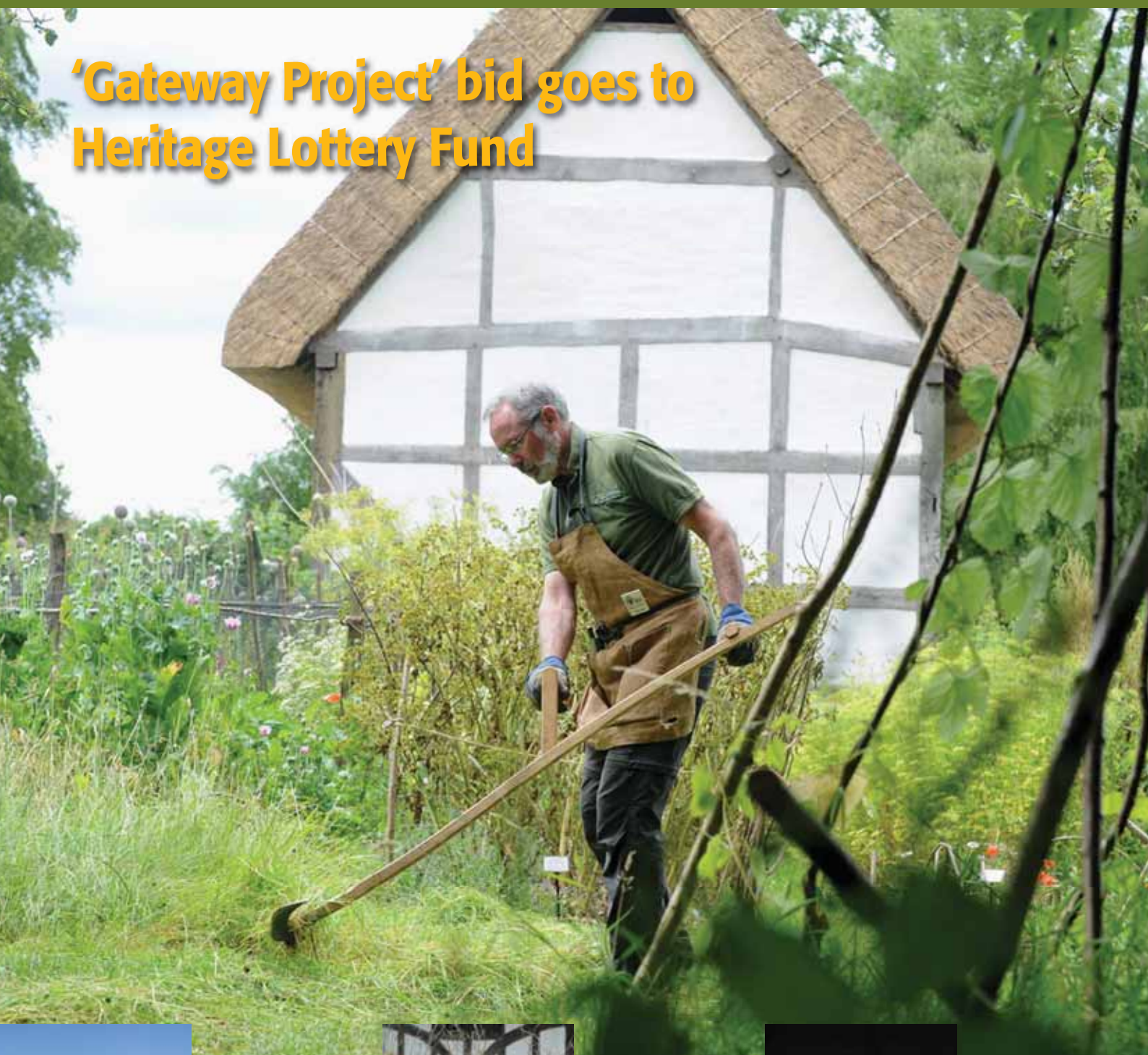


AUTUMN 2014

WEALD & DOWNLAND OPEN AIR MUSEUM

'Gateway Project' bid goes to Heritage Lottery Fund



**Historic
barn and
stable
to join
collections**

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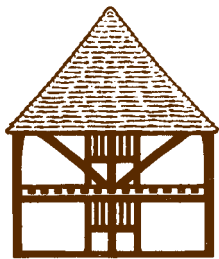
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**Events,
Courses
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WEALD & DOWNLAND OPEN AIR MUSEUM

AUTUMN 2014

From the Director



Louise Adams

A year ago I wrote that the 2013 season had not been an easy one, so one year on I am pleased to report that 2014 has been much better, albeit not without its challenges!

A considerable amount of time has been spent preparing our Stage 2 Heritage Lottery Fund (HLF) bid for the Gateway Project which was submitted at the beginning of August. We will hear whether we have been successful

during mid-November, and we hope to publish the details of the project in the Spring magazine.

We have also been preparing our submission for Museum Accreditation with Arts Council England (ACE). Accreditation represents an extremely important achievement, demonstrating that our museum has met the national standard for quality and performance. We have been Accredited for some years (and before that were Registered in an equivalent scheme), but periodically the scheme is updated to reflect changes in museum operation and visitors' expectations, and to encourage museums' sustainability.

One of the highlights of this season was the *Horses at War: Remembering WWI & WWII* commemorative event. Supported by a grant from the Heritage Lottery Fund and co-ordinated by historian Andy Robertshaw, the event involved a week of workshops for schools focusing on life at the home front, and during a busy weekend of re-enactments, displays, readings and commemorations, the largest display of First World War horse-drawn vehicles since the 1940s took place.

Our major events attract good crowds, but one of our key aims has been to build up our core day numbers, and we have been working hard to stage a number of smaller events during the season. The *Shepherding & Shepherd's Huts* and *Historic Gardens* weekends were examples of how important elements of the museum's collections can be highlighted for smaller audiences.

Weekends are naturally the most popular times for the public to visit, but are also often the most difficult for volunteers, due to other commitments. This is something we were very keen to address so that weekend visitors experience more activities, enriching their visit and in turn encouraging more visitors.

Recently, it was agreed that the Friends of the Museum would pass over its administration to the museum. Having worked closely with the Friends both in my time as Director and also during my previous employment at the museum, I would like to express my sincere thanks and admiration for the tremendous support they have given the museum since its foundation. And I would like to re-assure members that the Friends, with all its benefits, will continue to operate as before.

This autumn we will be dismantling a late 18th century barn and early 19th century stable from May Day Farm, in the way of the A21 Tonbridge-Pembury bypass scheme in Kent. It is proposed that the buildings, having been dismantled this autumn, will be re-erected during 2016. This project, together with the proposed dismantling and re-erection of the 15th century aisled hall from Sole Street and Pallingham Quay wagon shed (the current catering facilities), as part of the Gateway Project, means that over the next few years, we shall have some very exciting exhibit building projects taking place.

We are a museum of all seasons and the autumn and winter can be a very special and atmospheric time to visit. A number of seasonal events and activities are planned for the next months, particularly around Christmas, which I hope you will be able to come and enjoy.

Richard Pailthorpe
Museum Director



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Louise Adams

Front cover picture: 17th century Poplar Cottage after its re-thatching and maintenance work earlier this year, with volunteer Gavin Lichfield scything the grass in early summer.

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Christmas Card 2014

This year's Christmas card features a glorious scene of 17th century Pendean Farmhouse in the snow, photographed by Leon Barc. On the back is a seasonal image of the museum's geese foraging in the orchard. The cards are available in the museum shop



in packs of five at £3.50, or by post, for a minimum order of two packs (10 cards) for £7.00 plus £2.50 p&p. Order by phone on 01243 811020 or online at www.wealddown.co.uk.

Museum transformation . . . *the Gateway Project bid is submitted to the Heritage Lottery Fund*

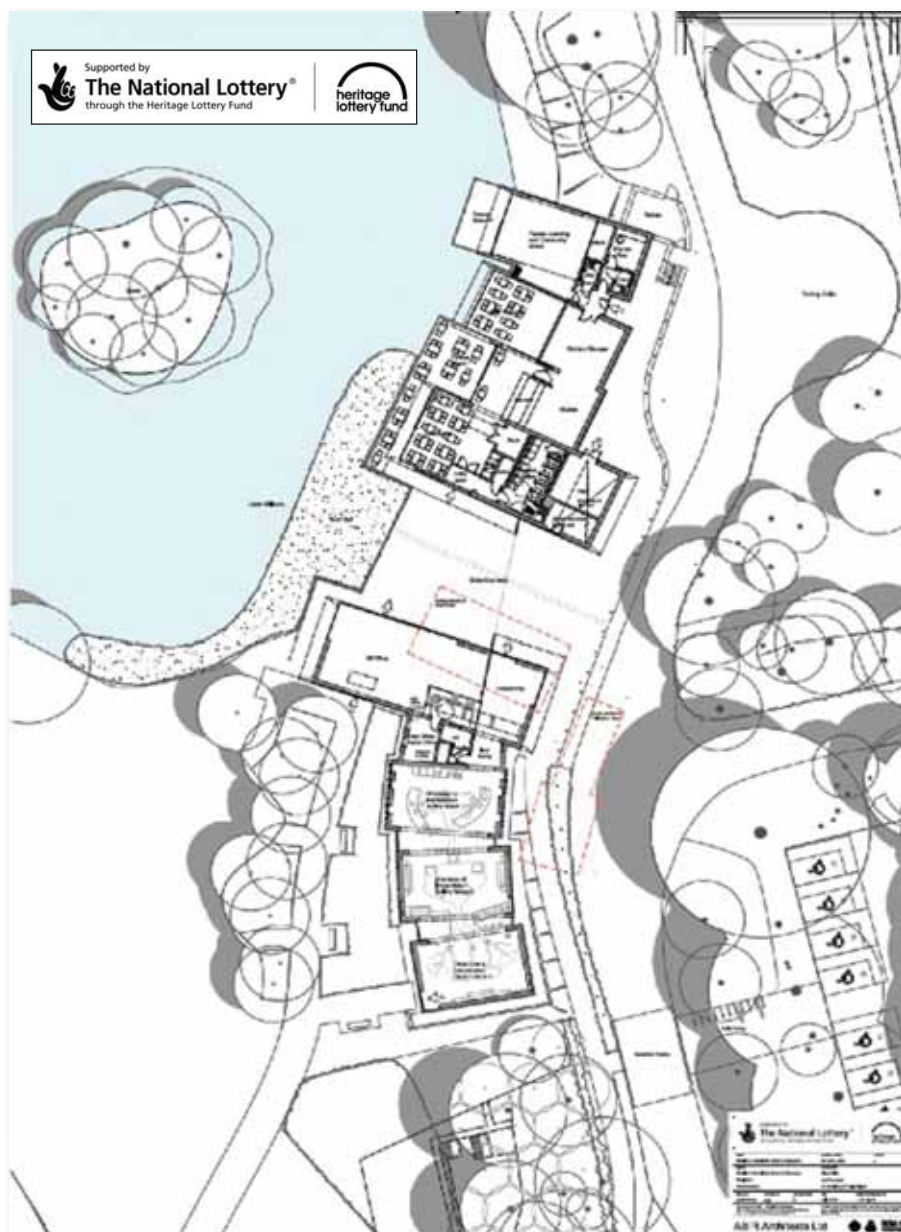
Following many months of planning and development the museum submitted its application for £4 million for its Gateway Project to the Heritage Lottery Fund (HLF) in August, and is expecting a decision in mid-late November. The HLF has already granted the museum nearly £250,000 to develop the plans.

