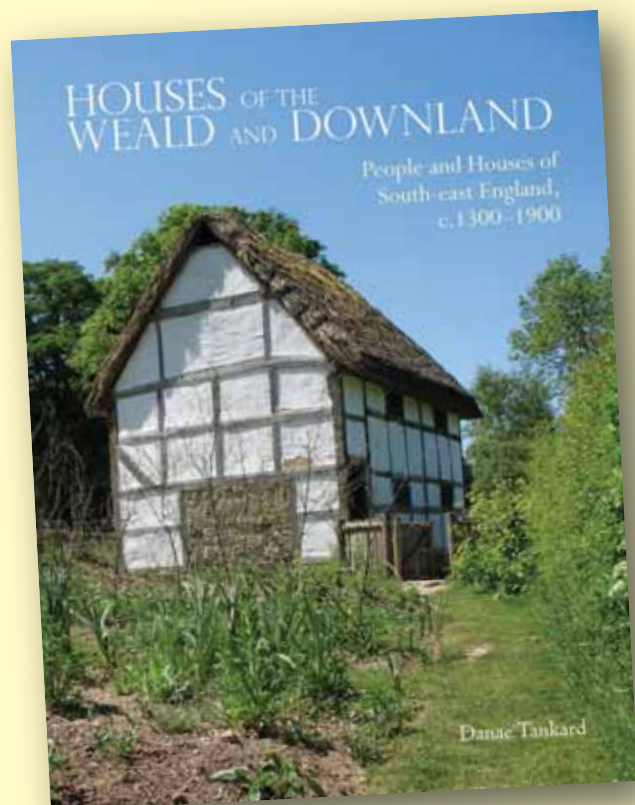
Last autumn, the museum teamed up with Baird's Farm to offer a special prize for the Climping Village Ball's auction of promises, helping Baird's Farm harvest an acre of wheat and then bringing 25kg to the museum's Lurgashall Watermill for milling, ready for baking in Baird's Farm Shop ovens. Winners, Julia and Angus McIntyre, duly arrived with their young twins, Jack and Olivia, at the mill with their sack of grain. Volunteer millers, David Meares and Bob Potts, explained to the family how the mill worked and how the grain was turned into wholemeal flour. After a tour of the mill, the family watched their grain being hoisted to the top floor and poured into the hopper over the mill stones. They then saw the mill gradually run up to speed and felt a small sample of the first of 'their' flour coming out of the spout. The McIntyres then spent an enjoyable couple of hours touring the museum, returning to the mill just in time to see the last of their flour being weighed and bagged. They left for home with copies of the Lurgashall Mill recipe book and great ideas about how to use their flour.





# Superb new 'Houses of the Weald & Downland' book

*This beautifully produced book focuses on the histories of eight interesting houses which form part of the historic building collection of the Weald and Downland Open Air Museum in Singleton, West Sussex.*



224 PAGES, SOFTBACK  
LARGE FORMAT, LAVISH COLOUR  
BEAUTIFULLY PRODUCED

## HOW TO ORDER

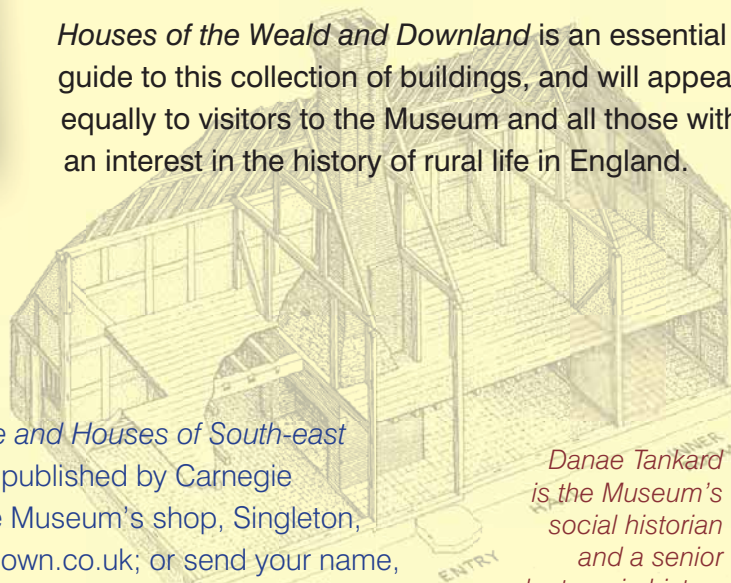
*Houses of the Weald and Downland: People and Houses of South-east England, c.1300-1900* by Danae Tankard is published by Carnegie Publishing at £14.99. It is available from the Museum's shop, Singleton, West Sussex; via their website [www.wealddown.co.uk](http://www.wealddown.co.uk); or send your name, address and a cheque made payable to Weald and Downland Open Air Museum for £14.99 plus £4 postage to Weald & Downland Open Air Museum, Singleton, Chichester, PO18 0EU, telephone: 01243 811363.

Each house offers a unique insight into the social, economic and living conditions of the periods during which they were built, as well as revealing fascinating details about their architecture and construction.

But what was life like for the people who lived in these houses? Social historian Danae Tankard has cleverly interwoven information about the houses themselves (all of which may be visited) with much more general background about the people who have actually lived in them over the centuries, breathing life into the fabric of the structures. She explores the domestic, economic and material lives of their earliest inhabitants, and offers a detailed account of the communities in which each house was originally located.

The excellently researched text is complemented throughout by many illustrations showing the buildings before and after restoration, as well as faithfully recreated bedrooms, kitchens and other living spaces.

*Houses of the Weald and Downland* is an essential guide to this collection of buildings, and will appeal equally to visitors to the Museum and all those with an interest in the history of rural life in England.



*Danae Tankard is the Museum's social historian and a senior lecturer in history at the University of Chichester.*





# From the Chairman



The museum's trustees have recently approved a new Forward Plan for the museum, taking our planning up to 2016. It is the culmination of a period of

research, review and consultation with our many friends and stakeholders.

The museum has been one of the success stories of the heritage sector over the last 40 years. It has remained steadfast in maintaining its educational and academic purpose, whilst also providing its visitors of all ages with an enjoyable day out. For the museum to survive it needs the quality of visitor facilities, ranging from catering and retail to cultural interest and intellectual challenge, that meet the expectations of today's communities. This plan sets out a vision for the development and long-term sustainability of the museum.

Part of the vision would be delivered through the proposed 'Gateway Project' explained in previous magazines. But we do need to look ahead to ensure the viability of the museum's business on all fronts, with or without the Gateway Project. Moreover, even if we are successful with our grant bid this year it will still be some years before we see the Gateway Project completed.

The plan reaffirms our commitment to our existing charitable key aims for inspiring and delighting visitors, high standards of collection care, lifelong learning and research and scholarship. So what does the plan say that's different from the previous one written in 2008?

The following medium-term vision has been added:

***A centre of excellence for the enjoyment, learning and understanding of the built environment, landscape, rural life and communities of South East England and the South Downs.***

Under each of the key aims referred to above, and with that vision in mind, the plan sets out a series of objectives and actions to be delivered or moved towards over the plan period.

For example, from the point of view of building exhibits reference is made to Tindalls Cottage, already under construction, our intention to re-site farm buildings and acquire others in order to present three centuries of farming, and that consideration will be given to constructing a 21st century green/sustainable building.

With regards to scholarship and research, we wish to build on our relationship with the University of York to grow the museum's position as a leader in the study and practice of building conservation. We will also be working with the Edward James Foundation to examine the scope for greater collaboration in this field.

The plan also includes ideas for the enhancement of visitor facilities pending the more radical improvements that the Gateway Project capital investment would bring.

If you would like to know more about the plan it is available on our website at [www.wealddown.co.uk](http://www.wealddown.co.uk).

**Paul Rigg**  
Chairman of Trustees



## The museum in autumn

The museum's Autumn Countryside Show celebrates harvest and the preparation of the land for the following year's crops – it's also a great occasion to get together before the winter months set in.

1, Steam-powered threshing gets under way to thresh the wheat/triticale crop grown on the museum site during 2012 – in the shadow of the great cedar in Greenways field. 2, Ian

Williams and his Clydesdale pair were among a number of horse teams ploughing the ground for the next harvest – vintage tractors also took part.

3, Country craft demonstrations included pole lathe workers, seen here with an interested audience of visitors. 4, Museum Horseman Mark Buxton unloading

threshed straw into the barn, ready for thatching the museum's exhibit buildings this year. 5, Show commentator John 'Jumbo' Lovatt receives the Alick

Deadman trophy from Museum Director Richard Pailthorpe, awarded each year for communicating enthusiasm to our visitors. This year's Autumn Countryside Show is on 12/13 October.





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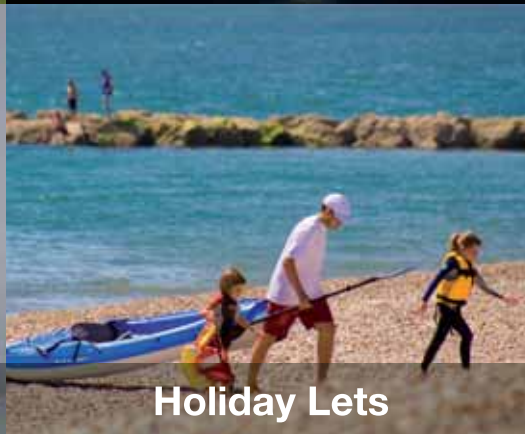
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**Joe Thompson, the museum's Carpenter-in-Residence, describes in detail the structural repair of the timbers of Tindalls Cottage, the museum's latest historic building project**



**Joe Thompson and a colleague labelling the roof timbers of Tindalls Cottage during the repair stage.**

# Tindalls Cottage – the repairworks

**Repairing the structural timber frame of Tindalls Cottage has been a wonderful and challenging experience. The more time I spent with the frame the 'curiouser and curiouser' it became! Why? Because as I worked on the timbers, my first thoughts and assumptions often turned out to be wrong! Carpentry in a frame is usually fairly consistent and recognisable – but not in Tindalls. 'Normal rules' didn't apply, so every decision had to be approached from first principles, observing and interpreting the evidence before weighing up the different possibilities. Discussion with colleagues is invaluable, but eventually I had to cut the timbers using my own judgement, so any errors are mine. To my relief the frame reared up very well, with only one tenon needing slight trimming.**

The frame contains 249 timbers (including all the framed and fixed timbers but not the staves, stairs or floorboards), of which 200 (80%) are original Tindalls timbers. In his talk at the *Raising the Frame* event in September 2012 David Martin commented that this substantial completeness was a deciding factor in choosing to rescue the building in 1974. As with nearly all timber frames, it had been changed since it was first built, and the frame required 49 new timbers – not because the originals were beyond repair, but because they had been removed dur-

ing alterations and repairs on its original site. All but one of the 200 dismantled timbers are back in the re-erected frame.

The phrase 'original Tindalls timbers' is ambiguous, as of these 200 timbers only eight appear to have been new when the cottage was built in the late 17th or early 18th century. The other 192 were re-used. This was the dominant theme: not only framing timbers but also most of the other building materials were re-used.

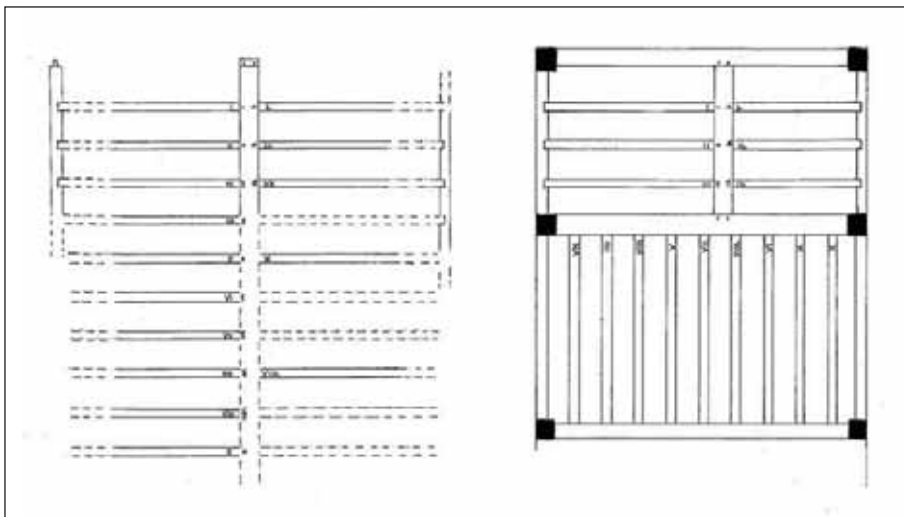
Richard Harris examined and recorded the timbers prior to repair, and our discussions raised the possibility that

some of them might have come from one building of typical late medieval form, with a crown post roof and sooted timbers. There is documentary evidence that George Peckham III, the owner of Tindalls, redeveloped Iridge Place, Salehurst, after 1717. This mansion is only four miles from the original site of Tindalls Cottage: could it have been the source of some or all of the timbers?

When re-using a timber the carpenter has the option of retaining its original use (albeit usually altered in length or joints) – for example, re-using a rafter as a rafter. Tindalls has numerous instances of this in posts, braces, floor girders, binders and joists, rafters and studs. We also identified one timber which had been used at least twice before, the floor girder in the hall/service partition.

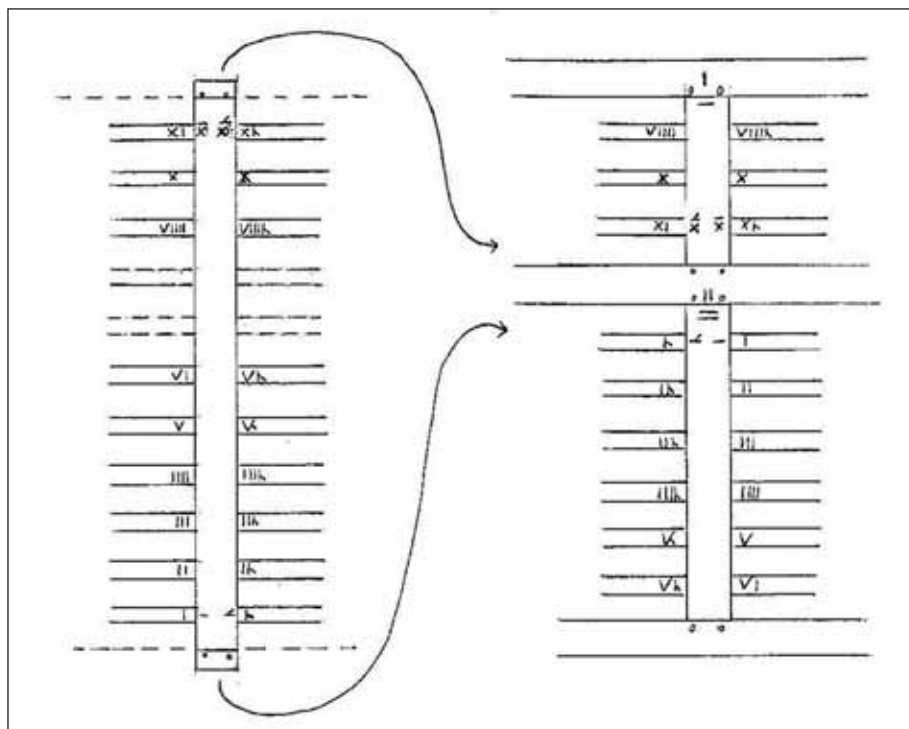
Another important discovery was that in the two floors (first floor and attic) whole assemblies of timbers had been re-used. *Sketches 1, 2* This implies that the timbers were carefully dismantled and diligently stored so that they could be re-used with the joists (reduced in length) in their original mortices. The museum has a similar example in Gatwick Cart Shed, where a whole roof has been re-used on new posts. The carpenters of Longport House took this concept a stage further in re-using a whole framed building as part of their alterations.