The project aims to transform the way in which visitors experience the museum from the moment they enter the site. A new 'gateway' will be built by the museum's millpond comprising two clusters of buildings either side of a central courtyard (reflecting the plan of many traditional farmyards) housing new ticketing, retail and catering facilities, a new orientation and interpretation gallery and a learning/community space. In addition, the main car park will be upgraded to improve accessibility and safety, and two historic structures currently used as visitor facilities, the medieval aisled hall from Sole Street and the Pallingham Quay wagon shed will be moved and become exhibit buildings.

Work has been progressing to secure planning permission from the South Downs National Park Authority. The museum is also busy raising another £1 million as its contribution to the overall scheme. If all goes to plan, construction work will commence in mid-2015 and should be completed about 18 months later.

Central to the initiative is how the museum interprets the history reflected in its historic buildings and rural life collections, helping visitors learn more about life and landscape in the Weald and Downland area of the South East over the centuries. We are also working with the South Downs National Park Authority on ideas for the museum to act as a 'gateway' to the South Downs. The project will include a new introductory exhibition to the museum and interpretation signs around the site and work is ongoing on the content and design of these elements of the project. An important part of the scheme is the inclusion of apprenticeships and traineeships, building on our nationally recognised expertise in education and skills in the building conservation and heritage sector.

£3.4 million – the museum's total value to the economy of our region each year



Above, architects' plan of the site for the Gateway buildings (the museum entrance is mid-right, and the millpond with its island is to the upper left. Below, artist's impression of the interior.

Paul Rigg, Chairman of the museum's Trustees says: "The Gateway is a very exciting and ambitious project that is crucial to ensure the museum looks ahead and secures its future. The museum is at the heart of the local community and we will continue to involve our communities, stakeholders and partners in the project. We want to appeal to old and new audiences with an interest in our heritage. We want to build on everything that is great about the museum and retain what makes it a very special place for everyone."

Museum Director, Richard Pailthorpe,



adds: "We must adapt to meet the needs and expectations of 21st century communities and keep our enviable reputation. The Gateway Project will help us to do this for many years to come. It will help us to inspire and attract the next generation of visitors, staff and volunteers."

► The Activity and Interpretation Plans

While the most obvious manifestation of the Gateway Project will be the new buildings, two essential components of the scheme are the Activity Plan and the Interpretation Plan. The Activity Plan has been compiled by Jo Watson of Conservation Plus, our project managers, and includes a wide range of opportunities for people to engage with the museum. The Interpretation Plan has been produced by Jonothan Potter of Potter Associates and sets out how the heritage experience can be brought to life in an exciting and informative way.

The Activity Plan

The museum's ambitions for the project go much further and deeper than the Gateway buildings. We aim to create a wealth of new opportunities for existing and new audiences to learn about, engage and get involved with our heritage. Hambrook Barn will become a Family Learning Hub, housing new activities, trails and hands-on interactive stations. We will showcase the museum's collection of 15,000 artefacts and also our woodland, both of which have enormous potential to bring to life stories of the region's landscape, environment, trades and agriculture. New volunteering opportunities will encourage a wider range of volunteers to work with us, and outreach activities will target specific audiences, such as young people between 16 and 24, older people with dementia and local minority communities. Supporting these activities will be a new marketing programme and the redevelopment of our website, raising the profile of the museum and increasing visitor numbers through developing new markets. Finally, traineeship and apprenticeship roles will be created to provide opportunities for people who are starting out on their career in heritage to gain workplace experience in areas ranging from building conservation to volunteer coordination and heritage education.

The Interpretation Plan

The overriding ambition of the museum's new interpretation is to reconnect the collection to the landscape from which it came. Using artefacts from the Downland Gridshell store, and to ready visitors for their on-site experience, three new galleries within the project's Gateway building will create a journey across the Weald and Downland, explaining the area's geology and landscape, and the diverse agriculture that sprang from it. The craft of turning this managed cultivation into usable material for building work will be explored, and finally, visitors will be immersed in a space depicting nature's annual cycle, illustrated by the museum's own yearly journey. For the first time on site, a coordinated narrative explaining the nature and importance of the environment, from its wooded upper slope to the valley below, the fields and the millpond, will be created. This landscape story will be strengthened by new wayfinding signs aimed at encouraging exploration to the furthest corners of the museum so that all who visit will be able to experience these habitats at first hand. Visitors will better appreciate the ability of our ancestors to connect to their environment and exploit nature's raw potential to fabricate the buildings that are the core of the museum's collection.

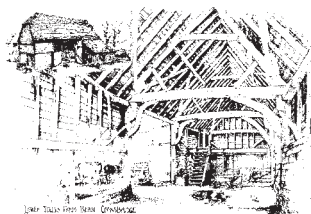
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**GRÄNSFORS BRUK
SWEDEN**

Historic agricultural buildings offered to the museum

A historic barn and a stable are to join the museum's buildings collection this autumn. The late 18th century, three bay, barn and an early 19th century, two bay, stable, are from the East Kent Weald. These two formerly listed timber frames are from May Day Farm, Burgess Hill and are among a small number of buildings in the way of the A21 Tonbridge-Pembridge by-pass scheme. Work on the dismantling will take place throughout the autumn. The dismantling, repair and re-erection costs will be funded through the contractor, Balfour Beatty, as part of mitigating works.



Clockwise from top, the barn and stable from the south, the north elevation of the barn, its internal wall framing, and the rafters of the stable.

These agricultural buildings will contribute a valuable addition to the Georgian/Regency farm buildings that the museum currently has either on site or in store. One option being considered is to site them in the vicinity of Redvins Yard to link in with the contemporary Goodwood and Kirdford shelter sheds and the hay barn from Ockley. Here they would enhance the ability of the museum to further interpret the agricultural revo-

lution and the subsequent changes to the rural landscape and farming practices.

This would also enable the museum to meet one of its long term strategic aims to present three historic farmsteads. We already have a 16th century one at Bayleaf, are developing plans for a 17th century one attached to Pendean, and these two newly acquired buildings from the Weald would form the centre of an early 19th century farmyard.

Exploring *Shepherding & Shepherds' Huts*

In April the museum staged an unusual weekend dedicated to the skills, traditions and culture of the downland shepherds. Visitors were able to meet the local Southdown sheep and their lambs, explore shepherds' huts old and new, and discover tools of the shepherd's trade. David Morris signed copies of his book *Shepherds' Huts & Living Vans*, and the renowned Copper family sang Sussex folk and shepherding songs. The museum displayed some of the shepherd's huts in its collection, and there were new-build 21st century examples, manufactured by Roundhill Shepherds Huts, based locally in Singleton. Shepherds' huts, once a familiar sight in the countryside with their corrugated iron roofs and iron wheels, were used as the shepherd's home during lambing when their cast iron stoves provided essential warmth to new born lambs. Today they are making a comeback as a modern, moveable space, for home offices, playrooms, holiday accommodation, or just a peaceful hideaway. Pictured is the Copper family at Titchfield Market Hall. Next year's event is on 11/12 April.



IN BRIEF

WARM WELCOME FOR VISITORS THIS YEAR (MOSTLY!)

2014 has been a better season than last year with visitor numbers at the end of August 7% up on 2013. The season began well over the Easter holiday period, followed by a generally excellent summer with little rain. Frustratingly, we have suffered from wet weather on the main bank holiday Mondays, notably the August one when it poured all day. The main events continue to be well supported, attracting 5-6,000 thousand visitors, whilst a single day event such as the Rare Breeds Show averages 4-5,000.