The floorboards were also re-used, and in many cases had been turned over so that their original top surface is now underneath and easily identified by being quite weathered, which is consistent with the roof or infill panels having failed in the 'donor' building. This shows how valuable these wide (250–325mm) oak boards were in terms of material and labour.

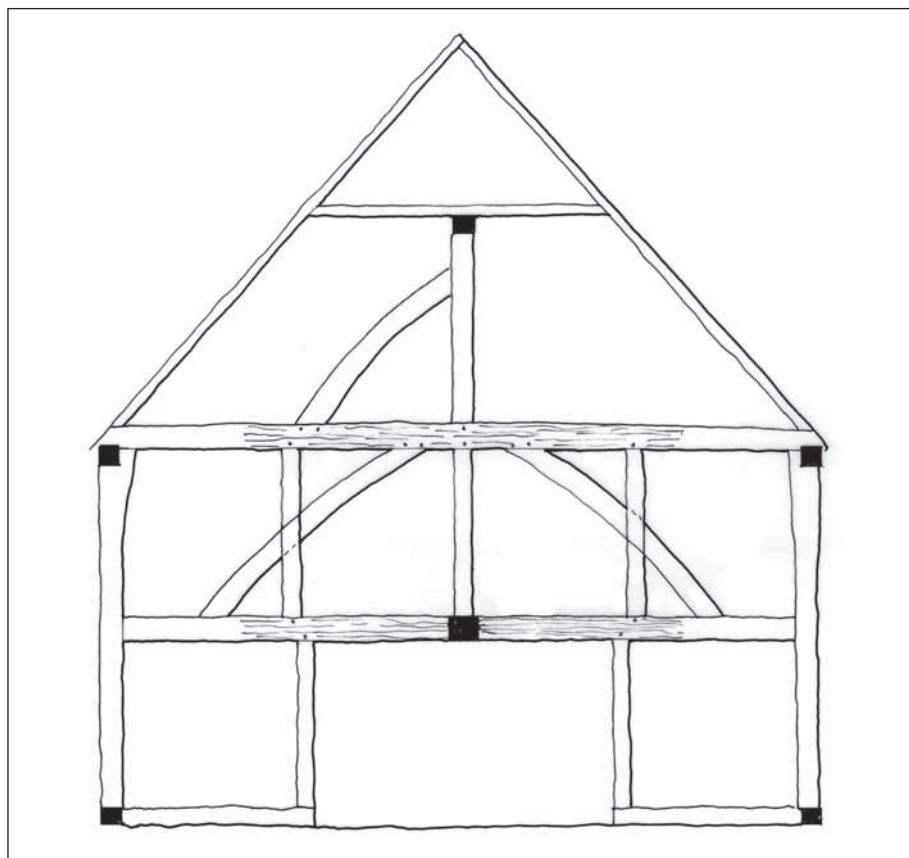


**Sketch 1. First floor showing 'donor' floor on left, and Tindalls on right.**





**Sketch 2.** Garret floor showing 'donor' floor on left and Tindalls on right.



Two timbers from Tindalls Cottage, a wall plate and a tie beam, probably came from the same cross frame in an earlier donor building. In this drawing (by *Richard Harris*) the extent of the re-used timbers is shaded. The tie beam was re-used as the hip end tie beam in Tindalls, but the lower beam was much altered and re-used as a wall plate. This reconstruction is highly conjectural, but shows the possible form of the original frame. The significant feature is the wide opening (10ft 4in) on the ground floor which probably opened into a smoke bay (similar to that in Poplar Cottage but much wider). The width of the frame, about 24ft (7.2m), shows that it came from a large building – possibly a kitchen attached to an important house.



**Fig 11.** The small number of timber offcuts following Joe Thompson's 'conservative' repair approach, which have been accessioned into the museum's collections.

The other option when re-using timbers is to use them in a new way, again usually cut down to a new size. Tindalls has a few instances of this, such as a former tie beam being used as a wall plate, rafters as purlins and a brace, a collar re-used as a brace, and studs being used as staves.

This substantial re-use of timbers meant that almost every one of the 200 timbers had a 'story to tell', and I needed to be able to understand that story before I could repair the timber: never 'cut first and ask questions later'!

Historic timbers often have defects, but the question is, are they failures? One approach is to appraise each defect under a number of headings such as strength, durability, aesthetics, or historic importance. This helps us to choose a repair strategy and the tactics needed to achieve it. The museum has pioneered the use of a range of techniques that keep the maximum amount of the original surface, 'internalising' the repair, and I was interested to find that these techniques don't seem to take any longer than other more traditional repairs. This 'conservative' repair approach had tangible results at the end of the project when I collected all the timber offcuts that I had cut out and labelled – they make an amazingly small bundle, and have been accessioned into the museum's collections. **Fig 11**

The frame of Tindalls Cottage has an 'Alice in Wonderland' quality – nothing is quite what it seems at first sight: 15th, 16th and 17th century timbers were framed together in the late 17th/early 18th century by carpenters who had to adapt their techniques to work with seasoned timbers with a multitude of joints already cut in them. Sometimes the original joints were re-employed in Tindalls without adaption, sometimes they were adapted, and sometimes new ones were cut. One cannot help feeling admiration for the carpenter's skilful work. The overall effect is of large medieval-sized timbers framed to a late Stuart/early Georgian vernacular cottage design, with all modern conveniences!



# Enumeration

There are 249 timbers in the structural frame requiring a total of 201 repairs.

**108 timbers with no intervention:** the timber could be re-used with no repair necessary.

**49 new timbers** (10 ground cills, 3 rafters, 14 studs and joists, 22 window components). These are the full length and cross section of the original timbers. In all but one case the original timber no longer existed, having been lost when the cottage was repaired or altered in the past.

- Ground cills are particularly vulnerable to decay, being so close to the damp



Three scarf joints. Fig 1 – splayed scarf joint. Fig 2 – butted scarf joint. Fig 3 – 'V' scarf joint.

ground. Only three ground cills survived, and one was in such poor condition that it had to be replaced.

- The larger section new timbers were fresh sawn, and the smaller ones used semi-seasoned or air-dried timber where available.

**18 scarf repairs.** Typically on the ends of timbers, the repair being the full cross-section but not the full length of the original and matching its species, moisture content and conversion. The scarf joints that carpenters use for new frames – halved, splayed and bridled – can also be used for repairs, but Roger Champion (the museum's former Master Carpenter) devised two new types, the 'V' scarf and 'butt' scarf, which retain most of the original surfaces and allow the repair to be 'read' very easily on close inspection.

- Splayed scarfs (4) were used where one of the faces and the end has significant decay or loss.
- Butt scarfs (6) are appropriate where an original timber has been shortened with a clean cut end.
- 'V' scarfs (8) work best where the end of the timber has lost its tenon and shoulders but the faces are still mostly sound.
- When the full cross-section was unavailable in air-dried oak, I created it by laminating boards and planks.
- The scarf joints were all secured using adhesives (epoxy resin or PVA) sometimes reinforced with metal fixings.

**Figs 1, 2, 3**

**117 patch repairs.** A patch repair can be up to the full length but is not the full cross-section of the original timber. I used five different types of patch repairs: face, tenon, shoulder-and-tenon, 'postman' and 'veneer'. The last three were devised by Roger Champion, again as ways of maximising retention of the original timber, particularly the surfaces. Patches generally use a higher grade of timber and do not necessarily match the original in their type of conversion, as experience at the museum has shown that they need to be as free of defects and as dimensionally stable as possible.

- 56 face patches, typically where the outer surface of the timber had partially weathered, decayed, or broken. Many face patches have their surfaces 'faired back' to harmonise with the original timber. **Fig 4**
- 24 tenon patches using either timber or resin. Where the tenon had decayed or broken, new timber was either glued into a mortice cut into the end grain, or

butted and secured using glue and fixings. In nine cases where a significant 'stump' of the tenon remained, often including part of the peg hole, resin tenons were used. They were formed by mixing resin with sawdust and casting it around an armature. **Figs 5, 6**

- 6 shoulder-and-tenon patches were used where not only the tenon but also one of the shoulders had decayed or broken, mostly at the bottoms of studs tenoned into ground cills. If possible the patch is cut to a 'V' profile and the outer face of the original timber is glued back onto the repair piece to minimise loss of surface – the patch version of the 'V' scarf. **Fig 7**



Six patch repairs (continued on next page). Fig 4 – face patch. Fig 5 – tenon patch. Fig 6 – resin tenon patch.



# historic buildings

## Enumeration – continued



Fig 7 – shoulder-and-tenon patch. Fig 8 – 'postman' patch. Fig 9 – veneer patch.

- 30 'postman patches', in which the patch is fitted into a narrow slot or 'letterbox' behind the original surface, and secured with epoxy resin. **Fig 8**
- 1 veneer patch (ground cill in the buttery). Veneer patches can be used where a substantially decayed timber has one face that is in good enough condition to be sliced off and glued onto a new repair piece. The surviving original surface can thus be retained. **Fig 9**

**11 metal repairs.** Steel (mild or stainless) was used to reinforce a timber or a joint, instead of using timber or adhesives.

- Straps were used in eight cases to reinforce split or decayed timbers. They were fixed on the surface using nails or coach screws. The metal was painted black to distinguish it from earlier Tindalls metalwork.
- Three timbers were reinforced using screws to restrain splits due to short grain. **Fig 10**

**6 adhesive repairs.** Glue alone was used to repair splits in original timbers, or to consolidate softened surfaces.

- In four cases I used epoxy resin to glue together timbers that had long splits or had completely split apart.
- Epoxy resin was also used to strengthen and consolidate two small frassy areas to prevent further loss.

**3 very minor interventions.** Two tenons had distorted and I had to pare off some timber so that they would fit into their mortices. In one of the floor girders eight broken pegs had to be drifted out of their mortices.



Metal repairs. Fig 10 – metal strap.

With thanks to Richard Harris for his contribution to this article

## 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.

### 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)

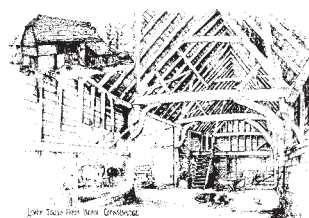
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**Author Gillian Tindall describes her family connections to Tindalls Cottage...**

## Tindalls – the people

**When my great grandfather, Albert Alfred Tindall, died in 1931 at the age of 91, he was the head of the largest medical publishing house in Britain and proprietor of several magazines. The obituaries, which claimed he was 'connected with literature all his life', made reference to his being the son of 'the late S. Tindall of Brede' (a country district near Hastings) and to his having been 'educated privately' – euphemism for 'did not go to a Public School'. The official family story was that he came from 'yeoman farming stock'.**

The real story, garnered from parish and census records that do not yet quite tell a clear tale, and from fleeting remarks by relations who are themselves now long dead, is rather different, though more dramatic. Albert Alfred's eldest son had a vague recollection of being sent to holiday on a farm when he was small, but appar-



**Stephen Tindall c.1850.**



**A A Tindall, c.1912.**

ently by the time he was grown up almost all connection with the army of relatives referred to as 'the Brede people' was lost.

Some time in the 1870s AA had remade himself as a redoubtable Victorian entrepreneur. The 'connection with literature' was all his own making too, for his mother could not even sign her own name and his education cannot have consisted of more than the 3Rs at one of the twopence-a-week early elementary schools. He was born in Hastings in 1840, and was the youngest of 18 children. His father, Stephen, was by that time driving a fly, the horsedrawn fore-runner of the station taxi. Until the railways caused the coaching business to collapse, he had been a coach driver on the London-Dover route.

Hastings by that time had several inter-related Tindall families, pursuing such useful occupations as drapery and plumbing, but no mention of this thriving lower class community was made in AA's subsequent family circle. What his children and grandchildren were told, however, was that the 'yeoman farming' had originally taken place in Ticehurst, another parish on the Kent/Sussex borders a little further from the coast than Brede, and that the ancestor from whom they all descended had originally settled in Ticehurst in the early 18th century. He, it was said, had come from a family of ship-builders in Scarborough.

Tindall is a Tyneside name, and there are graves of Tindall shipwrights in the cemetery on the hill where Anne Brontë lies, so this family provenance seems, in essence, true. My own belief is that all the Tindalls who, like me, can trace their ancestry to the south-east corner of England, are probably the descendents of this one man, John Tindall. As the Museum Historian, Danae Tankard, has established, by 1748 he was the tenant of a cottage (Tindalls Cottage) and a parcel of land of about 26 acres in Ticehurst. At least four of his children lived to adulthood, including the one who inherited the tenancy of the smallholding, and they went on to beget families of their

own, so it is hardly surprising that by the early 1800s Tindalls and Tindall-connections-by-marriage were scattered in the parishes around.

What I have not yet managed to find out is exactly where Stephen, AA's father, fits in this chain. He was 85 when he died in Hastings late in 1880, which would indicate he was born in 1795. I think that he may have been the eldest child of Thomas Tindall, born 1774, a grandson of the original John Tindall, but I have not yet found where his baptism took place. One of Thomas's brothers, John Tindall III, who was having children in Ticehurst 1808-10, was by 1813 established in Hastings as a labourer and gardener. He was, I think, the pioneer who moved to the then-fishing village of Hastings: as the place began to expand into one of the earliest seaside resorts some of his cousins followed him, all living in the same part of town. Stephen was in Hastings by 1824, by which time he already had a number of children and, as we know, was to go on to have many more.

The story of such prolific 19th century families, exchanging timeless rurality for evolving urbanisation with all the opportunities it brought, is the story of Britain as we know it today. In once sense, the Tindall who left his northern home for some irrecoverable reason, long before the industrial revolution, to seek a new life in the south, is the ancestor of us all.