SPECIAL TUDOR MONASTERY FARM TOURS

Following the BBC 2 *Tudor Monastery Farm* series broadcast in autumn last year, the museum added a tour to its Walks and Talks programme allowing visitors to see the locations used and learn more about filming tricks of the trade. Led by Julie Aalen, who co-ordinated the seven months of filming, and volunteer Vic Constable who appeared in every episode, visitors were guided around the principal filming locations enjoying anecdotes such as the sheep washing escapade in the lower lake. They met other costumed volunteer interpreters involved in the filming, and experienced some of the aspects of Tudor life that presenters Ruth, Peter and Tom were living. The tours ended in Winkhurst Tudor Kitchen, meeting the cooks and tasting Tudor sweetmeats prepared on the griddle over the fire. The Tudors would have drunk small ale but for our guests tea was the order of the day – funnily enough it's Ruth Goodman's favourite to sustain her through a long filming day!

BIRTHDAY PARTIES

The museum hosts children's birthday parties with a range of activities to choose from relevant to the museum's themes. These parties are fun, hands-on and can be tweaked to suit the ages of the children. The museum's café is happy to provide a celebration tea or parents are welcome to bring their own refreshments. Find out more on our website at www.wealddown.co.uk

Friends administration passes to the museum

At the end of this year the administration of the Friends of the Weald & Downland Open Air Museum will pass over to the museum itself, providing cost benefits and streamlining fundraising activity.

Friends will not notice the difference, as all their current membership privileges will remain the same – including free entry at all times, emails with advance notice of news and events, discount in the café and shop, and of course the twice-yearly magazine.

The Friends has supported the museum since its foundation in 1970, raising a total of some £2.5 million towards the museum's work through memberships and fundraising events.

To formalise the change a general meeting of the Friends was held in September, when 119 members present voted on the following resolution: *That the Friends of the Weald and Downland Open Air Museum be dissolved with effect from the 31 December 2014 and that all responsibilities and assets be transferred to the Weald and Downland Open Air Museum.* It was passed by a substantial majority.

Friends' Chairman Sarah Casdagli said: "I would like to thank all our members for your support – subscriptions have helped the museum hugely over the years as have our fundraising events. There have been suppers, lunches, grand draws, barn dances, murder mystery evenings and two balls. It has been a privilege to serve the Friends and I would like to record my great thanks to all who have served on the present committee and to past members, and also to Lisa Neville, Membership Secretary, who has worked for the Friends for many years".



The Friends stand at one of the museum's special events in the late 1980s, with, left to right, the Duke of Richmond, Richard Pailthorpe (then assistant director), Virginia Lyon (Friends' chairman) and Bruce Pailthorpe (Friends' vice chairman).

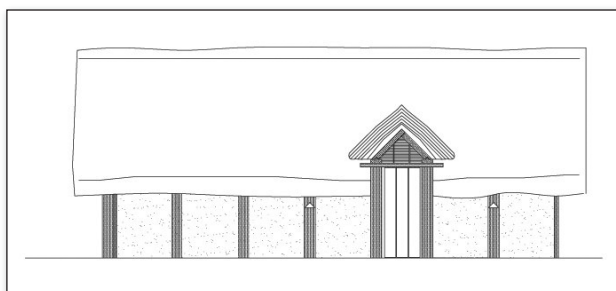
The 'Friends' was first mentioned in 1968 when the museum's Promotion Committee staged its first major public exhibition, launching its first appeal (for £35,000) and extended a first invitation to subscribe to the 'Friends of the Museum'. The Friends was inaugurated in 1970 and developed as a support organisation for the museum, providing financial assistance and running social events for its members. Early events included auctions, art exhibitions, spring tours and 'Proms by the Lake'. Membership rose rapidly, with some 1,000 supporters by 1973: former Honorary Treasurer Kim Leslie remembers the thrill of opening a letter with a cheque from one of the best-known early supporters – Sir John Betjeman. Membership approached 5,000 by the mid-2000s, when the Friends were able to give grants to the museum of some £200,000 each year. Last year's grant amounted to £226,850 with core funding being spent on exhibit improvements, historic garden development, marketing, livestock, and curatorial activities: special grants in that year contributed to the furnishing of Tindalls Cottage and the Historic Clothing Project, helped with setting up the History Gang, paid for a fundraising search engine, and sponsored the Rare Breeds Show. Chairmen of the Friends have included Major General L A Hawes, Virginia Lyon, Sir James Waddell, Tim Heymann, Frances Messenger, Jean Piggott, and the current chairman, Sarah Casdagli.

Museum Director Richard Pailthorpe said: "The Weald & Downland Open Air Museum's Friends is one of the largest museum friends groups in the country, with some 4,850 memberships representing about 10,500 individuals. It has always been a great support to the museum and will continue to be with the museum office running its administration. Merging our fundraising capacity and reducing costs is a sensible solution at a time when major developments are in the pipeline and our efforts are directed at future sustainability. I look forward to seeing the Friends continue to develop."

Saxon hall to grow on the museum site

The museum is to build a replica Saxon hall based on archaeological excavations in Steyning, West Sussex. The building will be constructed in the museum's woodlands, directly above Tindalls Cottage on the site of the former woodland exhibition.

In the early years of the museum two Saxon structures were on display – a small sunken building interpreted as a Saxon weaver's hut, and posts marking the outline of a Saxon hall. In the last 20 years much academic work on the Saxon period has taken place at a national level, and the museum has spent much time and effort researching and planning the construction of this new Saxon structure with the help of many specialists, including Dr Damian Goodburn, Saxon treewrighting expert and archaeologist.



A drawing of the proposed Saxon hall, and below, Richard Darrah providing timber cleaving training for the museum's construction team.

Following our investigation into recent Saxon excavations in the weald and downland region, the building we have chosen to reconstruct is 'Building A' from the excavation led by Dr Mark Gardiner in 1988/89 at Market Field in Steyning, West Sussex. The excavation of this 10th century site was fully recorded and published at the time; the finds are held at Worthing Museum. Dr Gardiner has been generous with his time in recent months helping us to understand the site and its context. This was an earthfast structure, evidenced by post-holes, and is an oak, daub and thatched building. Its dimensions are 4.4m wide by 8.9m long.

The methods of timber framing in this period differ substantially to later methods of timber framing seen in our current historic building exhibits, and will form an interesting contrast. All the preparation work for the building is being undertaken authentically, using axes of the shape known to be used by the Saxons, and no saws.

Following the receipt of planning permission in August the first step for our in-house construction team was further training in cleaving the timber, this time with the



support of woodwork specialist Richard Darrah. As with all exhibits, we decide on a particular date for the building's interpretation and the Saxon reconstruction will date to the year 950AD. Preliminary work on the furnishings and clothing is taking place, again drawing on the archaeological reports. The structure will be built over a period of slightly more than a year, enabling visitors to watch the process.

The timber for the frame has largely been donated through various local sources; we are especially grateful for the support of Jonathan West, Mr & Mrs R. Hatthorthwaite, Ms K Wootton and the National Trust estate in Haslemere. We have also had invaluable support in memory of Mary Cowin, and training supported by the Historic Houses Association.

From the Chairman



The 'Gateway Project' is the working title for the museum's exciting £5 million project to improve visitor facilities and experience on our site. We

have written about the proposals in previous issues and on pages 3/4 in this edition, but in summary the project comprises new ticketing facilities and shop, a new restaurant and learning/community space, an introductory exhibition with enhanced interpretation and display of artefacts and better indoor facilities for wet days, as well as improved interpretation and way-finding on the museum site and redesigned car parking with more spaces and safer and easier access to the museum.

Our project application has been submitted to the Heritage Lottery Fund and we expect their final decision in mid-late November. Meanwhile the design of the new buildings continues to evolve and discussions are underway with the South Downs National Park planning team. A planning application and decision will follow in due course.

The original Stage One Heritage Lottery Fund (HLF) approval supported us with a grant of £0.25m to be spent on detailed design and development fees. We expect the project to cost some £5 million and taking into account HLF support we have set ourselves a target of raising £1 million of additional funding.

Fundraising specialists Development Partners has been working with us to implement a fundraising strategy and so far we have raised over half of that target, or a little over £0.5m from major trust funds. The largest grants, pledged or received, are from the DCMS (Department for Culture, Media & Sport)/Wolfson Fund (£250,000), the Garfield Weston Foundation (£150,000) and the Ernest Kleinwort Charitable Trust (£75,000).

A number of other trust funds have yet to determine our applications while others are shortly to be submitted. We have also begun our approach to individuals and will be launching our public appeal, including to our museum Friends, in the New Year, by which time I hope that we will have positive news from the HLF and building designs to display.

Progress is positive, and I remain optimistic that we will be in a position to begin construction during 2015.

Paul Rigg
Chairman of Trustees

Keeping our standards high – how we become ‘Accredited’

The museum has been busy this year preparing its submission to continue its Accreditation – the national quality standard for museums throughout the UK.

The award of Accreditation demonstrates that a museum has met the highest standards in quality and performance. The Weald & Downland Open Air Museum has been Accredited for some years (and before that was Registered in the predecessor scheme begun in 1988), but periodically the standard is updated to reflect changes in museum operation and visitors’ expectations, and to encourage sustainability.

“The museum aspires to be professional, historically accurate, educational and inspiring, in terms of the competence and expertise of staff and volunteers and in the way we carry out and communicate our work,” says Museum Curator Julian Bell, who is leading the project. “This ‘industry’ standard of Accreditation is different to many similar standards, as rather than have a standard imposed upon the sector it was museums themselves who established the scheme, which is administered for the Government by Arts Council England.”

Accreditation incorporates nearly every aspect of museums’ activities and helps guide them to perform at the highest level. The scheme aims for all museums to achieve agreed standards in how they are run, how they manage their collections and the experience of their users.

By meeting these standards museums share a professional and ethical basis for their operation, encouraging and reinforcing public confidence in them as organisations that manage collections for the benefit of society in an appropriate and responsible way; this is particularly important where the donation of artefacts is concerned.

The documents produced to meet the requirements of the Accreditation Scheme also help provide a structure for the operation of the museum and its activities. For example, we can outline changes in the range of items which we wish to collect in the future, or explain a shift in the way we present the museum to visitors, tying the changes into our other policy documents, such as the Forward Plan, and resulting in a coherent direction for the museum’s operational framework and diverse activities.

The Accreditation Scheme enables specific benefits such as:

Performance – it’s a quality standard that serves as an authoritative benchmark for assessing performance, rewarding achievement and driving improvement.

Profile – it raises awareness and under-



standing of the museum, building confidence and credibility both within our governing body and among the public.

People – it helps us improve our focus on meeting our users’ needs and interests and developing our workforce.

Partnerships – it helps us examine our services and encourages joint working within and between other appropriate external organisations.

Planning – it helps with forward planning by formalising procedures and policies.

Patronage – it demonstrates that the museum has met a national standard, which strengthens applications for public and private funding, opens up additional avenues of funding and gives investors confidence in the organisation.

The timing of our Accreditation submission, which fell in October of this year, is timely given the major Gateway Project, due to begin next year. This project will not only provide the museum with improved services and facilities, but also an opportunity to reassess how the museum presents itself to the public and what aspects and activities we wish to focus on. The Accreditation documents will provide an outline plan for our operations over this busy period of the museum’s life.



Dogs are welcome – in all shapes and sizes!

The museum is often complimented on the way it welcomes dogs onto the site. We have been dog-friendly since we opened in 1970, and are happy to host well-behaved dogs (always on leads!) enjoying a visit with their owners.

IN BRIEF

EUROPEAN LIFELONG LEARNING CONFERENCE

The museum’s Head of Learning, Diana Rowsell, travelled to Den Gamle By, an urban open air museum in Aarhus in Denmark, for the seventh biennial gathering of the European Lifelong Learning in Open Air Museums group. Thirty-three delegates from 19 museums from all over northern Europe attended, many delivering a paper on current special projects such as working with dementia patients, inspiring young people without work, and working with special needs children. Diana gave a paper about the museum’s courses in historic building conservation for which we recently received the Europa Nostra Grand Prix and international recognition through Best in Heritage.

Microbiologist and gardening volunteer Dr Alison Cottell describes the scientific testing of medicinal plants from the museum's historic gardens

"Purge me with hyssop"

The use of plants to treat infectious disease is not confined to history: nearly 80% of antibacterial agents that are used today are derived from natural products such as plants, fungi, and other microbes.

The threat of antibiotic resistance and the rise of the superbug has stimulated renewed interest in the many and varied chemicals that are produced naturally, and approximately 10,000 plant compounds are being newly characterised every year. It is hoped that somewhere there are plant species that have antibiotic properties to stave off the onslaught of antibiotic resistance: the question we asked was, what if such plants are growing in the medicinal herb gardens at the Weald & Downland Open Air Museum?

Museum Gardener Carlotta Holt and myself together with Dr Derek Stevenson, an analytical chemist, and project student Rachel Street from the University of Surrey, set out to analyse some of the plants from the museum that have historically been used to treat infectious diseases. Modern-day hospital superbugs



Burdock, left, and hyssop.



Louise Adams

were used in the experiments, together with *Salmonella typhi*, which causes typhoid fever, and bacteria related to tuberculosis and the bubonic plague.

Culpeper, the 17th century physician, suggested that garlic be used to treat the plague, rabies, ulcers, and blemishes. Elecampane was similarly recommended to protect against the plague and also treat tuberculosis. Extracts from both of these plants showed the greatest ability of all plants tested in our studies to kill microbes and were the only ones to kill the bacteria closely related to the plague. Angelica, burdock, elecampane, and garlic were also very effective in destroying *Staphylococcus aureus*, which can cause MRSA.

From our studies, however, none of the plant extracts were able to kill the 'mycobacteria' similar to those that cause TB – a notoriously difficult disease to treat even with the use of modern drugs.

In addition we found no evidence to support Culpeper's assertion that angelica "*doth the like against the plague*". The common practice in the 1660s of keeping a piece of angelica root in the mouth to ward off the plague may therefore have been futile, although according to our preliminary results there may be more justification for popping some of it in your mouth if you need to go into hospital!

Reference to hyssop in Psalm, 51:7: "*Purge me with hyssop, and I shall be clean*" and by Culpeper: "*hyssop . . . purges gross humours*" made this one of the plants we were most keen to study. Interestingly, we found hyssop to be the only plant extract of all those that we tested to kill typhoid fever bacteria, and we are continuing the research in order to further characterise the antibiotic properties of extracts from this plant.

Green fingers – down the ages

Visitors to our Historic Gardens Weekend enjoy a rare glimpse into the gardens of ordinary people across the centuries, from the 16th to the 19th. The museum's six period gardens provide curtilages for many of the historic homes, representing as accurately as possible the period of each house. The museum's new historic gardens film was showing in the hall from Crawley, explaining how they developed and how

they are managed in a traditional way. An interactive display and demonstration of the uses of our

garden plants, both medicinal and culinary, was the centrepiece of the weekend's exhibits, with extra dyeing and spinning demonstrations taking place. The museum's herbarium, our collection of pressed flowers and plants from the gardens, was also on display. The weekend will be repeated next year and we have plans to extend and enhance the exhibition. Pictured left is Helen Mbye hanging herbs beneath Titchfield Market Hall, and Jo Shorter right displaying the use of natural colour dyes in the house from Walderton. Next year's event is on 3-5 July.



Louise Adams



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Commemorating wartime



The museum staged the largest display of First World War vehicles drawn by horses in the UK since the 1940s in June at its *Horses at War: Remembering WWI and WWII* event, the culmination of a week of special displays including free activities for schools. Supported by a Heritage Lottery Fund award of £9,000, and with the help of military historian and broadcaster Andy Robertshaw, the week included re-enactments, demonstrations and commemorations, as well as a visit from the Military Ancestry Road Show. There was a focus on the work of the Women's Land Army and the Women's Forestry Corps, and demonstrations of hurdle making and charcoal production – these were in demand from the South Downs for trench warfare. Singleton WI – the first WI in England – formed in 1915 to help the war effort on the home front, produced an interesting display in Winkhurst Hall. We also looked at the effect the First World War would have had on the occupants of three of our buildings, South Wonston Church, the Southwater Smithy and Whittaker's Cottage. A highlight was the *Horses at War* parade of horse-drawn vehicles, including a water cart, a field kitchen, and an ambulance. Pictured are, clockwise from top, the Sampson family from Harbridge, Hampshire and six Percherons drawing Fort Nelson Royal Armouries' 18 pounder gun and limber; the Heritage Lottery Fund banner; Mark Buxton driving the museum's Shires, Mac and Major, to a GS wagon, complete with First World War harness; the 16th Lancers Display Troop's cavalry display; military historian Andy Robertshaw; 'soldiers' at rest, and a 'Land Army girl' outside Whittaker's Cottages.



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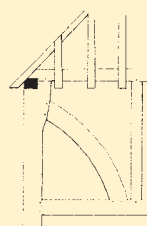
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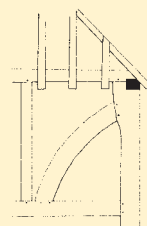
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New painted cloth for Bayleaf Farmhouse

By Danae Tankard

The spring issue of this magazine explained that we had commissioned Hastings-based artist, Melissa White, to create a new painted cloth for Bayleaf, the design of which was based on a set of wall paintings surviving in a 16th century house, Althrey Hall, in Flintshire, Wales. The new cloth has been completed and has been on display in Bayleaf since the beginning of July, replacing the woven cloth at the high end of the hall. This article explores the subject of painted cloths in more detail before moving on to examine the design and possible iconography of the Althrey Hall wall paintings and to explain how the new painted cloth was created.

Painted cloths in the 16th century

Very few painted cloths survive. However, we know from documentary evidence that they were an extremely common form of interior decoration in the 16th century and were found in the homes of both the wealthy and the relatively poor. An example of a poor householder who possessed painted cloths is Rye fisherman, Richard Goodwin, whose goods were sold off by public auction after his death in 1583 to pay his debts, fetching a sum of £4 9s 6d. Amongst his relatively meagre possessions were four or five 'old painted cloths' which sold for between 2d and 5d each. We have no idea how 'old' Goodwin's painted cloths were or how much they had cost him new but they are likely to have been relatively crude in both their design and execution. Cloths like Goodwin's would have been cheap to produce. In the late 16th century craftsmen could expect to earn about 10d a day and the cost of the materials was relatively low: schemes were painted onto



Figure 1. The new painted cloth in Bayleaf.

coarse linen cloth using natural pigments which could cost as little as 1d a pound (with about half an ounce of pigment covering a square yard). The total cost of the cloth depended on the complexity of the scheme and the amount of time it took to produce.

In London painted cloths were produced by the Painter-Stainers' Company who guarded their monopoly assiduously but we know that there were also painters working in the provinces. Cloths were also imported from Flanders but these may have been orientated towards the upper end of the market. A rare set of surviving painted cloths which show the complexity and sophistication such designs could achieve are those at Hardwick Hall in Derbyshire which were probably created in 1600 for Bess of Hardwick. These are clearly intended to replicate Flemish tapestry.

The design or subject matter of painted cloths is rarely listed but is likely to have had much in common with imagery used in other types of contemporary decoration such as woven cloths and wall paintings. Many painted cloths – like the recreated cloth in Bayleaf – were probably ornamental, incorporating flowers, fruits, abstract designs, animals and texts. But others would have featured narrative scenes drawing on well-known Biblical stories like Adam and Eve, the prodigal son or Susanna and Tobias. We know that these forms of decoration – as well as being similar to each other – often shared common sources such as books, ballad sheets and continental prints.