**Gillian Tindall is the author of a number of books including *Footprints in Paris: A Few Streets, A Few Lives* (Pimlico, 2010) and *Three Houses, Many Lives* (Chatto & Windus, 2012).**

## IN BRIEF

### 'ILLUMINATING THE SOUTH DOWNS'

**The museum is a lead partner in a project called *Illuminating the South Downs*. Working with Sussex Museums, the South Downs National Park Authority, Creative West Sussex and West Sussex County Council, the project has two elements. Firstly, to identify and review the museums and collections located in West Sussex that are relevant to the South Downs National Park, and secondly, to commission creative responses to the collections to engage new audiences. Two of the museum's early events this year, *Works of Art and Use* and *Sheep & Shepherding on the South Downs*, will form part of the museum's contribution to the project. It is funded through Arts Council England's Renaissance Strategic Support Fund.**





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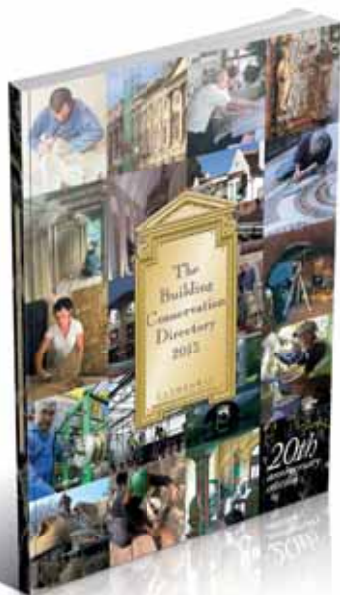
5 & 6 October 10.30am to 5.00pm

**WINTER WONDERLAND**

14 & 15 December 10.00am to 6.00pm

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# Interpreting the house from Walderton

**The house from Walderton is currently undergoing a gentle re-interpretation, which will see it presented as a victualing house as it might have been around 1680.**

The interpretation draws on a reassessment of the structural evidence, which was described in the autumn 2008 edition of this magazine. As that article explained, we have always been puzzled by the fact that the 17th century rebuild of the medieval house produced a service 'half' (the western half) that was considerably larger than the domestic 'half' (the eastern half). Whereas the domestic half had two heated rooms, the service half had five unheated rooms, one of which contained an oven. Moreover, each half appears to have been functionally separate as the only link between them is through the small lobby inside the front door.

The article suggested that this may have been because the house was designed as a 'victualing house' or a public eating house, although there is no documentary evidence to support this. Victualing houses, like alehouses, had to be licensed by the justices of the peace because of their association with disorder and there is no record of a licence being granted to any of the known occupants of the house from Walderton.

Despite the speculative nature of the evidence, we have decided to proceed with the re-interpretation. Victualing and ale houses played an important role in 17th century rural communities, which we think would be of interest to our visitors. Both served food, ale, beer and tobacco, either to consume on the premises or to take away, and some of them also offered overnight accommodation. They provided a service for travellers as well as poorer residents of the community who lacked the facilities to bake and brew. They were also places where men and women socialised, exchanging gossip and the latest news. Goods could be bought, sold or pawned there and the less



**Roger Champion making the new settle chair for the house from Walderton, being interpreted as a victualing house.**

respectable were frequently the location for petty theft, gambling and rowdy behaviour.

The re-interpretation is already well underway. Recent visitors to the house will have seen that the beds in the upper chamber now have almost complete

bedding, made by the Needlework Group under Domestic Life Interpreter Lesley Parker's supervision. The sage-green blanket on one of the beds was dyed with 'old nettles', picked in late summer, and edged with a pale primrose-yellow wool thread, dyed with springtime nettles. We have moved the beds around and Roger Champion will be making two new storage chests. Downstairs, Roger has made a hanging cupboard and hanging shelves, a new bench, a settle chair and a number of coopered tankards. Over the next few months we will be adding a range of smaller items, including earthenware tankards, some pewter ware, clay pipes, iron fire furniture (for the upper chamber) and storage baskets.

The western half, which shows the structural development of the house, will remain unchanged. In reality, had this been a victualing house, customers are likely to have been catered for in this half too, with additional sleeping accommodation provided in the unheated upper chamber.

**Danae Tankard**

## Vintage Vehicles & Steam – 17/18 August

**This two-day spectacle celebrates the use of steam as power in the past, this year accompanied by a host of activities and displays with a 'vintage' theme. Steam-powered traction engines, rollers, lorries, a fairground carousel, narrow gauge railways, agricultural machinery and timber sawing are among the exhibits and demonstrations during an action-packed weekend.**





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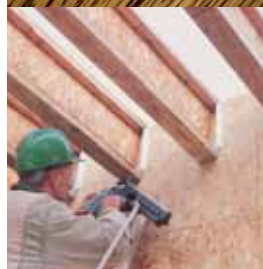


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# WHAT'S ON 2013

## FEBRUARY

### 18-22 WINTER HALF-TERM FAMILY ACTIVITIES

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

## MARCH

### 4-10 WORKS OF ART AND USE

The museum's designated collection of rural trades and crafts artefacts is open each day this week in the Downland Gridshell

### 10 OPEN HOUSE ON MOTHERING SUNDAY

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

### 12 Conference: The Rise of the Arch (Bookable only)

### 29-1 April THE MUSEUM AT EASTER

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

## APRIL

### 3 and 10 WONDERFUL WEDNESDAYS – EASTER HOLIDAY FAMILY ACTIVITIES

Hands-on activities for families. The school holiday period is a delightful time for a visit, with spring in the air, newborn lambs, and horses at work on seasonal tasks

### 6 Friends of the Museum Murder Mystery event with Funtington Players (Bookable only)

### 13 Friends of the Museum Annual General Meeting in the Downland Gridshell

### 7-11 Sheep & Shepherding in the South Downs

An exhibition in the hall from Crawley plus sheep-related displays and demonstrations on site

## MAY

### 5-6 FOOD & SOUTH DOWNS FAIR

A wonderful choice of delicious fare to sample and buy from quality producers, plus tastings, cookery classes and demonstrations. Stalls will feature local produce, and displays, demonstrations and activities will celebrate the South Downs

### 17-18 Museums at Night (Bookable only)

Join in this national event. The museum will be open from 8.00pm-11.00pm, bookable only. Discover what the hours of dusk and darkness meant to the rural peasant in the past

### 20-26 Historic Clothing Exhibition

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

### 27-31 SPRINGTIME HALF-TERM FAMILY ACTIVITIES

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

## JUNE

### 16 SUSSEX DAY

A special day to celebrate all that is great about Sussex, including its buildings, countryside, history, crafts, and food and drink, its status as the home of stoolball, plus talks and demonstrations

### 22-28 Historic Gardens Week

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



## 23 Midsummer Eve

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

## JULY

### 21 RARE BREEDS SHOW

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

## AUGUST

### Weds in August WONDERFUL

### WEDNESDAYS – FAMILY ACTIVITIES

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.

### 17-18 VINTAGE & STEAM

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

## SEPTEMBER

### 7 Friends of the Museum Dinner with Gregg Wallace (Bookable only)

### 21-22 Medicine & Mortality 1500-1900

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

## OCTOBER

### 7 Conference: The Medieval Roofs of Europe (Bookable only)

### 12-13 AUTUMN COUNTRYSIDE SHOW

Experience the sights, sounds and smells of the countryside at harvest time. Enjoy heavy horses and vintage tractors ploughing, steam-powered threshing, traditional craft demonstrations, a horticultural show and a chance to browse and buy for gifts with a countryside theme

### 28-1 November AUTUMN HALF TERM FAMILY ACTIVITIES

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

## NOVEMBER

### 16-17 CHRISTMAS MARKET

Find gifts or treats at our Christmas market, set in and around the historic buildings. Over one hundred stalls with arts, crafts, food and unusual gifts. Admission only £4.00, including access to all museum exhibits

## 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. Plus headdress making, music, dance and seasonal tasty treats. From 12.30-4.00pm

### 16 CAROL EVENING

in the house from North Cray: 7.00pm

### 26 December-1 January 2014

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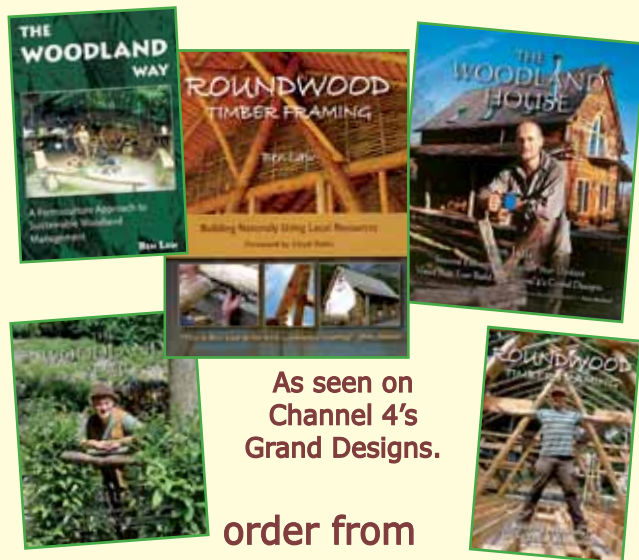


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# Museum's award-winning course programme for 2013

## Historic building conservation courses

The museum will hold its first *Introduction to straw bale building* on 14 May. Led by Barbara Jones, a renowned expert in straw as a building material, this classroom-based day will be packed with facts and case studies - essential for anyone considering building with straw.

The risk of fire is a concern for anyone who lives in or looks after old buildings. The museum will run a course on *Fire and historic buildings* on 23 May, which will look at legislation, insurance issues, fire and thatched buildings, fire resistance of traditional materials and sympathetic solutions. The day will be led by four experts in this specialist field.

Two half-day sessions on 8 March will look at *parts L and M of the Building Regulations*, and consider their application when dealing with historic buildings. Part L, led by John Penton, an architect with 40 years' experience of housing, care projects, environments and facilities for the disabled and older people, considers access to, and use of public buildings, such as St Paul's Cathedral. And Part M, led by Phil Ogley of Oxley Conservation, relates to the conservation of fuel and power. There is a discount if morning and afternoon sessions are booked together.



**Repair of timber-framed buildings.**  
**Master carpenter Roger Champion**  
**with repair samples.**

A new day school, *Cleaning Masonry Buildings Responsibly*, led by Stonehealth Ltd, will include time where individual concerns can be discussed.

## Traditional rural trades and crafts courses

No less than 17 brand new day schools and weekend courses are contained in the 2013 brochure: they encompass working with wood, countryside crafts and skills, historic trades, historic life and historic textiles.

There are three new woodworking courses in the programme. One of these is *Traditional wooden rake making*, led by Mark Allery, our regular pole lathe-turning tutor and demonstrator. This is an opportunity to make your own personalised rake for all those garden chores. The others are *wood carving courses*. Students can choose between spending a day carving a leaf-shaped bowl or a weekend on a more ambitious project. The tutors, Jess Jay and John Vardon, belong to the Daywood Carvers who regularly demonstrate at the museum.

For those who prefer to *carve in stone* Will Spankie is offering a new weekend course to create the ancient image of the green man that is found throughout the British Isles. Stained glass tutor David Lilly will teach a new day school in which students will learn how to make a stained glass box using copper foil.

Ruth Goodman will present a new day school on the *History of knitting* from the 16th to the 20th century. This is already proving very popular. The Museum's Historian Danae Tankard and Historic Clothing Consultant Barbara Painter have joined forces to deliver a day on the *clothing of the 17th century rural poor*, reflecting the period of some of the museum's houses.

210

– courses and  
day schools were  
held at the  
museum in  
2012

On 23 March Wendy Tuppen will lead a day teaching the skill of *hand smocking*. Students will create a sampler using traditional stitches that would have been found in shepherds' wheelwrights' and farm workers' smocks. The course will include a visit to the museum's artefact store in the Downland Gridshell to see historical examples of smocks in our collections. A new addition to our smallholder days is one on *hand sheep-shearing*. This will take place on a local farm and will be led by Phil Hart of Plumpton College.

Another exciting introduction is *prehistoric pottery*, led by local ceramicist Alison Sandeman, which will explore techniques used by early potters at the Neolithic enclosure on the Trundle, not more than a mile from the museum. This course was the suggestion of new Learning department member, Lesley Denham.

Moving to the Bronze Age, leader Fergus Milton will teach the magical process of turning rock into metal on his *Bronze Age copper smelting* day in July. Participants should be able to smelt their own nugget of copper to take home.

## Evening talks

The museum is running its sixth summer annual series of evening talks, *Tales of the Downs & Beyond*. The series will consist of the usual eclectic mix, all with a connection to our beautiful Downs!

## Museum conferences for 2013

Following on from the success of the *Raising the Roof* conference in autumn 2012, the museum is planning conferences in both the spring and autumn this year. The first, in partnership with Lambs Bricks, is entitled *The Rise of the Arch: a one-day conference on gauged arches in red rubber*, and takes place on 12 March. This conference will consider how arches stand up, what gives them their strength, and how big they can be. Speakers include Chris Powell of South Bank University, George Saumarez Smith of Adam Architecture, Richard Hill of Arup, Richard Flegg and Charles Reilly of Kent Conservation & Restoration, and long-standing museum course tutor and historic brickwork expert Gerard Lynch. Alongside the lectures will be demonstrations. A full programme can be found on the museum's website, under the What's On tab, in the calendar section.



**Architectural terracotta.**

and Germany. Further information will be on the museum's website in the summer.

## 2013 course bursary scheme

Through the generosity of the Historic Houses Association and the late Mary Cowin, the museum has again been able to offer bursaries for people wanting to train in traditional timber framing. Under the 2013 scheme five bursary students have been selected by interview and will undertake one of the museum's *Timber framing from scratch* courses led by Joe Thompson, free of charge, later in the year.

## COURSE ENQUIRIES

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



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

### Timber: identification of species

Leader: David Woodbridge  
Wednesday 6 March £99

### Traditional timber frame construction

Leader: Richard Harris  
Thursday 7 March £99

### Historic buildings & regulation: Part L (conservation of fuel and power)

9.30am-12.45pm  
Leader: Phil Ogley  
Monday 11 March £60

### Historic buildings, regulation & accessibility: Part M (access to and use of buildings)

1.45pm-5pm  
Leader: John Penton  
Monday 11 March £60  
*If both half-day sessions are booked together, the fee will be £99*

### Conference: The Rise of the Arch

9.30am-4.30pm  
Tuesday 12 March 2013 £85

### Understanding historic timber frame design

9.30 am-5pm  
Leaders: Joe Thompson & Jim Blackburn  
Wednesday 13 March £99

### Oak timber framing: jowl posts

Part of the Museum's *Timber Framing From Scratch* series.  
Leader: Joe Thompson  
Monday-Friday 18-22 March £495

### Assessing significance: planning policy & conservation plans

Leader: Eddie Booth  
Tuesday 19 March £99

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

Leader: Gerard Lynch  
Monday-Tuesday 25-26 March £220



Flintwalling.

### Repair of timber framed buildings

Leaders: Richard Harris & Roger Champion  
Wednesday 27 March £99

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

Leader: Christian ap Iago  
Monday 15 April £110

### Recording vernacular buildings for conservation – THREE LINKED DAY SCHOOLS

*Day one:* Observing and sketching.

Tuesday 16 April £99

*Day two:* Imposing a grid.

Tuesday 23 April £99

*Day three:* Studio techniques.