Many of the painters producing painted cloths would also have been executing wall paintings.

There are a number of literary sources which offer an insight into the subject matter of painted cloths and other decorative schemes. For example, in his *Book of Knowledge*, first published in 1542, medical writer, Andrew Boorde, advised

that those who are 'mad and out of their wits' should be kept in some 'close house or chamber, where there is little light', continuing: 'Also the chamber of the house that the mad man is in, let there be no painted cloths, nor painted walls, nor pictures of man nor woman, or fowl or beast, for such things make them

full of fantasies'. This quote not only conveys something of the subject matter of wall paintings and painted cloths but also suggests the visual impact that such schemes might have on a febrile mind. Similarly, in his *Description of England* of 1577 William Harrison describes how 'the walls of our houses on the inner sides

1989 –
Bayleaf Medieval
Farmstead research
& furnishing
project was
opened



Figure 2. The old woven cloth, shortly after it was hung in 1989.



Figure 3. The Althrey Hall wall paintings. (© Crown Copyright: Royal Commission on the Ancient and Historical Monuments of Wales)

... be either hanged with tapestry, arras work, or painted cloths, wherein diverse histories, or herbs, beasts, knots, and such like are stained ... whereby the rooms are not a little commended, made warm, and much more close than otherwise they would be'.

The religious changes of the mid-16th century made much religious imagery suspect – in particular anything associated with 'popery'. In the second half of the century more neutral Old Testament subjects were favoured over those of the New Testament and by the late 16th century allegorical subjects and portraits became more common.

Despite Harrison's observation that wall hangings made rooms 'warm' it is unlikely that even relatively large expanses of linen cloth fixed to the walls made much difference to the air temperature. However, they would at least have created the *appearance* of warmth, as well as adding some much needed colour to soot-blackened interiors.

The Althrey Hall wall paintings

With no suitable painted cloths surviving to base our scheme on we turned instead to evidence from wall painting. After considering a number of different examples the Althrey Hall wall paintings were selected because they are largely intact, are of about the right date (c.1550; Bayleaf is interpreted to a date of c.1540) and also have the advantage of being non-figurative which meant potential problems with 'Catholic' imagery could be avoided.

In the early 16th century Althrey Hall was the home of established gentry, Richard Ellis and his wife Jane Hanmer.

The wall paintings are in a first-floor chamber in a cross wing at the high end of the hall. The scheme is of bold alternate stripes, one featuring a pomegranate motif and one featuring rosettes in a diamond trellis. On the tie beam forming a top border there are large open, pomegranates, interspersed with brown acanthus leaves with black veins. The predominant colours are red, yellow, black and white. At the centre of the scheme is a portrait of Richard and Jane in contemporary dress. He holds his cod piece with a red ribbon; she holds a crocus. The symbolism of his gesture is obvious but the crocus too could be read as a symbol of fertility. They had nine sons and four daughters.

Find out more

A film about the painted cloth project, funded by the University of Kent, has been made by Darren Mapletoft, an independent film maker & Senior Lecturer in Digital Film Production at the University of Chichester. The film explores how textiles worked within early modern domestic interiors – what their visual impact was and how their original viewers might have responded to them. It is the result of a collaboration between the museum and the University of Kent, and builds on the findings of a network of researchers who have worked on these questions over the last two years, as part of a project called 'Ways of Seeing the English Domestic Interior'. The film can be viewed online at: <http://vimeo.com/105563516>.

The striped pattern is intended to replicate a paned woven textile hanging. This use of paint to imitate fabric is very common – we have already seen it with the Hardwick painted cloths – and there are many examples of wall paintings that imitate textiles surviving at vernacular level. Whilst we do not know what the Althrey Hall design was based on its similarity to another set of wall paintings at 18 High Street, Halstead, Essex, suggests a common source.

The pomegranate was widely used in the decorative arts in the late medieval period and remained popular in England until the late 17th century. Its iconography was versatile, allowing it to be used in both a religious and secular context. In Classical mythology the pomegranate played a prominent part in the legend of Persephone and through this association it became regarded as a symbol of fertility and regeneration. In Christianity, the many seeds within its fruit encouraged the pomegranate to be used to symbolise both the fertility of the Virgin and the unity of the Church. The spiky top of the fruit, thought to resemble a crown, also allowed it to represent kingship or majesty. The pomegranate was adopted as the emblem of Henry VIII's first wife, Katherine of Aragon who combined it with the Tudor Rose and subsequently by their daughter, Mary Tudor, and as such its use in a decorative scheme could indicate Catholic sympathies at a time when more overtly religious imagery was contentious. We know that Richard Ellis remained a staunch Catholic and it has been suggested that the Althrey Hall scheme may have been intended to indicate his loyalty to Mary I who came to the throne in 1553. However, Elizabeth I also used the pomegranate as her emblem and it is as likely that Ellis was attracted to the design because of its association with fecundity.

Creating the painted cloth

Melissa worked from a set of high-resolution images of the wall painting which we bought from the Royal Commission on the Ancient and Historical Monuments of Wales (RCAHMW). She described the process as a 'kind of a detective game', trying to work out how the original design was created and in what order individual elements were painted. She paid particular attention to the brush strokes, for example noting that different thicknesses of white paint had been used to create different effects such as the delicate feathering within the trellis or the stronger white used on the top border. Essentially, she had to try to put herself into the creative world of the anonymous 16th century craftsman.

Two pieces of medium-weight



Figure 4. Melissa White in her studio.

unbleached canvas were stretched onto separate frames and primed with rabbit-skin glue (made from animal collagen) which tightens the canvas and provides a smooth surface for the paint to adhere to.

Whilst pigment analysis of the original wall paintings has not been undertaken the predominant colours are earth pigments – yellow and red ochre and umber – and this is what Melissa has used on the cloth. Earth pigments derive their colour from the presence of iron oxide (or, in the case of umber, from a combination of iron oxide and manganese oxide). Black or ‘blacking’ was produced from charcoal or from the sooty deposits from lamps and candles and white or ‘whiting’ was made from lime or chalk. As has already been described, these pigments were very cheap: yellow ochre could cost as little as 1d per pound and red ochre 2d per pound. There was one colour used sparingly in the wall painting which may have been imported and therefore more expensive and that is the orange-red which appears on the rosettes and as the pips in the large open fruits. Melissa thought that this was most likely to have been vermilion, which is made from powdered cinnabar. However, its mercuric content makes it highly toxic and so Melissa replaced it with a modern substitute. To produce a paint these powdered pigments were then



Figure 5. Pigments and jar of rabbit-skin glue granules.

‘Ways of Seeing the English Domestic Interior’

The ‘Ways of Seeing the English Domestic Interior’ research network, funded by the Arts and Humanities Research Council, has investigated peoples’ experience of household life in the 16th and 17th centuries, and considered how we might use this information to enhance our experience of visiting historic properties like Bayleaf in the 21st century. The network used the latest developments in computer science and cognitive science in order to understand how we move about and interact with domestic interiors. Dr Catherine Richardson (University of Kent) and her co-investigator Dr Tara Hamling (University of Birmingham) brought together researchers in the humanities and sciences, conservators, museums curators and heritage professionals, including individuals from English Heritage, the Victoria & Albert Museum, Historic Royal Palaces, the Shakespeare Birthplace Trust and, of course, the Weald & Downland Open Air Museum. They experimented with, for instance, virtual reality environments that recreate historic atmospheric effects and eye tracking equipment that measures where and for how long we look at our surroundings. You can find out more about the network here:

<http://www.kent.ac.uk/mems/domestic%20interior.html> and about some of Tara and Catherine’s other work related to Bayleaf here: <http://materialhistories.wordpress.com/>

mixed with rabbit-skin size which acts as a binder and gives the paint its adhesion.

Once the cloth was finished Melissa removed the two sections from the frame and hand-stitched them together. To hang it a wooden batten was inserted into the top and attached to rings which hang on nails in the dais beam. Originally, painted cloths would have been nailed straight across the walls.

Authenticity

No replica can ever be described as truly ‘authentic’ and it could be argued that the first loss of authenticity in this project was in translating a wall painting into a painted cloth. When Richard Harris undertook the research for the Bayleaf furnishing project in the late 1980s he noted the frequency with which painted cloths were mentioned in inventories but

was concerned about creating a replica when so few examples survived, commenting, “I personally find rather daunting the stretch of conjecture that would be necessary”. Instead, the woven cloth was commissioned, based on a surviving remnant of 16th century fabric. Since then, however, a significant amount of new research has been done on 16th domestic interiors and we have a better understanding of the relationship between wall paintings and painted cloths. So the ‘stretch of conjecture’, whilst it still exists, is no longer as wide.

We would like to thank the Friends of the Museum for their generosity in funding the painted cloth. We would also like to thank the University of Kent for funding the film.

A sizzling steam extravaganza!

The museum’s Vintage & Steam event appealed to anyone who wanted to experience a taste of life 80 years ago when some vehicles didn’t start at the turn of a key! This wonderful day in

August showcased a great selection of classic, vintage and steam vehicles. Highlights included the steam-powered carousel gallopers – the most popular fairground ride of the steam era – powered by a Fowler showman’s engine; the St Giles horse-drawn steam fire engine demonstration from the Sampson and McDermott families; over 30 miniature steam engines, railway models and model boats, a steam car, and early



bicycles. There were demonstrations of winching, wood sawing and vintage caravans, and a vintage tea tent with traditional refreshments. Pictured above is a winning demonstration in the main arena, and left, early bicycles enjoying an airing around the showground. Next year’s event will be on 15/16 August.