Tuesday 30 April £99

*(£285 if all three days are booked together)*

### An introduction to dating timber-framed buildings

Leader: Joe Thompson  
Wednesday 17 April £99

### Introduction to leadwork for specifiers and installers

Leader: Nigel Johnston  
Thursday 18 April £110

### Practical leadwork

Leader: Nigel Johnston  
Friday 19 April £110

### Oak timber framing: braces & studs

Part of the Museum's *Timber Framing From Scratch* series.  
Leader: Joe Thompson  
Monday-Friday 22-26 April £495

### Tool sharpening: the cutting edge

Leader: Bruce Luckhurst  
Monday-Tuesday 29-30 April £199

### The Vernacular House 1350-2000

*A series of five linked day-schools exploring the chronological development of houses drawing on the latest research. Students booking on all five days will receive a discounted rate of £375*

### Medieval houses in town & country

Leaders: Sarah Pearson & Bob Meeson  
Wednesday 1 May £99

### The Tudor & Jacobean house, 16th-17th century

Leaders: David Martin & Linda Hall  
Wednesday 15 May £99

### The Georgian house

Leaders: James Ayres & tbc  
Tuesday 4 June £99

### The Victorian house

Leaders: Susie Barson & Danae Tankard  
Thursday 20 June £99

### The 20th century house

Leaders: Richard Hayward & Alan Powers  
Tuesday 9 July £99

### Introduction to gauged brickwork

Leader: Gerard Lynch  
Monday-Wednesday 13-15 May £350

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

Leader: Barbara Jones  
Tuesday 14 May £99

### Wattle & daub

Leader: Joe Thompson  
Tuesday 14 May £99

### English brickwork: Tudor to Edwardian

Leader: Gerard Lynch  
Thursday 16 May £99

### Oak timber framing: rafters

Part of the Museum's *Timber Framing From Scratch* series.  
Leader: Joe Thompson  
Monday-Friday 20-24 May £495

### Historic roof coverings

Leader: Kevin Stubbs  
Monday 3 June £99

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

Leader: Sibylle Heil  
Tuesday 4 June £99



Wattle and daub.

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

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

### Repair of traditionally constructed brickwork

Leader: Gerard Lynch  
Monday-Wednesday 10-12 June £350

### Practical thatching

Leader: Chris Tomkins  
Wednesday 12 June £150

### Lime mortars for traditional brickwork

Leader: Gerard Lynch  
Thursday 13 June £110

### Cleaning masonry buildings responsibly

Leader: Brian Crowe, Stonehealth Ltd  
Friday 14 June £99

### Introduction to timber repairs

Leader: Joe Thompson  
Monday-Wednesday 17-19 June £299

### Fire & historic buildings

Leaders: Steve Emery, Richard Playle, Marjorie Sanders & Roger Angold  
Wednesday 19 June £99

### Practical scarf repairs

Leader: Joe Thompson  
Thursday-Friday 20-21 June £199

### A practical introduction to sign writing

Leader: Wayne Osborne  
Monday 24 June £99

### Practical Lime Plastering

Leader: George Terry, Highbury College  
Thursday 27 June £99

### The roofing square

Leader: Joe Thompson  
Thursday 4 July £99

### Make a carpenter's trestle

Leader: Joe Thompson  
Friday 5 July £99

### Home owners day

Leader: Kevin Stubbs  
Saturday 14 September £75

### Oak timber framing: jowl posts

Part of the Museum's *Timber Framing From Scratch* series.  
Leader: Joe Thompson  
Monday-Friday 16-20 September £495

### Architectural terracotta

Leader: Amy Smith  
Monday 23 September £99

### Strength grading of oak

Leader: David Woodbridge  
Tuesday-Thursday 1-3 October £450

### Conference: Medieval Roofs of Europe

Monday 7 October £85

### Timber decay & its treatment

Leader: Brian Ridout  
Wednesday 16 October £99

### Oak timber framing: braces & studs

Part of the Museum's *Timber Framing From Scratch* series.  
Leader: Joe Thompson  
Monday-Friday 21-25 October £495

### Flint walling

Leaders: Mark Middleton, Chris Rosier & Brian Dawson  
Tuesday-Wednesday 5-6 November £260

### Oak timber framing: rafters

Part of the Museum's *Timber Framing From Scratch* series.  
Leader: Joe Thompson  
Monday-Friday 25-29 November £495



Timber: identification of species.

## Traditional rural trades & crafts

### Living willow chair workshop

9.30am-5pm  
Leader: Ganesh Bruce/Elaine Kings  
Saturday 2 March £90

### Poultry husbandry

10.30am-4pm  
Leader: David Bland  
Saturday 2 March £50  
Saturday 5 October £50

### Practical poultry session

10.30am-12.30pm  
Leaders: Ken Rowsell and David Bland  
Saturday 8 June £25

### Learn to crochet

10am-5pm  
Leader: Rose Savage  
Sunday 3 March £50 FULL

### Spinning: preparation and the drop spindle

10am-4pm  
Leader: Steve Kennett  
Tuesday 5 March £50  
Saturday 31 August £50

### Spinning: an introduction to the wheel

10am-4pm  
Leader: Steve Kennett  
Tuesday 12 March £50  
Sunday 1 September £50

### Rag-rugging workshop

9.30am-4pm  
Leader: Linda Chivers  
Friday 8 March £50 FULL  
Friday 12 July £50  
Friday 13 September £50

### Beekeeping for beginners

10.30am-4.30pm  
Leaders: Christine Stevens and Emma O'Driscoll  
Saturday 9 March £50

### Leaded-light stained glass

9am-5pm  
Leader: David Lilly  
Friday 15 March £100 FULL  
Saturday 16 March £100

### Hedgelaying

9.30am-4pm  
Leader: John Lindfield  
Saturday-Sunday 16-17 March £130

### Tudor fryshe cookery

10am-4pm  
Leader: Cathy Flower-Bond  
Saturday 16 March £60

### Coracle making workshop

9.30am-4.30pm  
Saturday-Sunday 16-17 March £220  
Thursday-Friday 26-27 September £220

### Hand smocked sampler NEW

Wendy Tuppen  
Saturday 23 March £50

### Sussex trug making workshop

9.30am-4.30pm  
Leaders: Chris and Robin Tuppen  
Saturday-Sunday 23-24 March £130 FULL  
Saturday-Sunday 27-28 April £130 FULL

### Bark basketry

9.30am-4pm  
Leader: John Rhyder  
Sunday 24 March £65



Coracle making workshop – volunteer Ted Talmadge perfecting his skills on the water.



## Traditional rural trades & crafts



Traditional English longbow.



### Horse logging

10am-3.30pm  
Leaders: Robert Sampson and Mark Buxton  
Sunday 24 March £85

### Irons in the fire

9am-5pm  
Leader: Martin Fox  
Friday 5 April £85 FULL  
Saturday 6 April £85 FULL  
Friday 17 May £85  
Saturday 18 May £85 FULL  
Friday 23 August £85  
Saturday 24 August £85

### Ropework animals

10am-4pm  
Leader: Charlie Tyrrell  
Saturday 6 April £50

### Tapestry workshop: weave a landscape

10am-4pm  
Leader: Hilary Charlesworth  
Saturday 13 April £50  
Sunday 1 September £50

### Medieval tile making workshop

9.30am-5pm  
Leader: Karen Slade  
Sunday 14 April £95

### Driving heavy horses

10am-3.30pm  
Leader: Mark Buxton  
Sunday 14 April £85 FULL  
Thursday 9 May £85 FULL  
Sunday 9 June £85 FULL  
Thursday 20 June £85

### Cane seating workshop

9.30am-5pm  
Leader: Wendy Manser  
Wednesday 17 April £55

### Keeping sheep

9.30am-5pm  
Leaders: David and Helen Burden  
Saturday 20 April £65

### Skep making

10am-4pm  
Leader: Derek Slee  
Saturday-Sunday 20-21 April £90

### Keeping pigs

9.30am-4.30pm  
Leader: Suzi Westron  
Sunday 21 April £65

### Willow garden supports

9.30am-5pm  
Leader: Ganesh Bruce/Elaine Kings  
Sunday 21 April £75

### Tree walk

Starts at 2pm and finishes with tea and cake.  
Leader: Jonathan Roberts  
Friday 26 April £15

### Willow workshop: weave and wale a basket

9am-5pm  
Leader: Deborah Albon  
Saturday 27 April £65  
Saturday 6 July £65

### Introduction to pole lathe turning

9.30am-4.30pm  
Leader: Mark Allery  
Saturday 27 April £60 FULL  
Sunday 28 April £60 FULL  
Friday 30 August £60  
Saturday 31 August £60

### Pole lathe turning workshop: improve your green woodworking skills

9.30am-4.30pm  
Leader: Mark Allery  
Sunday 1 September £60

### Dawn walk with breakfast

Starts at 4am and finishes with full breakfast at the Museum.  
Leader: Jonathan Mycock  
Saturday 4 May £20

### Felting for fun

10am-4pm  
Leader: Hilary Charlesworth  
Saturday 4 May £50

### Introduction to traditional dairying

10am-4pm  
Leader: Cathy Flower-Bond  
Saturday 11 May £60 FULL

### Wattle and daub

9.30am-5pm  
Leader: Joe Thompson  
Tuesday 14 May £99

### Victorian cleaning

10am-4pm  
Leader: Ruth Goodman  
Tuesday 14 May £60

### Historic cheese making

10am-4pm  
Leader: Ruth Goodman  
Wednesday 15 May £60

### Tatting workshop

10am-4pm  
Leader: Angela Kiel  
Friday 17 May £50

### Scything day

9.30am-4.30pm  
Leader: Mark Allery  
Friday 17 May £60  
Tuesday 10 September £60

### Patchwork for busy people

9.30am-4pm  
Leader: Linda Chivers  
Sunday 9 May £50  
Saturday 18 May £50 FULL

### Food for free

9.30am-4pm  
Leader: Ian Humphrey  
Sunday 19 May £65

### Greenwood chair making week

9am-5pm  
Leader: Paul Hayden  
Monday-Saturday 20-25 May £300

### Hand shearing NEW

10am-4pm  
Leader: Phil Hart  
Saturday 18 May £50

### Charcoal burning using a traditional earth kiln

9.30am-1.30pm (Saturday)  
Leader: Jonathan Roberts  
Saturday 25 May £50 FULL

### Stone carving: tealight holder NEW

9.30am-5pm  
Leader: Will Spankie  
Saturday 25 May £70

### Letter cutting in stone

9.30am-5pm  
Leader: Will Spankie  
Sunday 26 May £70

### Make a traditional hand-sewn book

9.30am-4.30pm  
Leader: Gaynor Williams  
Saturday 1 June £60

### Botanical illustration: medicinal plants

10am-4pm  
Leader: Leigh Ann Gale  
Saturday 1 June £60

### Writing about nature: creative writing prose and poetry

10am-4pm  
Leader: James Simpson  
Saturday 1 June £50

### Stuart farmhouse day in Pendean

10am-4pm  
Leader: Lesley Parker  
Wednesday 5 June £60

### Dusk walk

Leader: Jonathan Mycock  
Friday 14 June £15

### Seventeenth-century rural clothing NEW

10am-4.30pm  
Leaders: Barbara Painter and Danae Tankard  
Monday 17 June £60

### Historic clothing day: low to high status Tudor clothing

10am-4pm  
Leader: Barbara Painter  
Tuesday 18 June £60

### Secrets of the stillroom

9.30am-4.30pm  
Leader: Christina Stapley  
Friday 21 June £50

### Herbs for health

9.30am-4.30pm  
Leader: Christina Stapley  
Saturday 22 June £50

### Yeoman family fare

10am-4pm  
Leader: Cathy Flower-Bond  
Saturday 29 June £60

### Natural navigation walk

Starts at 2pm and finishes with tea and cake.  
Leader: Tristan Gooley  
Saturday 29 June £20

### Leather belt workshop

9.30am-4.30pm  
Leader: Emma O'Driscoll  
Saturday 30 June £60 FULL

### Crewelwork techniques NEW

9.30am-4pm  
Leader: Caroline Vincent  
Sunday 30 June £50

### Bobbin lace making for beginners

10am-4pm  
Leaders: Eva Falconer and Gay McCart  
Sunday 7 July £50

### The country house kitchen

9.30am-5pm  
Leader: Peter Brears  
Wednesday-Thursday 10/11 July £150

### Churches and chapels, and how to study them

9.30am-4.30pm  
Leader: David Parsons  
Friday 12 July £60

### Corn dolly workshop

10am-5pm  
Leader: Verna Bailey  
Saturday 13 July £50  
Sunday 15 September £50

### Writing nature poetry: 'the shaping spirit of the imagination'

10am-4pm  
Leader: James Simpson  
Saturday 13 July £50

### Prehistoric pottery NEW

9.30am-5pm  
Leader: Alison Sandeman  
Sunday 14 July £95

### Natural dyeing

10am-4pm  
Leader: Lesley Parker  
Wednesday 24 July £50

### Make a felt hat

10am-4pm  
Leader: Hilary Charlesworth  
Saturday 27 July £50

## Traditional rural trades & crafts

### Bronze age copper smelting **NEW**

10am-4pm  
Leader: Fergus Milton  
Sunday 28 July £80

### Carve a wooden bowl **NEW**

9am-4.30pm  
Leader: Jess Jay and John Vardon  
Sunday 28 July £65

### Birds of prey experience

10am-4pm  
Leader: Ray Prior  
Tuesday 30 July £75 FULL  
Monday 12 August £75 FULL  
Tuesday 20 August £75

### Prehistoric bead and cordage workshop

10am-4.30pm  
Leaders: John and Val Lord  
Friday 2 August £50

### Prehistoric tool making workshop

9.30am-5pm  
Leaders: John and Val Lord  
Saturday-Sunday 3-4 August £100

### Animal tracking

9.30am-4pm  
Leader: Ian Humphrey  
Sunday 4 August £65

### Weave a rush hat

9.30am-5pm  
Leader: Rachel Frost  
Thursday 8 August £60

### Weave a rush bag

9.30am-5pm  
Leader: Rachel Frost  
Friday 9 August £60

### Peg loom weaving **NEW**

10am-4pm  
Leader: Hilary Charlesworth and Sam St Clair-Ford  
Sunday 11 August £50 FULL

### Medieval experience day

10am-4pm  
Leader: Lesley Parker  
Thursday 22 August £60

### Botanical illustration: the cottage garden

10am-4pm  
Leader: Leigh Ann Gale  
Saturday 24 August £60

### Let food be your medicine

9.30am-4.30pm  
Leader: Christina Stapley  
Thursday 29 August £50

### An A-Z of medicinal trees

9.30am-4.30pm  
Leader: Christina Stapley  
Friday 30 August £50

### Bat walk

Starts at 7.15pm, finishes with hot drinks  
Leader: Sue Harris  
Friday 30 August £10