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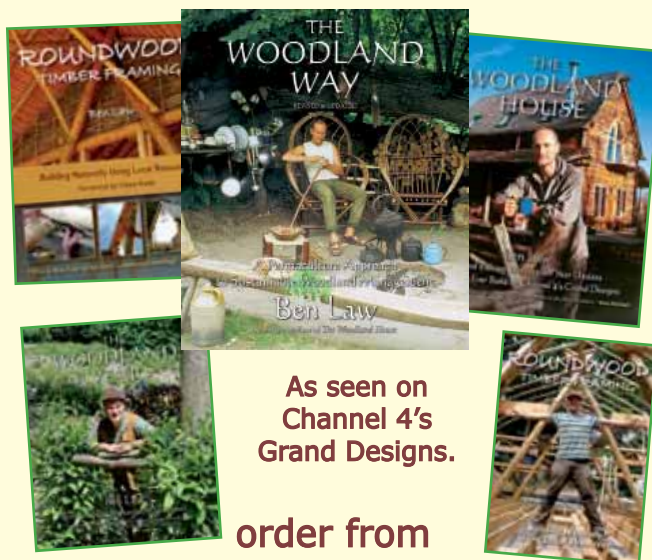
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WHAT'S ON 2014-15

NOVEMBER

8-9 Bringing Home The Bacon

A fascinating insight into traditional pig rearing and slaughter, and the techniques used to preserve every part of the carcase to feed the family through the winter.

15-16 Christmas Market

Browse over 130 trade stands in and around the Museum's historic buildings for local arts and crafts and unusual Christmas gifts. Plenty of seasonal food including hot chestnuts, plus meet the donkeys and listen to festive music.

DECEMBER

6-7 Christmas Shopping Weekend

At the Museum Shop

7 Tree Dressing

A magical occasion for all the family, as part of National Tree Week. Join in traditional songs and dances. Bring a jam jar and turn it into a lantern, then join the procession illuminated by hundreds of lanterns and dress the trees as darkness falls.

16 Christmas Carol Evening

At the house from North Cray, from 7.00pm

26-28 Tudor Christmas

Discover how people celebrated Christmas in the days of Henry VIII at our Tudor-themed event based around Bayleaf Farmstead, where the BBC filmed its hugely popular documentary series *Tudor Monastery Farm* in 2013.

29 December-1 January 2015

Special Opening

The Museum is open until New Year's Day. Enjoy a stroll round our 50-acre site and admire buildings decorated in traditional seasonal style – the perfect way to gently work off any festive indulgences!

FEBRUARY

16-20 Winter Half Term Family Activities

Wrap up warm for a week of creative activities and countryside skills – outdoor trails, arts and crafts. Under cover if wet.

MARCH

15 Mothering Sunday (Reduced entry)

The perfect way to celebrate this special day, which also marks the start of our season. Enjoy the spring weather with discounted entry for all, plus a complimentary traditional posy for mothers and grandmothers!

15-20 Historic Clothing Exhibition

An exhibition of authentic traditional clothes created as part of our Historic Clothing Project. Researchers and volunteers will be explaining and demonstrating needlework techniques throughout the event.

APRIL

3-17 Easter Holidays

A lovely time to visit the Museum and enjoy our carpets of flowers, new-born lambs, horses at work and other Spring treats.

11-12 Sheepding & Shepherds' Huts

This two day event focusses on shepherds' huts and their agricultural applications. The range of huts on display will include visiting exhibits as well as the Museum's permanent collection. The character and charm of shepherds' huts has made them incredibly popular as a modern, moveable space and some inspirational new builds will also be on display. The event will also encompass the skills, traditions and culture of the downland shepherds.

3-6 The Museum at Easter

Join us to celebrate Easter as our rural forebears did. See some of the houses prepared for Easter and join in the bonnet making and parade on Easter Monday.

MAY

3-4 Food & Folk Festival

The very best of the South East's produce, crafts, books and plants will be showcased at our Spring event. Cookery classes both days, demonstrations, tasty samples to try and buy, traditional folk music, dancing and storytelling.



15-16 Museum at Night (ticketed)

Join us from 8.30pm for a guided walk round the Museum and experience life in a world without electric lighting. Tickets £15 each, including refreshments.

25-29 Spring Half Term Family Activities

Make the most of long days and fine May weather with a huge range of arts, crafts, games and activities based in and around the countryside. Suitable for all ages. Under cover if wet.

JUNE

20-21 Wood Show

Since the 1980s a wood theme has formed part of many different shows at the Museum. Due to popular demand a two day event will be held in 2015 to celebrate the many traditional uses of wood. The weekend will include a range of wood craft demonstrations, a working wood yard, teams of heavy horses carrying out forestry tasks, exhibitors and displays. From the Museum's own timber-framed buildings to crafted bowls, furniture, tools, toys and wooden products there will be plenty to see, do and purchase.

JULY

3-5 Historic Gardens Weekend

Through guided tours, talks and demonstrations in our six period gardens, discover the herbs, vegetables and flowers that rural households would have grown and used from Tudor times right up to the Victorian era.

10,11,12 Festival of Archaeology Weekend

As part of the British Festival of Archaeology, this exhibition will introduce you to the deserted medieval village at Hangleton, near Brighton, and the building we've reconstructed here at the Museum.

19 Rare & Traditional Breeds Show

This year the Museum celebrates the 30th anniversary since the first Rare Breeds Show held on 21 July 1985. The event boasts some magnificent rare breed animals together with old time farm favourites including Pygmy goats and friendly-faced Alpacas. With prizes at stake, and classes for young handlers, it's one of the biggest shows of its kind in the South East.

AUGUST

2 William Cobbett Walk (ticketed)

This four mile walk follows the route taken by farmer and radical journalist William Cobbett on his Rural Ride through East Dean to Singleton, 202 years ago today. Tea and short talk afterwards. Tickets £15 each.

15-16 Vintage & Steam

The Vintage & Steam event at the Weald & Downland Open Air Museum will appeal to anyone who wants to experience a taste of life 80 years ago when some vehicles didn't start at the turn of a key! This wonderful event will showcase a huge selection of classic, vintage and steam vehicles. With vintage music, themed tea tent, local crafts, traditional demonstrations and continuous arena displays throughout the weekend.

5,12,19,26 Wonderful Wednesdays

Join us for a day of hands-on countryside skills, crafts, activities and games. Suitable for all ages. Under cover if wet.

27-31 Woodyard and Charcoal Weekend

For five days the traditional early 20th century earth clamp will be built, tended and then dismantled on Bank Holiday Monday. Woodland management demonstrations will also be held throughout the event.

SEPTEMBER

5-6 Harvesting and Brewing Weekend

An introduction to traditional brewing skills – transforming barley and hops into ale and beer – and using other crops harvested in our traditional fields and gardens.

8 Women's Institute Centenary Event

Singleton and East Dean WI was the first WI formed in England. The Museum will host their celebrations with demonstrations of the WI work over the century.

21-27 Narrative Cloth Exhibition

Original artwork drawing inspiration from the replica clothing made by the Museum's Historic Clothing Project and Danae Tankard, the Museum's academic researcher on 17th Century rural clothing.

OCTOBER

10-11 Autumn Countryside Show

Experience the sights, sounds and smells of the countryside at harvest time. Take a step back in time and see heavy horses ploughing the fields, vintage tractors at work and steam-powered threshing demonstrations. Watch the woodland and rural craft demonstrations, thatching, traditional and horticultural competitions held over both days. There is also a chance to browse and buy gifts with a countryside theme at the many craft and trade stands.

26-30 Autumn Half Term Family Activities

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

NOVEMBER

14-15 Christmas Market

DECEMBER

6 Tree Dressing

26-28 Museum at Christmas

Domestic interpreter Helen Mbye discusses the evidence that has informed the cooking demonstrations in the building from Hangleton.

The archaeology of Hangleton's hearth

View the contents of your kitchen bin with an objective eye. This collection of waste, wrapping and broken possessions, discarded, gives a glimpse into your way of life like a black-sack time capsule.

The people that lived in the building from Hangleton also discarded the contents of their kitchen bin when quitting their home almost 700 years ago. Their 'rubbish' lay undisturbed, in pits inside and outside of the building and in situ in both oven and hearth, until its discovery between 1952 and 1954 during the excavations of Eric Holden and John and Gillian Hurst. Each bone and shell was meticulously recorded within their report which provided the archaeological plan for the museum's reconstructed exhibit building.

In 2012, prompted by the completion of early 14th century attire made by the Historic Clothing Project, domestic life interpreters took up day-long residence in the building from Hangleton, preparing food and cooking, using replica 'coarse-ware' cooking pots. But there remained a dilemma – what should the interpreter cook? Contemporary recipe books such as *The Forme of Curry* and *Le Managier de Paris* were inconveniently written at the wrong end of the century, the 1390s, and belonged to a social status too elevated for a Hangleton peasant.

The answer was found within the archaeology report. Core ingredients



Helen Mbye in the building from Hangleton, with fish in a 'coffin' on the embers, and pots of food cooking on the opposite side of the hearth.

excavated (the 'kitchen rubbish') could be studied alongside documentation for Hangleton and comparable villages, and then read in context to the time, place and social status. A landscape survey of Hangleton c.1300 was also completed to gain an understanding of the topography and geography of this Downland scarp-foot settlement. The findings of this work increase the understanding of the resources available in late medieval Hangleton and inform the domestic life interpretation in the exhibit building.

The findings

Cow, pig, sheep, geese and rabbit bones were found hearthside. However, to accept archaeology in isolation would be to disregard the animals' context, their reason for being 'served forth' on a peasant's platter c.1300. Therefore, further reading of the documentary evidence was undertaken to correctly interpret Hangleton's hearths.

Ox

The ox's primary function in Hangleton was as an animal of traction. A peasant would not eat his tractor until it stopped working; how else would he pull his plough? Therefore the bones found in Hangleton were from mature animals, those whose working days were over, and they consisted of parts of the skeleton associated with inexpensive cuts of meat.

The jawbones found correspond to ox cheek and ox tongue being consumed. Ox tail and offal were also eaten by the low-status villagers. The remainder of the ox went for a profitable sale elsewhere.

Mutton

Hangleton operated a sheep-corn husbandry in the late medieval period. The village c.1300 probably had 500 acres of arable, a figure consistent with the Domesday survey of 1086 and the Tithe award of 1841. According to the historical geographer Peter Brandon, late medieval arable acreage to sheep ratio never fell below 1:3; therefore there were as many as 1,500 sheep fertilising the fields at night. During the day they cropped the steep downland land unsuit-



The building from Hangleton, reconstructed by the museum from evidence produced by the archaeological excavations in 1952-54.



A bowl of food – conies in hoggepott served with frumerty and wheaten bread.

able for cultivation. In life a medieval sheep yielded 500g of fleece and between 30 and 50 litres of milk annually. Many sheep bones were found around the hearths of Hangleton, and although sheep rearing in Sussex was primarily for wool, mutton was affordable and accessible to the peasantry.

Pork

While suckling pig was eaten exclusively by the nobility, Hangleton villagers ate older animals. The bones found at the excavation site, which included jaws with tusks, were from mature pigs of at least two years of age and of 'a fair size'. Pig bones were found sawn, a basic butchering method to divide a carcass.

Goose

A single goose bone was found in the excavations. The medieval greylag goose, yielding around 20 eggs per year, was most valuable to Hangleton's peasantry when sold for its meat. In 1310, a fat-tended goose could be purchased at market for 4d. Goose eggs sold for around 2½d per dozen which is over five times the price that could be asked of hen's eggs. Raising a gosling could be a profitable business venture, although it remained a marginal sector of late medieval animal husbandry, representing just 3.5% of farming output in Norfolk for the period 1250–1400, a percentage that might be attributed to the birds' temperament. At lower social levels geese were kept in groups of three – a male and two females – and served as excellent watchdogs. A wandering goose could pilfer crops and foul the soil, so they resided within the toft, the enclosed area which served as garden, orchard, harvest store and chicken run. The presence of a single bone may be evidence of a manorial feast in which the village participated, or a boon received in lieu of payment.

Rabbit

Another anomaly is the presence of a rabbit bone. Rabbits were a high status food during late medieval England. They lived in man-made warrens and were cared for by the warrener. Both flesh and fur were so prized that in 1235 Henry III gave as a gift 100 rabbits to the Bishop of Chichester. How rabbit was served in a noble household is glimpsed in Walter of Bibbesworth's late 13th century *Treatise* which recounts a rabbit dish served 'in gravy, all coated with sugar'. Such fare was outside the reach of the Hangleton peasantry: the market price of a single rabbit was prohibitively expensive at 3d, equivalent of the pay for two days' unskilled labour. However, documentary evidence informs us that poaching was endemic in the late 13th and early 14th

centuries, so perhaps the Hangleton rabbit was illicitly obtained.

Snails

Five shells from the edible common garden snail were found around the hearths. Archaeologist John Hurst observed they were well fed and 'may or may not have been used as food'. However, as they were consistently large shells, this suggests selection of the biggest and best snails for the cooking pot. These snails were 'wild food' and would have been gathered locally, perhaps in the toft, in the early evening after rainfall. They would then be cleansed in a jar and fed only vegetables for about three days. Snails are cooked in the same way as mussels, added to boiling stock water. The diet of the Hangleton villeins already contained essential ingredients for a vegetable stock to accompany snails. Snail shells have been collected and appear alongside oyster shells on the table in Hangleton's exhibit building. Live snails have been collected and used to illustrate 'wild food' harvesting and then are released. Thus far, interpreters have not worked up enough courage to cook a batch of *Escargot du Hangleton*; the museum's Mollusca remain safe ... for the time being.

Shellfish

The most abundant of 'food finds' in Hangleton's archaeological surveys were oysters. As well as a proliferation of oyster shells, mussels, cockles and scallops were also found in abundance. A few winkles and whelks were also identified. Hangleton was well placed for obtaining fresh fish and seafood being within an hour's walk from Hove, a busy fishing port in the early 14th century. Shellfish were gathered by raking the sand at low tide, perhaps gathered for free in this way.

Herring

Only one fish bone was found, and its type was not identified. Even allowing for the biodegrading of fish bones, it still appears that the villeins of Hangleton ate a large proportion of shellfish and only a comparatively small quantity of other fish. The fish eaten might have been herring, which were documented being given to harvest workers in Laughton



Medieval sheep. Luttrell Psalter, British Library, ADD MS 42130, c.1325-1335.



Sheep's jawbone found in Eric Holden's excavation of the building from Hangleton.

during the 1320s. Herring was a popular catch on the South Coast during the 13th and 14th centuries. Atlantic herring can be caught year-round and could be netted in the shallow waters near to the beach. Herring can be preserved by smoking, salting or pickling, the three preservation techniques available to the lower classes. The Southampton trade guild named salt herring (along with honey and fat of any kind) as an item which could not be traded by anyone other than a guild member. This suggests that herring was a valued commodity, the main catch. The peasantry of Hangleton ate herring year-round, but especially during fasting and fish days, according to Catholic stricture.

Cooking

Interpreting food preparation in Hangleton uses the archaeological evidence for fuel and cooking equipment. The excavations revealed that, although charcoal and sea coal were in use, the dominant fuel was locally sourced wood. The archaeologists found a 13th century fire cover, which was used to safely contain but not extinguish hearth embers through the night, found (incomplete) near 'Building 3' suggesting coal and charcoal being used at night. Open hearth cooking allowed many pots to be heated simultaneously and by placing a pot away at a distance from the embers it is possible to achieve a simmering heat or just to keep the food warm whilst accompanying dishes are still cooking. The number of pots the hearth is able to heat may suggest that cooking was a communal activity, to minimise fuel consumption, or that batch cooking was practised in individual households. Numerous wheel-thrown cooking pot fragments were found in Hangleton which fall into the category of 'coarse ware', containing flint, shell, sand and grit in their constitution. In colour, Eric Holden reported these fragments to be of 'earthy' hues that 'ranged from grey to brown, buff and red'.

continued on page 21 ►

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► The archaeology of Hangleton's hearth

Replica cooking pots were placed against the fire's embers and turned frequently by 90 degrees to ensure the pots heated evenly and did not crack. Boiling and simmering provided the requirements for many dishes. Ox cheek, which behaves like braising steak, simmered in fresh herbs for approximately four hours boasts the texture of a worn car tyre. Oil is heated for the frying of fritters, which resemble bajias; they contain cheese or herbs in a flour and milk batter. Shellfish are placed directly on the embers which replicates grilling. Fresh herring are sealed in dough and placed on embers, known as a 'fish in coffin', which is a method of steaming.

Hoggepott's (sometimes written as *Hodgepodge*) recipe is simple: throw anything you have into a cooking pot and cook until it is ready. This has been tried with rabbit (poached from the local butcher) and ox tail. Using seasonal herbs and vegetables, stock, and a cut of meat, a pleasing stew simmers for hours, adding aromas into the interpretation of domestic life in the early 14th century.

What is in your kitchen bin? Could an archaeologist and an interpreter use your waste to recreate a scene of domestic life in the early 21st century? It seems an unlikely thought that anyone would want to, but, I suspect, 700 years ago the peasantry of Hangleton would have thought that too.

Helen Mbye received a First-class BA (Hons) History degree at the University of Chichester in 2014. She has recently begun an MA in Medieval and Renaissance Culture at the University of Southampton. Helen has been working at the Weald & Downland Open Air Museum since 2006 as a Domestic Interpreter and Schools Session Leader. She lives in West Dean with her two children and 25 rare-breed bantams.

Supporting the museum ...

Becoming a volunteer

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

Museum's award-winning course programme for 2014-15

Historic building conservation courses

2014 has been another busy year for the adult learning department with many courses oversubscribed. Our programme for 2015 includes repeats of popular existing courses and some exciting new ones. We have had to increase the price of some due to rises in the costs of tutor travel and materials – for example, the severe flooding in Somerset has put up the price of willow. Learning is at the very core of the museum and we are committed to making the learning programme as accessible as possible while ensuring a small margin to support other aspects of the museum's work.

The new *Lead-light window restoration* course was a great success, with students reporting: "the listening part and hands-on were equally helpful and interesting" and "I now feel confident to tackle a project myself." It returns in 2015. The timber framing courses continue to be well subscribed and we have a small number of bursary places on offer – details and an application form are on the museum's website. Timber frames made on courses continue to be for sale.

Both the University of York validated MSc courses in Building Conservation and Timber Building Conservation have recruited well and students



Lead light window restoration, with tutor David Lilly.

will be underway with their studies by the time you read this. As usual the students come from a huge range of backgrounds and have numerous reasons for wanting to study to this high level.

Traditional rural trades and crafts courses

With many new courses there was a huge choice this year, and many will be repeated in next year's programme. The *Flax to linen* days were exceptionally popular and engendered comments such as: "How to turn straw into golden thread! Learned loads. Had no idea how labour intensive linen production was." It was fascinating watching some of the blacksmithing students returning to develop their skills at the smithy and going home with a very authentic-looking 'Pyecombe crook'.

Medieval embroidery techniques learnt on our 2015 courses will depict 'medieval beasties' and the tutor has added an *appliqué day*. Herbalist Christina Stapley is offering a number of brand new days including *Herbs, humours and astrology* and *The rose family: form, fragrance and flavour*. We have also added to the glass courses with a weekend in February devoted to *Fused glass jewellery making*. More new courses will appear in the new course brochures and will be announced in the Spring 2015 magazine.