### Stone carving: green man **NEW**

9.30am-5pm  
Leader: Will Spankie  
Saturday 31 August-Sunday 1 September £140

### Shooting the traditional longbow

10am-5pm  
Saturday 7 September £50  
Sunday 8 September £50

### Tudor and Victorian hair and make-up

10am-4pm,  
Leader: Ruth Goodman  
Wednesday 11 September £60

### A history of knitting from the Tudor period onwards **NEW**

Leader: Ruth Goodman  
Thursday 12 September £60 FULL

### Carve a wooden spoon

10am-4.30pm  
Leader: Dave Jackson  
Thursday 12 September £50

### Make a hazel stool with a woven willow seat

9.30am-5pm  
Leader: Dave Jackson  
Friday 13 September £65

### Home owners day

9.30am-5pm  
Leader: Kevin Stubbs  
Saturday 14 September £75

### Make a bentwood chair

9.30am-5pm  
Leader: Dave Jackson  
Saturday-Sunday 14-15 October £200

### Tudor brewing and baking

10am-4pm,  
Leader: Cathy Flower-Bond  
Saturday 28 September £60 FULL

### Hedgerow preserves

10am-4pm  
Leader: Cathy Flower-Bond  
Sunday 29 September £60

### Field butchery

9.30am-4pm  
Leader: Ian Humphrey  
Sunday 29 September £65

### Weekend wood carving course **NEW**

9am-4.30pm  
Leader: Jess Jay and John Vardon  
Saturday-Sunday 5-6 October £130

### Traditional wooden rake making **NEW**

9.30am-4.30pm  
Leader: Mark Allery  
Tuesday 8 October £60

### Stained glass box **NEW**

9am-5pm  
Leader: David Lilly  
Friday 18 October £100

### Introduction to chair making

9.30am-4.30pm  
Leader: Mervyn Mewis  
Saturday 26 October £85

### Inkle loom weaving

10am-4pm  
Leader: Steve Kennett  
Saturday-Sunday 26-27 October £95

### Introduction to coppice management

9.30am-4pm  
Leader: Jonathan Roberts & John Lindfield  
Saturday 2 November £50

### Ploughing with heavy horses

10am-5.30pm  
Leaders: John McDermott, Robert Sampson and Mark Buxton  
Saturday 2 November £85  
Sunday 3 November £85  
Sunday 8 December £85

### Leather belt pouch workshop **NEW**

9.30am-4.30pm  
Leader: Emma O'Driscoll  
Sunday 3 November £65 FULL

### The Tudor bakehouse: pies and pastries

10am-4pm  
Leader: Ruth Goodman  
Tuesday 5 November £60  
Wednesday 6 November £60

### Meat and more meat!

10am-4pm  
Leader: Ruth Goodman  
Thursday 7 November £60

### Woven hurdle making

9.30am-4pm  
Leader: John Lindfield  
Saturday-Sunday 9-10 November £165

### Print your own woodcut Christmas cards **NEW**

9.30am-4.30pm  
Leader: Will Dyke  
Saturday 9 November £65 FULL  
Sunday 10 November £65 FULL

### Christmas papier mâché

9.30am-12.30pm; two linked sessions  
Leader: Linda Chivers  
Friday 22 November, Friday 29 November £50

### Candlelit walk

A guided walk starting at 5pm, finishing with mulled wine and mince pies  
Leader: Jonathan Roberts  
Thursday 28 November £15

### Tudor Christmas food

10am-4pm  
Leader: Ruth Goodman  
Tuesday 3 December £60  
Wednesday 4 December £60

### Christmas rag-rugging

9.30am-4pm  
Leader: Linda Chivers  
Friday 6 December £50

### Three wreaths for Christmas **NEW**

10am-4pm  
Leader: Christina Stapley  
Wednesday 18 December £55

### Christmas herbal gifts and decorations

9.30am-4pm  
Leader: Christina Stapley  
Thursday 19 December £55

### The joy of carols: Victorian and Edwardian **NEW**

10am-12pm  
Leader: Malcolm Brinson  
Friday 20 December 2013 £15



Willow workshop: weave and wale a basket.

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



## Tales of the downs and beyond...

A series of fascinating evening talks at the Museum. The talks begin at 6.30pm with tea/coffee and cake served from 6.00pm. The ticket allows entrance to the museum site from 4.00pm on the day of the talk. All talks cost £12 per person, £10 for Friends of the Museum, £5 for volunteers. Pre-booking is required. Call 01243 811021, email [courses@wealddown.co.uk](mailto:courses@wealddown.co.uk)

### The housing of rural labourers in 19th century Sussex

**Wednesday 17 April**

The housing conditions of rural labourers came under close scrutiny in the 19th century as social reformers and the state began to realise that health and moral and social welfare were closely connected to the physical environment in which people lived. This talk will draw on evidence from a range of 19th century parliamentary reports which addressed the subject of rural living conditions and proposed remedies for their improvement, and look at examples of 'model' cottages, including examples from the Chichester area.

**Danae Tankard** combines her role as a social historian at the museum with a part-time position as a senior lecturer in the Department of History at the University of Chichester. She is the author of *Houses of the Weald & Downland: People & Houses of South-east England c. 1300-1900* (Carnegie Publishing, 2012) which includes a chapter on Gonville Cottage, a mid-19th century estate cottage, now part of the museum's historic buildings collection.

### Planet on the table

**Tuesday 23 April**

Ted Vincent's talk will reflect on his work as a woodcarver, looking at the inspiration behind his pieces, and will be illustrated with images of his work. Ted's work has been described as a "window on the landscape, a marriage of interior and exterior space. Providing both an awareness of, and an affinity with the past, its contemporary interpretation provokes an investigation into the relationship between man, nature and object."

**Ted Vincent** says inspiration for his work comes from the "detail, beauty and values set by the natural world". Ted trained at the Royal College of Art. His work can be seen at the Bethnal Green Museum of Childhood, (V&A Museum) and is in private collections in the UK and the USA. Formerly a senior lecturer at the School of Design, Kingston University he now works as a tutor at West Dean College.

### Limeburners, lords and labourers

**Wednesday 1 May**

An illustrated talk telling the story of the chalk and lime industry that once dominated the Arun Valley. It traces the industry back to medieval times and relates why chalk was so important to the local economy, why the great landowners were so anxious to exploit it, and the part it played in the

development of the local canal and navigation systems.

**Richard Howell** is a buildings and landscape historian and writer who has lived in West Sussex all his life. For a number of years he lived in the village of Amberley which sparked his interest in the chalk and lime industry.

### Shops and shopping: the history of the small shop through the ages

**Tuesday 7 May**

We take shopping for granted nowadays, using our local shops (if we still have them) and going to the supermarket. We can even order online and have a home delivery at our convenience. How different was it for our ancestors – would we recognise a medieval shopfront in our own High Street? And what about shop signs and shop names – how have they changed? Are we still a 'nation of shopkeepers'?

**Janet Pennington**, born in Sussex, is a regional historian with a PhD in early-modern inn and tavern history. She has spent over 30 years researching local history and has published numerous articles. Janet taught local history and palaeography for the Centre of Continuing Education at the University of Sussex for 20 years.

### On the trail of Flora Thompson, beyond Candleford Green

**Wednesday 5 June**

This talk tells of the 14 years during which Flora Thompson lived and worked in East Hampshire before she became famous. It was one of her most prolific periods as a writer, a time during which she learned her craft and developed the style which eventually bore fruit in *Lark Rise to Candleford*. The talk covers her contacts with Arthur Conan Doyle and George Bernard Shaw during her time as Grayshott assistant sub-postmistress, an unrequited love affair and the initial tragedy of the First World War followed by a commitment during the 1920s which developed her writing skills and style which was to become internationally successful in 'Lark Rise'.

**Jo Owen Smith** was born and brought up in Buckinghamshire. Jo worked for over 25 years in industry, but since 1994 has concentrated full-time on writing and publishing.

### Making War Horse, the movie

**Wednesday 12 June**

This illustrated talk by Andrew Robertshaw will tell of his experience as the military consultant for the film *War Horse*. He worked on the script

and research before spending most of autumn 2010 on location where he advised the production team, including Stephen Spielberg. He was given the opportunity to appear in the film as a British officer and German soldier. Andrew is able to provide an inside view of the production from the early script to the last day of filming, accompanied by his photographs taken during the production.



**Andrew Robertshaw**

**Andrew Robertshaw** is Curator and Manager of The Royal Logistic Corps Museum in Deepcut as well as an honorary lecturer at University College London and honorary research fellow at the Centre for First World War studies at the University of Birmingham. Andy is also co-director of Battlefield Partnerships Ltd and the company is currently preparing for two archaeological projects on the Western Front. Andy's publications include articles, essays and books on military history. He has regularly appeared in archaeology and military series such as Channel 4's Time Team.

### Dressing for work: rural clothing at the Weald & Downland Open Air Museum

**Monday 17 June**

This talk will focus on the replica historic clothing that has been produced at the museum by the Historic Clothing Project, why we wanted to introduce historic clothing on site, how we make it and how we use it.

**Barbara Painter** works as a costume designer for historic houses and museums that use replica clothing. She is currently involved with the museum's Historic Clothing Project, and regularly contributes to its Needlework Group.

**Lesley Parker** has a BA (Hons) in history and has taught history and been involved in museum education in Sussex for the last 17 years. She is the museum's Domestic Interpreter and also runs the museum's Historic Clothing Project.

### Horse heritage

**Wednesday 3 July**

This talk explores what horse heritage is and where it is found. Horse heritage is a wide ranging topic covering the landscape, buildings, art and knowledge associated with breeding horses and their use in leisure and work.

**Peter Burman** grew up on his family farm in a rural part of Warwickshire, where he had his own horse and his mother was a talented show jumper. After reading history of art at Cambridge his career was in historic buildings conservation. Peter feels that architecture and artefacts connected with horses, and the 'intangible heritage' of the skills associated with rearing and handling horses, form a distinct and vital part of the nation's heritage. He is an adviser to the European Association of Historic Horse Studs on heritage matters. At Hopetoun House near Edinburgh, he is a trustee and archivist, where he has ample opportunities for studying the culture associated with horses on a large private estate.

### Wildlife I have known

**Tuesday 9 July**

People have interacted with the landscape for millennia and this talk explores the many plants and trees to be found in the Sussex landscape and the uses they can be put to for food, medicine and utility together with some interesting facts about the animals that share our landscape.

**John Rhyder** is a well-regarded naturalist and wilderness skills expert and also a certified tracker through the internationally recognised cyber tracker system of evaluation which started in South Africa and is currently being adopted in many other countries. John was responsible for introducing this system into the UK for the first time in 2012.

### Tindalls: the story so far

**Tuesday 16 July**

Tindalls Cottage is the museum's latest exhibit building, which is due to be completed in 2013. Hear the museum's Carpenter-in-Residence, Joe Thompson, describe his role in the project. Topics covered will include background research, methodology of repairing the dismantled timbers and the frame-raising process. Various discoveries were made during the project, leading towards a wonderful new furnished exhibit for the museum.

**Joe Thompson** of Sussex Oak & Iron is Carpenter-in-Residence at the Weald & Downland Open Air Museum, where he teaches a range of historic carpentry courses. He has developed a keen analytical eye and a scholar's passion for following and interpreting the evidence along with a natural skill in teaching.

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**Poplar Cottage, where the 17th century clothing can shortly be seen, worn by staff and volunteers.**

husbandmen, or poorer trade or craftsmen – economically independent, hardworking and resourceful, enjoying some surplus capital when times were good, but living hand-to-mouth when times were bad.

### **The amount and variety of clothing owned by the rural poor**

The clothing choices of the rural poor were constrained by two factors: practicalities and income. Clothing had to be made of robust material to withstand wear and tear. Limited resources also meant restricted clothing choices and garments (often second-hand in the first place) that had to be worn for a considerable number of years. The type of woollen cloth that appears most frequently in testamentary clothing bequests is russet, a coarse but relatively light cloth. Other types of coarse woollen cloth recorded in wills, quarter session records and overseers' accounts were 'homemade' (this was professionally woven cloth, not 'homemade' in the sense that we would now use the word), blanket, thickset, kersey, frieze, serge and so-called 'cotton' (a type of woollen cloth with a shorn nap). Linsey-woolsey (flax and woollen mix) and fustian (a flax and cotton mix) were used for a variety of outerwear. Men's working clothes (their doublet and breeches) were often made of canvas or leather and sometimes cloth breeches had detachable leather linings. Coarse linen cloth like canvas, linsey and lockram, was used for head and neckwear, smocks, shirts and aprons, and sometimes for outerwear.

It is difficult to evaluate either the quantity or quality of clothing worn by the rural poor. Woollen outerwear was brushed down rather than being immersed in water, so in theory one set could suffice, but in practice even the very poor seem to have had a variety of woollen (or woollen and flax mix) garments, even if they did not amount to a complete second set. Linen clothes (smocks, shirts, head and neckwear) were washed regularly, which means that all but the truly indigent would have a minimum of two sets. The expectation that smocks and shirts would be changed regularly is reflected in the fact that they were frequently referred to as 'changes'. Testators sometimes described clothes in their wills as 'work days', 'ordinary' or 'holidays' indicating that they made a distinction between working clothes and 'best'. They also identified clothes by their position within personal clothing hierarchies (for example, 'best', 'second best', 'best save one', 'new', 'old', 'the worst').

The hierarchical ordering of clothes in wills shows that for the rural poor clothing had an importance beyond the purely functional. Clothing, even 'ordinary' clothing, was often brightly coloured – red, green, blue, yellow. The most popular colour for women's petticoats was 'red', a colour achieved by dyeing the cloth with the roots

**Danae Tankard writes about the museum's latest historic clothing project**

## **Clothing the rural poor in 17th century Sussex and the Poplar Cottage project**

**In October 2012 I was awarded a small grant from the University of Chichester's Research Facilitation Fund for a collaborative project with the museum's Historic Clothing Project. The primary purpose of the project is to produce a male and a female outfit appropriate to be worn or displayed in Poplar Cottage, an early 17th century 'wasteland' cottage, originally from Washington in West Sussex. As I described in the autumn 2011 edition of the magazine, this building has been reinterpreted as a shoemaker's cottage as it might have been around 1630.**

The Poplar Cottage clothing project draws on my own documentary research on the clothing of the rural poor in 17th century Sussex, as well as the expertise of Domestic Life Interpreter, Lesley Parker, and historic clothing consultant, Barbara Painter. This article summarises some of my research and explains how the clothing project will be completed.

### **Who were the rural poor?**

I use the term 'rural poor' to describe the large, shifting and seemingly amorphous group that contemporary commentators labelled the 'poorer' or 'meaner' sort (to distinguish them from the 'better' or 'best' sort and the 'middle' sort), and included husbandmen, tradesmen and craftsmen, labourers, the parish poor (those in receipt of parish relief) and vagrants. This group

expanded in the early 17th century as a growing population began to outstrip the supply of labour and the economy entered a period of long-term inflation which saw the cost of rents and consumables rising rapidly whilst wages remained low. It has been estimated that whilst those on relief constituted perhaps 5% of a parish population, a further 20% (or more) may have been 'in need': in other words, they were living at or around subsistence some or all of the time.

In Sussex the words 'husbandman' and 'labourer' were frequently interchangeable, reflecting the reality that many of those described as 'husbandmen' had little or no land and were at least partly wage-dependent; they might also be involved in some trade or craft activity. As I have described before, the earliest occupants of Poplar Cottage were likely to have been





Rural workers (woodcut, 1640).

- of the madder plant, which could produce a vibrant red, but also 'red' shades varying from dark russet to soft apricot. Women could achieve a measure of social display by wearing fine (imported) linen head and neckwear trimmed with bone lace (lace made on bone bobbins from linen thread). Coloured 'ribbon' (probably more like braid) was used for a variety of decorative

purposes, such as trimming for petticoats, apron and shoe strings, hat bands and fastenings for neckwear. Men could also enhance their appearance with fine linen neckwear, decorative hatbands and coloured handkerchiefs. An apparently trivial detail like the colour of a waistcoat, the fineness and whiteness of a linen apron or the pattern of lace on a neck cloth might hold considerable sartorial significance both for the wearer and for those who observed her. Moreover, a relatively old piece of clothing could be given a new lease of life by being re-cut, re-dyed or re-trimmed, allowing the wearer to present a 'new' appearance. The clothing of the rural poor could therefore be aspirational in the sense that they aspired to look their best, at least when wearing their 'holiday' clothes.

## Where did men and women get their clothing from?

With the exception of fine, imported, linen, the cloth worn by the rural poor would have been locally produced. Apart from a few substantial clothiers, the organisation of woollen and linen textile production in Sussex was fragmented, with the various components of the process interlinked but conducted as separate businesses. The poor were involved with various stages of this process, both as producers and consumers. In theory, a rural woman might spin the raw materials herself, take the yarn to a weaver, collect the woven cloth to take to a fuller's, then to a dyer's, and finally take the finished cloth to a tailor. But in practice it was more likely that she would only be involved in some of these stages. Typically, linen or woollen yarn that she had spun at home would be sold to a clothier or an intermediary and finished cloth would be bought direct from the weaver or from a mercer or (in the case of linen cloth) from a pedlar or chapman. Woollen cloth was taken to a tailor to be made up into a bespoke garment. Linen cloth might be made up into a smock or a shirt at home

but even the relatively poor used the services of a seamstress to make up undergarments, head and neckwear. This might seem like an unnecessary expense but it should be borne in mind that the major cost of any garment was the fabric; the cost of making it up was comparatively low. Moreover, whilst it is reasonable to assume that all women had at least basic sewing skills, many of them may not have been proficient enough in cutting and sewing to produce an entire garment.

Clothes could also be bought ready-made or second hand. By the 17th century there was a thriving ready-made clothing market, with production increasing significantly as the century progressed. Late 17th century Sussex mercers' probate inventories record stocks of stockings, bodices and waistcoats, and occasionally other garments like shirts, 'frocks' (labourers' smocks), aprons, petticoats and headwear. Records of theft prosecutions show that the poor frequented these shops and bought (as well as stole) ready-made garments, as well as woollen and linen cloth and haberdashery. The second-hand clothing market is more difficult to discern. There may have been second-hand dealers in some of Sussex's larger towns but it is more likely that re-sale was undertaken in an informal way, perhaps sold to neighbours, friends and relatives, or like much stolen clothing, sold to passers-by or door-to-door, thus leaving little trace in the records.

So where did you go to shop in 17th century Sussex? The county of Sussex had approximately 20 market towns, varying considerably in size. The two largest were Chichester in the west and Lewes in the east, with populations of about 2,500 and 2,000 respectively in around 1625. Mid-sized towns with populations of up to 1,000 included Arundel, Midhurst, Petworth and Horsham in the west and Rye, Hastings, Battle and Brighton in the east. Smaller, but still significant, trading centres included Storrington and Steyning in the west and Cuckfield in the east. And finally, there were a number of market 'towns' which were little more than villages, for example Westbourne and Tarring in the west and Ditchling in the east. The widest range of shops and tradesmen were obviously to be found in the larger market towns, but to some extent even the smallest towns were centres of consumption as well as distribution, serving a broad rural hinterland. However, market towns were not evenly spread across Sussex. Overall, Downland areas were better served than those in the Weald, despite the heavier population densities towards the north of the county, because the appalling clayey Wealden roads hindered the movement of goods and people.

Cloth (usually linen), accessories (like gloves, coifs and handkerchiefs) and haberdashery were also the stock-in-trade of the itinerant traders (both men and women) who tramped the roads of England, selling at fairs, at alehouses and door-to-door. Some



Probate inventory of John Penfold of Storrington, mercer, 1691 (WSRO Ep 1/29/188/83).





Barbara Painter's design for the female outfit (left) and the male outfit (right), c. 1630.

of these were employed by shopkeepers, like Hugh Mitchelson, employed by Thomas Allen, 'chapman', of Petworth in the late 17th century, but most were independent, buying their own stock. Fairs were also good places to buy shoes and 'seamstress ware' – linen head and neckwear, the ubiquitous bone lace and other types of haberdashery.

## The Poplar Cottage clothing project

So how can we apply this research to the construction of replica clothing? The documentary evidence provides a wealth of information about types of garment, colour, fabric and accessories. It allows us to get a much clearer idea of how the poor acquired their clothing and it also offers us an insight into what their clothing meant to them. But the limitation of documentary sources is that whilst they might describe the sort of garment ('a petticoat'), its colour ('red') and its fabric ('russet') they do not tell us anything about its construction. In order to translate this research into actual garments, therefore, it needs to be used alongside other types of evidence such as pictorial sources and surviving garments. For this I am dependent upon the expertise of Barbara Painter who has been working as a historic costume designer for over 40 years.

To give an example of how different types of evidence have been collated for the

project we can consider one of the male garments called a 'frock' (or sometimes a 'frock coat' or 'coat'). These are referred to with some frequency in the documentary sources, usually made of canvas. We know from other sources that they were loose, protective, over-garments worn by working men (forerunners of 19th century 'smocks'). Barbara has identified a range of 17th century illustrations (including drawings, paintings and woodcuts) of men wearing this type of over-garment, showing length, cut and neck detailing.

Based on composite sources Barbara has produced designs for the male and female outfits. The woman's outfit will include a red woollen petticoat with ribbon trim, a brown 'fustian' waistcoat (with separate woollen sleeves), a blue linen apron, white linen smock and coif and grass-green woollen stockings. The final details of the man's outfit have still to be agreed but it is likely that he will have a 'canvas' frock and breeches, a 'fustian' doublet, a white linen shirt (with separate collar), black hat and 'mingled' woollen stockings. Barbara and Domestic Life Interpreter, Lesley Parker, have also had to translate 17th century fabric-types such as russet and fustian into affordable modern equivalents. For example, the male doublet and female waistcoat will be made out of a wool cloth which approximates the appearance, feel and weight of fustian, the female

petticoats will be made out of a lighter-weight wool cloth and the male canvas frock and breeches will be made from a heavy linen cloth. Lesley will be hand-dyeing fabrics at the museum using a range of natural dyes, including madder to achieve a 'red' for the over-petticoat and onion skins for a brown under-petticoat. The clothes are being made by the Needlework Group, under Lesley and Barbara's supervision, with shoes commissioned from historic shoe maker, Sarah Juniper.

The clothing will be ready in time to be displayed in an exhibition about the project to be held in the hall from Crawley on 20-26 May 2013. This will describe and illustrate the evidence that has underpinned the construction of the replica clothing and look at how the clothing has been made, as well as exploring the clothing culture of the rural poor in 17th century Sussex. Barbara, Lesley and I are also running a one-day course on 17th century rural clothing, drawing on the Poplar Cottage clothing project, on 17 June 2013, details of which are given in the course listings in this magazine, on our website, or by ringing the museum on 01243 811464.

*I would like to thank the University of Chichester for its generous financial support for this project.*



We're looking forward to meeting our members at the museum during the year! And thank you all for your support.

### Day trips

#### **Watts Gallery and Chapel, Compton, Surrey – Thursday 9 May**

Watts Gallery was featured in the BBC programme, *Restoration*. After a two and a half year project the gallery re-opened in 2011. The only purpose-built gallery in the UK dedicated to one artist, the collection of works by eminent Victorian artist, G F Watts is beautifully shown here. Nearby is the Watts chapel, designed by Mary Watts, and an Arts & Crafts masterpiece. On arrival we will be served coffee and biscuits. During the day we will be taken in small groups on a guided tour of the gallery and chapel and will also have free time to wander. Lunch is included in the ticket price, as are morning refreshments, and will consist of sandwiches, fruit platter, crisps, cakes and drinks.

**Price £35 includes morning coffee, lunch and drivers gratuity. Coach leaves museum at 09.45am and returns at 17.00pm approx.**

#### **Shulbrede Priory, Linchmere, West Sussex – Monday 17 June**

The Priory was founded in c.1190 for canons following the rule of St Augustine. After the dissolution of the monasteries by Henry VIII, the remaining buildings became a farmhouse and the manor for the district.

### 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.**

Yeoman tenants of the Cowdray Estate lived here until the end of the 19th century when Arthur and Dorothea Ponsonby rented the building. Their family continues to live here. Dorothy was the daughter of composer Sir Hubert Parry, who spent much time at Shulbrede. The piano he used is still there. We will have a guided tour by the family and a chance to see the beautiful gardens. The ticket price includes tea and cake. Numbers are limited. We will travel in our own cars: anyone requiring a lift from the museum should indicate this on the application form.

**Price £8. Please meet there at 2.15pm.**

#### **Newtimbers Place, Newtimber, West Sussex and Danny House, Hurstpierpoint, West Sussex – Thursday 4 July**

Newtimber Place is a Sussex moated house, built of brick and flint with a roof of Horsham stone. The original house was probably built c.1567 by Richard Bellingham's son who was sheriff of Sussex. A special feature are the 18th century Etruscan-style wall paintings in the hall. The moat is fed by natural springs. We will have a guided tour with morning refreshments included. In the afternoon we move on to Danny House where we will start our visit with a buffet lunch which is included in the ticket price. Danny House in its present form dates from 1586. It was built by George Goring who held the lucrative post of ward courts under Elizabeth I. After four generations of Gorings, Danny was sold to Peter Courthorpe in 1650. In 1707, Barbara Courthorpe married Henry Campion, and in 1728 they made Danny their home and the house was subject to major alterations. Several generations of Campions followed. The house has many historical links, including one dating to 1918 when it was rented for three months by Lloyd George. We will receive a guided tour of the house and have time to view the gardens.

**Price £29 includes morning coffee, lunch and drivers gratuity. Coach leaves museum at 08.30am and returns at 18.00pm approx.**

## *Dinner with Gregg Wallace*

### Saturday 7th September



**This special event is a major fundraiser for our museum.**

**We are celebrating the museum's achievements and raising funds to support the next exciting phase of the museum's development.**

This is a black tie event and the evening will be all about food. Our guest speaker is food guru and MasterChef co-host Gregg Wallace. We are offering our guests an exciting and imaginative menu inspired by the museum's links to our heritage through food.

The dinner is being held in the stunning Jerwood Space of the award-winning Downland Gridshell and promises to be a memorable evening. You will be treated to a Champagne reception, three-course dinner with wine plus cheese and coffee. Entertainment is also provided and you will have the opportunity to bid for some great prizes. We

invite you to attend the dinner and support this worthwhile cause.

**Tickets are £80 per person and guests will be seated at tables of ten, so please bring your friends and make up a party. For further information, and an application form, contact Katie Jardine at the Museum on 01243 811010 or email [office@wealddown.co.uk](mailto:office@wealddown.co.uk)**



## Fund-raising events

### A Murder Mystery performed by the Funtington Players – *Secrets and Swords* – 6 April

Guests will meet in the market square for a glass of wine and canapés. The play will be performed in and around the area including, of course, the murder! We will then proceed to the Downland Gridshell building for a delicious meal of museum-bred rare-breed pork with new potatoes and various salads followed by dessert and coffee. During supper each table will have the chance to try to work out who the murderer is: the cast will be there to engage with. There will be a raffle during the evening. This will be an evening full of fun and intrigue, whilst raising money to support the museum. So do come and join us: all most welcome.

**Tickets £25 to include a glass of wine on arrival and supper. Wine will also be available to purchase. Time – 19.00pm for 19.30pm. If we will meet in the Downland Gridshell building.**

**Tickets can be purchased on line at – [www.ticketsource.co.uk/friendswdmuseum/](http://www.ticketsource.co.uk/friendswdmuseum/) or by telephoning 01243 811726. If you have special dietary requirements please phone 01243 811726**

### Barn Dance with Sally Wilton and the Odd Bodds – 8 June

Following the great success of the past two years, we are delighted to welcome Sally and her band back for another wonderful evening of music and dancing. The evening will take place in the Downland Gridshell building, starting at 18.30pm. Please bring your picnic supper and drinks. Small folding chairs may be useful too. We will have a supper break during the evening and, weather permitting, we can take this outside. There will be a raffle.

**Tickets available from the museum shop – 01243 811020. Adults £10, Family (two adults and two children) £25, Children £5**

## Friends Accounts 2012

IN THE past, we have sent a shortened form of the Friends annual accounts to each member with the spring magazine. This year we will instead be posting the accounts onto the museum website in full to the same timescale. This will, of course, save a significant sum in print and distribution costs which we judge can be better used for other purposes within the museum. The link to the accounts is: [http://www.wealldown.co.uk/images/pdfs/Friends/Friends Accounts 2012.pdf](http://www.wealldown.co.uk/images/pdfs/Friends/Friends%20Accounts%202012.pdf). The Friends' AGM notice is opposite.

**If you do not have access to the internet and wish to see the accounts, they will be available at the AGM on 13 April or are obtainable from the Friends office on 01243 811893.**

## How to book

A BOOKING FORM for the trips and events is included with this magazine. Closing date is 31 March. In the event of a cancellation, no refund will be made unless the ticket can be re-sold. Booking forms should be sent to: Mrs Sarah Casdagli, Little Yarne, Singleton, Chichester, West Sussex PO18 0HA, not to the museum. Please enclose a stamped addressed envelope for the return of your tickets.



**Former Friends' chairman Jean Piggott buying a tile for Tindalls Cottage during the Raising the frame weekend last year. The Friends' fund-raising scheme made a total of nearly £3,500, covering most of the cost of pegs and tiles for the project.**

### Dinner with Gregg Wallace – food guru and co-host of MasterChef – 7 September

Last year Gregg Wallace came to the museum to do some filming. After making butter the Tudor way with Lesley Parker, he became most enthusiastic and offered to come and help raise funds for the continuing development of our museum. We will start this very special evening at 19.30pm with a champagne reception, then a wonderful three-course dinner with wine, cheese and coffee, prepared and served by a top caterer. Gregg will give an after dinner speech which I am sure will be most interesting and amusing. You are warmly invited to attend this exciting evening. Whether or not you are able to join us for the dinner, we would very much appreciate your help as Friends of the Museum by contributing prizes or donations to support our fundraising activities on the night. All contributions will be gratefully received, from the unusual or valuable, which will be auctioned by Gregg, to other gifts, vouchers or products from your local contacts. All donations will be acknowledged on

the night. If you can help us in this way, please contact Sarah Casdagli on 01243 811726 or email [littleyarne@btinternet.com](mailto:littleyarne@btinternet.com). Thank you for your support.