Evening talks

The *Tales of the Downs & Beyond* series of evening talks brought in the crowds this year, with nearly 650 people attending 14 talks.

Watch out for the next series in the Spring 2015 magazine.



Making a coracle.

20 years ago – the museum's MSc in Timber Building Conservation was launched

COURSE ENQUIRIES

All course enquiries should be made to the Lifelong Learning Department.
Tel: 01243 811021. Email: courses@wealddown.co.uk. Website: www.wealddown.co.uk. Leaflets can be posted or emailed on request and bookings can be made over the phone by credit or debit card.

Historic Building Conservation Courses November 2014-June 2015

Flint walling – FULL

Leaders: Mark Middleton and Chris Rosier
Tuesday 18 – Wednesday 19 November 2014 £270

Oak timber framing: rafters

Leader: Joe Thompson
Monday 24 – Friday 28 November 2014 £520

Flint Walling

Leaders: Mark Middleton and Chris Rosier
Tuesday 24 – Wednesday 25 February £270

Historic timber framing: modern engineering solutions

Leaders: David Yeomans and Jim Blackburn
Monday 9 March £110

Oak timber framing: jowl posts

Leader: Joe Thompson
Monday 16 March – Friday 20 March £520

Repair of timber framed buildings

Leaders: Richard Harris and Joe Thompson
Tuesday 24 March £110

Timber: Identification of species

Leader: David Woodbridge
Thursday 26 March £110

Oak timber framing: wall framing

Leader: Joe Thompson
Monday 13 – Friday 17 April £520

An introduction to dating timber-framed buildings

Leader: Joe Thompson
Friday 24 April £110

Sash windows: history maintenance and repair

Leaders: Stephen Bull and Charles Brooking
Wednesday 29 April £110

Energy conservation in traditional buildings

Leader: Richard Oxley
Wednesday 6 May £110



Practical thatching – this year thatcher Chris Tomkins taught this day school on a 'live' project: the Bayleaf woodshed needed rethatching and in a day a total of eight students learnt enough about thatching to make a reasonable job of it!

Oak timber framing: rafters

Leader: Joe Thompson
Monday 11 May – Friday 15 May £520

English brickwork: Tudor to Edwardian

Leader: Gerard Lynch
Monday 1 June £110

Jointing, pointing & re-pointing historic brickwork

Leader: Gerard Lynch
Tuesday 2 – Wednesday 3 June £220

Timber decay and its treatment

Leader: Brian Ridout
Wednesday 10 June £110

An introduction to strawbale building

Leader: Barbara Jones
Saturday 13 June £75

An introduction to timber repairs

Leader: Joe Thompson
Monday 15 – Wednesday 17 £325

History of wall coverings

Leader: Treve Rosoman
Tuesday 16 June £110

Historic lime plasters and renders

Leaders: Jeff Orton and Tim Ratcliffe
Tuesday 23 – Wednesday 24 June £230

Lime plastering

Leader: George Terry
Thursday 25 June £110

Fire and historic buildings

Leaders: Steve Emery, Richard Playle, Marjorie Sanders and Roger Angold
Thursday 25 June £110

A practical introduction to signwriting

Leader: Wayne Osborne
Tuesday 30 June £110



Practical introduction to cutting timber scarf joints.

Details of the full programme of courses for 2015 are available on the museum's website, www.wealddown.co.uk. Alternatively, if you would like a brochure by post please ring 01243 811021.

Best of Facebook!

Love love love this beautiful place. We've had a family membership for ...years and it is STILL the children's favourite day out. Great special days throughout the year and the 'wonderful Wednesdays' in the summer are just wonderful!

Olivia Aylott

Been a friend for a few years. I bring my grandchildren to the museum a lot and I often visit with my wife. Five stars.

Gary Middleton

I really have a passion for Tudor buildings and lovely gardens, and also water, so this place has it in abundance! Along with very polite and knowledgeable staff and volunteers, if you love old buildings and open grass fields this is certainly the place to come for a walk around, and also have a cup of tea or coffee! It's so nice to see how they keep the old trades alive too! You will not be disappointed I'm sure. I go back as much as I can because I have an annual membership; it's the perfect place to go if you're feeling a little down, you'll always come away cheered up.

Tim Raven

Traditional Rural Trade & Craft Courses November 2014-June 2015

Ploughing with heavy horses

Leaders: Mark Buxton and John McDermott

Saturday 1 November £85 **FULL**

Sunday 2 November £85 **FULL**

Sunday 7 December £85

An introduction to chair making

Leader: Mervyn Mewis

Saturday 1 November £75 **FULL**

Sunday 2 November £75 **FULL**

An introduction to coppice management

Leaders: John Lindfield and Jon Roberts

Saturday 1 November £50 **FULL**

Tudor bakehouse: pies & pastries

Leader: Lesley Parker

Sunday 2 November £60 **FULL**

Victorian papier mâché Christmas decorations

Leader: Linda Chivers

Friday 7 November, Friday 21 November (two linked half day sessions) £50

Print your own woodcut Christmas card

Leader: Will Dyke

Saturday 8 November £65

Sunday 9 November £65

Christmas stain glass decorations

Leader: David Lilly

Saturday 22 November £100

Woven hurdle making

Leader: John Lindfield

Saturday 22 November – Sunday 23 November £165

Candlelit walk

Leader: Jon Roberts

Friday 28 November £15



Make a Sussex trug.

Tudor Christmas food

Leader: Lesley Parker

Friday 5 December £60 **FULL**

Sunday 7 December £60 **FULL**

Warming winter remedies

Leader: Christina Stapley

Friday 12 December £60

Herbal Christmas gifts & decorations

Leader: Christina Stapley

Saturday 13 December £60 **FULL**

Fused glass jewellery making

Leaders: Andy and Pam Kallender

Saturday 7 February – Sunday 8 February £200

Hedgelaying

Leader: Vic Smith

Saturday 7 February – Sunday 8 February £130

Living willow chair workshop

Leader: Ganesh Kings

Saturday 14 February £110

Make your own stick for country walking

Leader: Charles Hutcheon

Saturday 21 February – Sunday 22 February £140

Stumpwork: Bugs and beetles

Leader: Caroline Vincent

Sunday 22 February £55

Traditional English longbow

Leader: John Rhyder

Friday 6 March – Sunday 8 March £260

Spinning: preparation & the drop spindle

Leader: Steve Kennett

Monday 9 March £55

Spinning: an introduction to the wheel

Leader: Steve Kennett

Tuesday 10 March £55

Leaded-light stained glass

Leader: David Lilly

Saturday 21 March £110

Sunday 22 March £110

Learn to crochet

Leader: Rose Savage

Saturday 21 March £55

Horse logging

Leaders: Mark Buxton and Robert Sampson

Sunday 22 March £90

Make a Sussex Trug

Leaders: Robin Tuppen, Chris Tuppen and Mike Church

Saturday 28 March – Sunday 29 March £140

Hand smoked sampler

Leader: Wendy Tuppen

Sunday 29 March £55

Beekeeping for beginners

Leaders: Christine Stevens and Emma O'Driscoll

Saturday 11 April £50

Nålebinding or single needle knitting

Leader: Judith Ressler

Sunday 12 April £55

Irons in the fire

Leader: Martin Fox

Friday 17 April £90

Saturday 18 April £90

Friday 22 May £90

Saturday 23 May £90

Medieval appliqué

Leader: Tanya Bentham

Saturday 18 April £75

Woven tapestry weekend

Leader: Hilary Charlesworth

Saturday 18 April – Sunday 19 April £95



Bark basketry.

Traditional Rural Trade & Craft Courses November 2014-June 2015



Peg loom weaving.

A walk through the woods

Leader: Jon Roberts
Sunday 18 April £15

Exploring early medieval embroidery and art: needlework medieval beasts

Leader: Tanya Benthall
Sunday 19 April £75

Care, management and harnessing of heavy horses

Leader: Mark Buxton
Sunday 19 April £90

Willow garden supports

Leader: Ganesh Kings
Sunday 19 April £110

Pole lathe turning

Leader: Mark Allery
Saturday 25 April £60
Sunday 26 April £60

Make a shave horse

Leader: Mark Allery
Monday 27 April £80

Tudor Farmhouse day in Bayleaf

Leader: Lesley Parker
Saturday 25 April £60

Dowsing

Leader: Pete Redman
Sunday 26 April £50

Deer preparation and butchery

Leader: Dominic Strutt
Sunday 26 April £75

Victorian cleaning

Leader: Ruth Goodman
Late April (exact date TBC) £60

Historic cheese making

Leader: Ruth Goodman
Late April (exact date TBC) £60

Bark basketry

Leader: John Rhyder
Friday 1 May £65

Driving heavy horses

Leader: Mark Buxton
Thursday 7 May £90
Sunday 24 May £90
Thursday 11 June £90
Sunday 28 June £90

Rag rugging workshop

Leader: Linda Chivers
Friday 8 May £55

Learn to mow using a scythe

Leader: Mark Allery
Saturday 9 May £60

Introduction to traditional dairying

Leader: Lesley Parker
Saturday 9 May £60

Willow workshop: weave & wale a basket

Leader: Deborah Albon
Saturday 16 May £70

Hand shearing

Leader: Phil Hart
Saturday 16 May £60

Skep making

Leader: Derek Slee
Saturday 16 – Sunday 17 May £90

Historic quilting day

Leader: Norma McCrory
Sunday 17 May £55

Herbs, humours and astrology

Leader: Christina Stapley
Friday 22 May £60

Traditional earth charcoal burn

Leader: Jon Roberts
Saturday 23 May £50

Woodland herbs

Leader: Christina Stapley
Saturday 23 May £60

Tudor fyshe cookery

Leader: Lesley