**Tickets £80 per person: guests will be seated at tables of 10, so please bring your friends and family. Details for ticket applications are on page 30.**

### Friends AGM – 13 April in the Downland Gridshell

We very much look forward to welcoming you to our AGM, starting at 14.30pm. Following a brief business meeting we will receive an update on the museum's activities. We are then delighted to welcome one of our honorary members, Barbara Painter, who will give an illustrated talk on the museum's unique Historic Clothing Project, which has been funded by the Friends. Barbara, who has 40 years' background experience in historic costume in theatre, film, television and museums, has worked as a consultant, project manager and tutor to the project since its inception in 2007. Following the talk we will serve tea, coffee and delicious homemade cakes.

## Friends AGM

Notice is hereby given that the Annual General Meeting of the Friends of the Weald and Downland Open Air Museum will be held at 2.30pm on 13 April 2013 in the Downland Gridshell at the Museum, Singleton, Chichester.

### Agenda

1. Apologies for Absence
2. Minutes of the 43rd Annual General Meeting
3. Matters Arising from the Minutes
4. Chairman's Report
5. Proposals from the Committee for Honorary Membership of the Friends
6. Treasurer's Report
7. To approve the Trustees Report and Accounts for the year to 31 December 2012
8. Re-appointment of Neville Lacey of Jones Avens as Independent Examiner
9. Appointment of Officers and election of Committee Members

**Note:** Nominations for officers and committee members should be made in writing and accompanied by the signed approval of the nominee to reach the Hon. Secretary, Friends of the Weald and Downland Open Air Museum, Singleton, Chichester, PO18 0AW by 25 March 2013.

**Gift Aid:** We now show the gift aid status of each member on their membership renewal document. If a gift aid box appears on your renewal and you can help in this way, please complete the form and return it to the Friends office. Nearly 70% of members have signed up for Gift Aid and if we can increase this figure we will be able, from the 20% tax refund from the government, to help the museum with further grants.

**Direct Debit:** Around 40% of subscriptions are now paid by Direct Debit and this helps us avoid ever-increasing postage costs and much administrative effort. We give the opportunity for members to pay by direct debit on membership renewal forms, so please consider making this change in payment method where possible.

**Online Banking Payment:** In 2012 we introduced the facility for online payment and members are increasingly taking up this option. Details are on the membership renewal form. Please remember, though, to give your membership number as a reference with your payment. Without this we can have difficulty tracing which member has made the payment.





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

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

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# How the gift shop helps the museum's work

The museum shop (and its online counterpart) is an important element in the museum's income. It is run by the museum's trading company, Singleton Museum Services, with profits from visitors' purchases and other trading activities being used to help the work of the museum.

**£1.97**  
– the average  
amount each  
visitor spends  
in the shop



The interior of the museum shop after its winter re-fit.

During January the shop had a partial re-fit which will enable the museum to stock an even greater range of gifts and provide visitors with faster and easier entry to the museum site.

Unlike most high street shops that focus on the run-up to Christmas as their peak sales period, at the museum August is the month when we expect most visitors. The shop 'year' starts in late September/early October in preparation for the new season that runs from early March to late October.

Sales of the various product types are examined and a buying strategy formed for the new year. In the first week of January a full stock-take is carried out and we receive a visit from the museum's auditors before new stock is bought. In February

we go to Spring Fair, the largest giftware trade exhibition held at the Birmingham NEC, to look at the new ranges on offer and buy for the coming season. We spend a couple of days at this event among the 65,000+ visitors, where we cover 20 miles walking around over 3,000 trade stands, all competing for our custom. We select ranges of gifts that we think our customers will want to buy as mementos of their visit, or as presents for special occasions – but the focus has always been on offering gifts of good quality and value that have relevance to the museum's themes.

During late February and early March most of the new products are delivered and set out on display for visitors to purchase. During the rest of the year sales are monitored and bestselling lines reordered,


with most new supplies arriving in late June before our peak selling months.

However, we don't just buy from large gift fairs: in recent years we have also focused on local crafts. We are often approached by local craftspeople, such as potters, card makers and glass blowers, keen to sell their wares in the shop, and if we feel they fit into our themes, we arrange a meeting to view the items. If they meet our criteria of good quality and reasonable price we will go ahead with the purchase. Our secondary aim is to help local craftspeople find a market for their products beyond a stand at craft fairs, and provide our customers with quality hand-made individual gifts that they are unlikely to find on the high street.

Books form a major part of our retail offer. We stock a large selection of books on timber framing, building preservation and social history, as well as local history, cooking, and gardening and history books for children. Built up to serve not just visitors, but for those attending our courses and for mail order delivery to anyone interested in our themes, the bookshop section has achieved an excellent reputation.

So when you next visit the museum shop have a good look round, as we're sure you will find a suitable gift for a friend or member of your family. Remember, if you're a Friend of the museum, to present your membership card at the till for your 10% discount!



**Paul Maxted**  
Shop Manager



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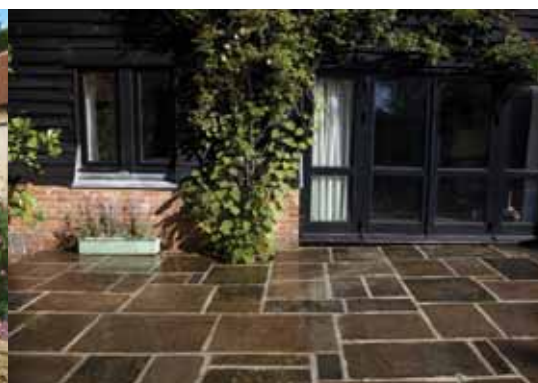
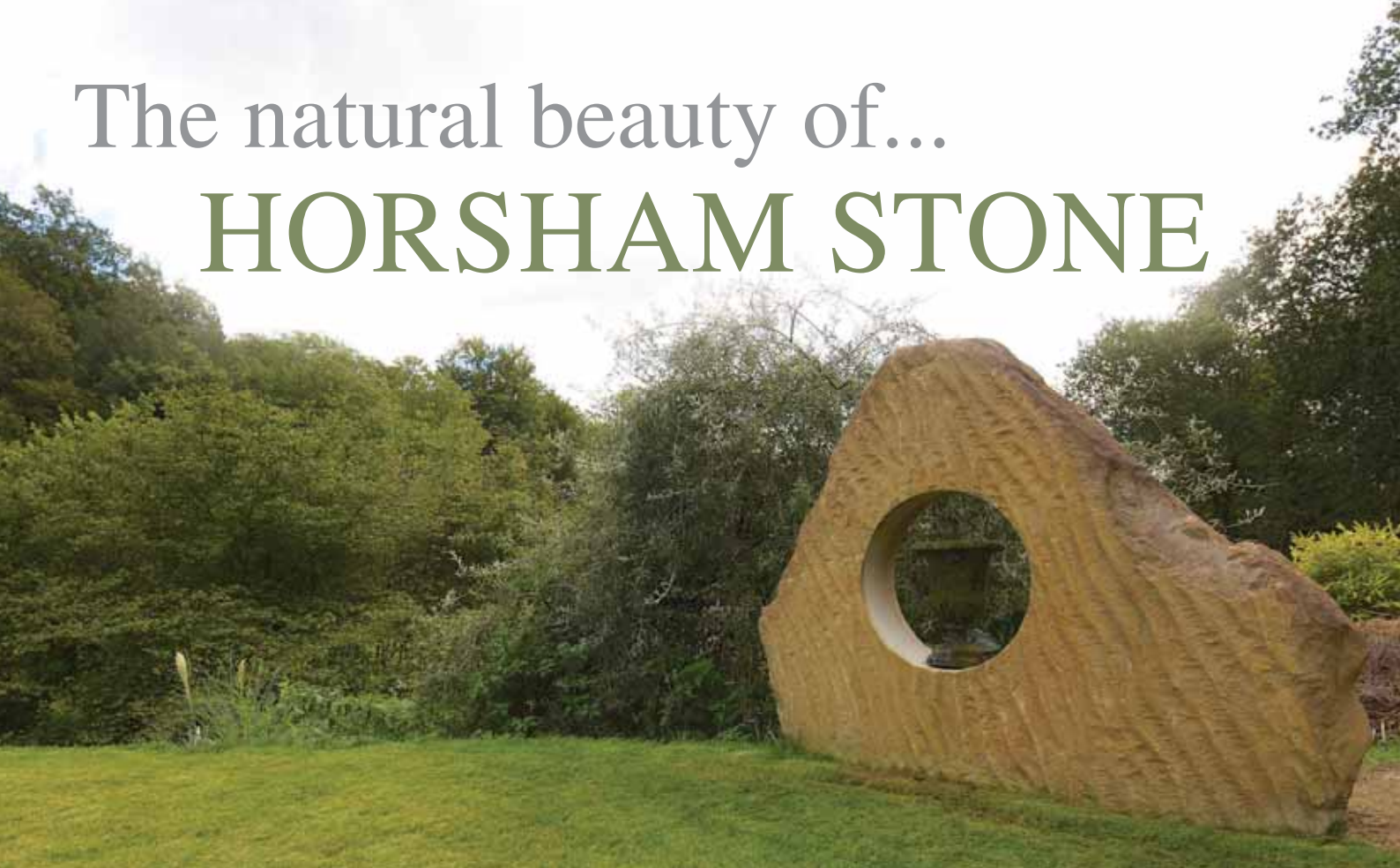
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## IN BRIEF

### MAINTAINING OUR BUILDINGS AND SITE

As age and the recent exceptionally wet year takes its toll on the historic buildings and museum site, we are increasingly attending to repair and maintenance. Keeping the thatched roofs in fine fettle is an important task, and an annual programme is in place. This year Hambrook Barn will be re-thatched by Chris Tomkins in March/April, at a cost of £30,000 funded by Arts Council England for museums whose collections have been Designated as of national importance. The roof of the house from Walderton will follow in the autumn. In the winter, the museum tackled much-needed repairs to the Goose hut, including a new coat of thatch. Maintenance work is carried by staff and volunteers, including the curatorial team led by Julian Bell whose responsibility includes the exhibit buildings, the 'Tuesday' and 'Wednesday Gangs', and specialist contractors.

### A SUCCESSFUL YEAR – DESPITE THE WEATHER

The museum's visitor admissions for 2012 were just over 127,500, a drop of 8% compared with 2011, but almost identical to 2010. 2012 has been officially confirmed as the wettest year on record in England and this had a significant impact, while the Olympics and Jubilee celebrations also had a negative effect. Around 44% of our visitors attend special event and family activity days, which demonstrates how important these occasions are. Fortunately, we did not have to make any event cancellations, as many did, and we were lucky that the overflow car park survived the record attendance of 8,000 people on the Sunday of the Christmas Market: our plan to exit cars via West Dean made a considerable operational improvement for this event. Although the museum's core numbers were down, they contributed to a higher overall percentage of the total, and we shall aim to build on this in 2013.

## Discover more about the museum's work – by becoming a volunteer

The museum couldn't function without the help of its team of dedicated volunteers – and each year they are offered a wide range of training courses to help them interpret the historic buildings and rural life artefacts for visitors.



Lesley Parker, the museum's Domestic Interpreter, leads some of the volunteer training sessions. Here, she is wearing clothing of the period while working on a replica Tudor mattress.

In-depth information about the individual buildings, from the 13th century reconstructed cottage from Hangleton to the 19th century Whittaker's Cottages, is provided by professional museum staff.

Other sessions range widely across such subjects as the Tudor calendar, thatching, the Historic Clothing Project, an introduction to dairying, the mill and its place in the village, and the seasonality of food. Volunteers can learn about scything, using a tinder box, Tudor baking and brewing, natural dyeing, the production of wood in the Tudor countryside and the museum's period gardens. They discover how timber framed buildings are created and erected, how the museum goes about relocating buildings, and how the collections are curated.

There are also sessions on running the museum site, including training for all those who work in the shop and ticket office, and safety and disability awareness, as well as instruction on delivering school workshops, and for the cooks who work in Winkhurst Tudor kitchen, a special session on handling food.

If you would like to become a volunteer, please call Charlie Thwaites 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)



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## IN BRIEF

### EXHIBIT CONSERVATION

The Collections team has replaced the external weatherboarding of Watersfield Stable with new elm, and although it may currently look a little bright and shiny, the timber will soon age and discolour to that of the neighbouring buildings. Whilst the boarding was being replaced, the hand water pump and stone trough were removed from the west end of the building to prevent rainwater causing degradation of the adjacent timbers. The pump will be given a new site elsewhere. Minor repairs are needed to two of our living vans. The Contractor's Van located in the Woodyard was recently given new exterior cladding and a new canvas roof and now that it is weathertight, we are giving some attention to the interior paintwork and fittings. The Shepherds Hut adjacent to the sheep fold is in need of a new coat of external paint, with the last major repairs having been carried out in 2003.



## Preparing for the 2013 harvest

Despite the wet conditions we were able to sow the triticale wheat seed for this year's crop of thatching straw after the Autumn Countryside Show. A crop of barley for winter feed and bedding will also be sown again, and the remaining acres put down to grass for haymaking. Following a poor harvest of the important local variety of Chidham wheat due to the weather, seed sourced from John and Barbara Marshall and grown in a trial plot by Jonathan Fulford of Bartholomews of Chichester should enable us to replenish our stock.

Last year a Tamworth sow and her piglets occupied the Pendean pig sty, and a Saddleback sow and her Tamworth X piglets rooted among trees adjoining Gonville Cottage. This enabled us to rest the Bayleaf paddock which will return to use this year. The pigs are owned by Neal Careswell whose company, Forest Hogs, provides the hog roasts on event days. The flock of Southdown sheep, owned by the Humphrey family who farm at East Dean, provide a great attraction for visitors in early spring at the lambing fold. The sheep will be folded around the site during the year, including Bayleaf paddocks.

The museum's working horses, under horseman Mark Buxton, (pictured during last year's harvest) play an important part in maintaining the site and carrying out farming tasks such as preparing the arable fields for crops, haymaking and harvesting. The 'Harvest Ale' *On the Hop* was again brewed with museum-grown hops by Ballards Brewery at Rogate. This year we will introduce a hop garden at Tindalls Cottage, which was originally associated with the growing of hops.

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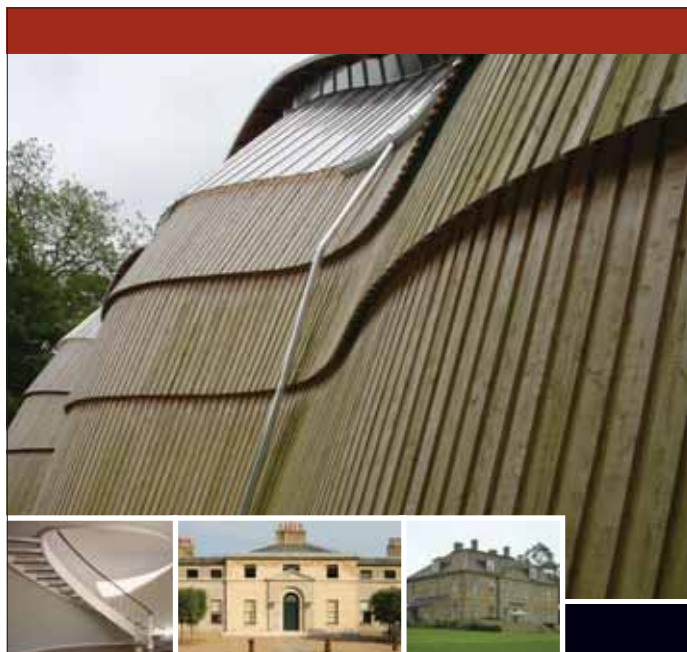
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The Museum has supported stockmen across the south east since the show started 27 years ago, they secure the future of the rarest of farm animals, and we are proud to showcase them at our delightful agricultural show. Whatever your farmyard favourites, why not help us continue our support by sponsoring an animal class for judging this year?

**Sponsorship costs £35 per class (£70 for cattle)**

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### Rare & Traditional Breeds Show – Sunday 21st July 2013

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## Welcome to Carole Richmond



**Carole Richmond**

**The museum welcomes Carole Richmond as Communications Manager, with a remit to spread the word about our work as widely as possible.**

Carole is a highly experienced creative generalist with over 30 years communications and management experience in a variety of cultural and media organisations. Immediately prior to joining the museum she worked as a heritage communications consultant for a number of organisations including the Methodist Church, the National Trust, Hymns Ancient & Modern, St Paul's Cathedral and the Prayer Book Society. Before that she worked for companies such as John Wiley, Microsoft, HarperCollins and the Guardian newspaper in an assortment of editorial, publishing, creative and senior management roles.

Since arrival at the museum she has carried out an in-depth marketing review, briefing priorities for 2013, and with a view to achieving as much value as possible from the marketing budget.

"My work involves telling the museum's unique stories to as many people as possible in a way that entices them to visit and enjoy the unique magic of this very special place," she says. "Stories can be told in many ways, including through print, photographs, TV, radio, multimedia and social media. I will be

**115**  
– new  
volunteers  
joined us  
in 2012

## Second retirement for Roger

Roger Champion, the museum's former Master Carpenter, retired for a second time as a member of the museum staff at the end of November. However, his invaluable expertise and knowledge will not be lost as he has become a volunteer. He will continue to produce furnishings for the museum's historic buildings such as Tindalls Cottage which he is currently working on. He has also, with Guy Viney, recently re-modelled the museum shop counter as part of a shop refurbishment. You can read more about Roger, who is currently Sussex Heritage Person of the Year, in *Building History*, the story of the museum's first 40 years, on sale at the museum shop.

exploring and exploiting as many communications channels as I can. My first priority is to introduce the museum to influential journalists and bloggers so that we can increase the amount of free editorial coverage we get".

## New volunteer teams



Last year the museum developed a number of new volunteer teams, particularly focused on working outdoors on the historic buildings or around the site. A new team began training with Jon Roberts, learning working historical coppicing methods, and three chaps came together to become the 'Thursday Doers'. Murray James, Gerry Dowsett and Tim Magilton (pictured) take on a wide range of jobs around the site and involving farming tasks with great gusto. Many of our regular visitors have commented on the improvements. Not even the snow can stop them! Meanwhile, the 'Tuesday' and 'Wednesday gangs' worked extremely hard with paint, tar and wood, conserving exhibit buildings. (The 'Tuesday gang' is 20 years old this year)

## David Kemp

**We are sad to report the death of David Kemp, a volunteer from the early days of the museum.**

Museum Director Richard Pailthorpe writes: "I first had the pleasure of knowing David when I started working for the museum in 1979. David started volunteering during the mid-1970s following his retirement as senior rating officer for Chichester City Council and then Chichester District Council. His professional experience was invaluable when it came to figures and he was an excellent steward front of house, manning the ticket kiosk.

"David always volunteered on a Tuesday and he was instrumental in founding the 'Tuesday Gang' who undertook a variety of repair and maintenance tasks during the winter months, including the re-location of the Beeding Toll House and the construction of the building's pig sty, privy and garden fence. The latter was so well built that we have only recently had to replace it!"

David, who also worked in the museum shop and library, made firm friends with Guy Viney, who in 2001 was assistant to Warden Bob

**20 years**  
**ago**  
– Museum founder  
**Dr Roy Armstrong**  
**died, aged 91**  
**(1993)**

## Goodbye Rebecca

The museum is sad to lose Rebecca Osborne, the museum's Adult Education Officer, who is leaving after nearly 10 years to pursue other challenges. Rebecca has played an important role in developing the museum's award-winning lifelong learning service, and has, says Head of Learning, Diana Rowsell, made "an amazing contribution" to the whole museum as well as to the learning department.

Easson. Guy, who is now Curatorial Assistant/Gridshell Manager, said he came to discover just how much time David had given to the museum. "Apparently, he had visited the museum for the first time on his first day of retirement and liked it so much that he became a volunteer straight away, and continued volunteering for 25 years."

Guy visited him at home after his volunteering came to a close when he decided he "ought to" stop driving, and their conversations roamed across many subjects. "He was always bright, fresh and enthusiastic about everything, and although very happy to teach was noticeably happier learning, and always wanted news of the museum. Some people make lasting impressions and David was one of those. I miss our Saturday meetings and the hilarious chats."

**1001**  
– people attended  
wedding  
ceremonies  
at the museum  
last year

## Donald



The museum is sad to report the death of Donald, a Shire gelding who worked at the museum for a number of years, alongside Shires Neville and Jim. Owned by former Museum Director Chris Zeuner and his wife, Diana, he was latterly owned by Penny Wort, who used to return him to see his old friends at the museum for the annual Heavy Horse Spectacular in June. Sadly Donald went down in his field after getting a foot wedged, and after his health deteriorated he was finally found dead one morning. Milnerfield Donald was by Bonynnog Black Knight out of Milnerfield Princess. He was 18-years-old. Donald is pictured, right, with fellow Shire, Jim, and Chris Zeuner at the *Harvesting the Old-Fashioned Way* event at Heyshott in 2000.



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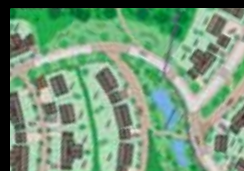
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# Learning in a different light

With the promise of warmer weather and lighter days round the corner, our ancestors who lived and worked in the buildings re-erected at the museum must have felt a spring in their step. It can be fairly gloomy during winter in the historic buildings, but it is certainly not artificial. The buildings are interpreted as they would have been in former centuries, ensuring authenticity in the way we present the past.

These experiences are especially interesting for school children. School groups came to the museum even before the official opening and we regularly meet people who remember their visit vividly. Notable among them is TV presenter and chief curator at the Historic Royal Palaces, Lucy Worsley, who credited our museum in a recent Radio 4 interview with awakening her interest in history.

At a time when the Secretary of State for Education has voiced concerns about the lack of a connected narrative in history teaching, we continue to try to show not only these links but also the relationship between many subjects. The museum's formal schools sessions closely



reflect the demands of the National Curriculum, but as changes to this are made we look forward to working with teachers and developing our programme.

Informal elements of a structured visit provide many memorable moments. Judging from school feedback letters, our millers are a star attraction in their own right! The simplicity of seeing how flour is produced – a staple we take for granted – can be great fun. We like to encourage groups to make time in their day for these sorts of activities; the market square area offers lots to see, the fields and woods are integral to understanding our site and heritage, and seeing livestock at close quarters is something that people of all ages enjoy.

Young learners may get wet, may get cold, may go away with more questions than answers, but may have their interest sparked by a space, interaction or idea in a way we might never know, and that is our hope.

**Lucy Hockley**  
Schools Services & Project Manager

## School pupils have a go at thatching!

This spring, thanks to funding from Arts Council England, the museum will be re-thatching Hambrook barn, near the museum entrance. From 18 March-26 April pupils can watch the thatcher at work, hear talks, see an exhibition, print a trail at school to do on-site (available on the website [www.wealddown.co.uk](http://www.wealddown.co.uk) from early March) and have a go at thatching on a model roof. Pre-booking is essential for this free session, as well as for your visit. The wheat has been grown on the museum site and locally and was threshed here at our Autumn Countryside Show. Activities relate to science, sustainability, historic homes and skills. In the autumn similar opportunities will be available when the house from Walderton is re-thatched.

## Teacher Preview Days: Saturday 9 March and Sunday 30 June

Teachers are invited for a free visit to explore the museum and see what we can offer your school. Come and chat to us in the Building Crafts Gallery where tea, coffee and cake will be provided. There will also be time to explore the site, see workshops laid out or try a trail. Please contact us on 01243 811459 or by email [education@wealddown.co.uk](mailto:education@wealddown.co.uk) a minimum of a week before each date to claim your free tickets.

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# New focus on the museum's woodlands

The museum has begun a new programme of interpretation and activity in its woodlands, aiming to re-establish this important resource as a primary feature of the museum.

Much of the museum site is covered by woodland, including coppice, clumps, shaws (woodland field boundaries) and standard trees. Trees and their products have been the subject of displays and trails in the past, but not recently. Now we plan a programme of talks, interpretation, demonstrations and guided walks to involve visitors in our approach to the woodland and its activities and products.

The museum has a woodland management plan with five specific aims:

- **To demonstrate the use of traditional tools and techniques** as they would have been used by the occupants of many of the exhibit buildings before the 1700s. Partly practical woodland management and partly historical research, the aim is to demonstrate the significant time and resources required to produce such products as firewood and fencing materials
- **To provide for the needs of the site** including firewood of the correct dimensions, species and age for use in our buildings (in which we aim to be self-sufficient), fencing materials for use on the site, and materials for courses and other demonstrations
- **To demonstrate how such woodland management affects the landscape** including the effect on flora and fauna; the long term future for the wood, paths and trackways, and erosion, through interpretation
- **To use woodland for habitat and ecological education.** Mixed woodlands are a haven for a host of plants and animals which co-exist alongside the low-impact activities we carry out, providing the opportunity to build on existing educational activities such as bat and fungi walks
- **To provide enjoyment for visitors and demonstrate sustainable management,** ensuring a pleasant place to be and showing how our management activities maintain the woodlands and its habitats for future generations.

Research into the use of woodland in the past, and the production of firewood and other underwood products for the museum, has been undertaken recently by Jon Roberts. The exercise has been valuable, demonstrating how much effort and forethought was required to manage areas of coppice and produce subsistence

materials such as firewood. Planning was required at least a year in advance for the quantities and dimensions of crop to be harvested, whether for firewood, brushwood for faggots, or thinner material such as hazel rods for fencing. All heat and cooking would have been dependent on the products of the coppice, and great care would have been taken over the use of each piece of timber to ensure precious supplies were maintained.

At the museum we need to do the same, planning ahead for the coming year's requirements before the coppice is harvested and using the products with care so that they last until the following year's material is cut. Staff and volunteers involved in the production or use of the coppice products

**Top pic, a view from the opposite side of the valley showing the density of the woodland on and around the museum site – Pendean Farmhouse is on the right.**



**Woodsman Jon Roberts using brushwood to make faggots, which were used to provide heat in traditional ovens for baking.**

need to maintain an awareness of the implications of how these materials are used.

To achieve our objectives we are creating a focus area for the woodlands and coppice at the site of the former Woodland Exhibition uphill from Tindalls Cottage.

This dedicated space will enable us to display information and interpretation about our approach to woodland management, the methods we employ, the products which the woodland provides, and their history and ecology.

In parallel, during the spring of each year and beginning in 2013, the Collections team will spend time 'refitting' the charcoal burners' camp. Displaying the constructional sequences of a charcoal clamp (kiln) in this area has always involved a battle with nature, as it quickly re-establishes itself within the display. Historically, charcoal burners' camps were never intended to be permanent as the workers would have moved frequently through the wood to take advantage of fresh supplies. To maintain a historically accurate and high standard display we will rebuild the clamp sequence displays and the shelter, and carry out other work to the area to improve it for our charcoal burning demonstrations.

Woodsman Jon Roberts is training a group of volunteers to help interpret and manage woodland tasks which will assist us in sustaining the seasonal requirements which the museum makes on the woodlands. Volunteer involvement will be increased in other ways, such as creating guided walks focusing on the varied aspects of the coppice and the less managed areas.

Demonstrations and activities relating to woodland products such as fencing, besom broom-making and spar-making will show visitors the wide variety of benefits the woodland resource provides. These demonstrations will run alongside and complement the existing activities included in the museum's Woodyard Weeks.

**Julian Bell**  
Curator



## Enjoy Spring at the museum!

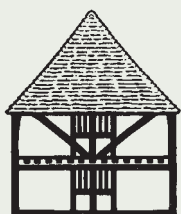


The 2013 season begins with **Open House on Mothering Sunday** on **10 March** when entry is at the special price of £3.50 for everyone and mothers and grandmothers receive our traditional complimentary bunch of daffodils. Visitors will be able to get an insight into the lives mothers and families led in the past. Even Harriet Filkins in Whittaker's Cottage with eight children and no running water or electricity would have celebrated the occasion, perhaps with a visit to a special church service – the museum's tin church from South Wonston will be decorated in a way that she would have recognised. How did

wealthy yeoman farmer's wife Mrs Wells of Bayleaf manage her burgeoning household in the 1500s, and what was life like for Joan Clare, mistress of Pendean until her death at 100 years of age in 1637? **Easter Sunday and Monday** are on **8/9 April**, a delightful time to visit, with Easter celebrations, newborn lambs (pictured with Poplar Cottage in the background), and our working



horses carrying out seasonal activities around the site. There are family activities on Wednesdays during the Easter school holidays. On **7-11 April** **Sheep & Shepherding in the South Downs** will reveal the importance of sheep to the local economy and way of life in an exhibition and demonstrations around the museum. Then on **5/6 May** the museum's popular **Food & South Downs Fair** will take place, with more than 80 stands offering a wonderful choice of produce – local vegetables and fruit, meats, cheeses, wines, sauces, ciders and beers, ice cream, cakes and confectionery. The event will be attended by the South Downs National Park Authority and include ideas for recreational activity on the Downs, as well as a number of heavy horse teams carrying out seasonal agricultural tasks. On **17-18 May** the museum is joining in a national event, **Museums at Night**, when you can book a visit to our spectacular downland site from 8.30pm-11.00pm and discover what dusk and darkness meant to the rural peasant of the past. An exhibition on the museum's **Historic Clothing Project** will be held on **20-26 May**, and as the month comes to an end, families can enjoy **springtime half-term activities on 27-31 May**.



## 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

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

**Admission:** Ticket prices including Gift Aid (standard charge in brackets). Adults £11.50 (£10.40); children £6.30 (£5.70); 65+ £10.50 (£9.40); Family £32.50 (£29.50); under 4s free. Call 01243 811363 for details of group rates and disabled access. Free car and coach parking, dogs on leads welcome, lakeside café, picnic areas, gift and bookshop.

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**Registered as a charity No. 306338**  
**ISSN 0953 6051**

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

Typeset by Dorchester Typesetting Group Ltd, Dorchester, Dorset  
Printed by Pensord ([www.Pensord.co.uk](http://www.Pensord.co.uk))

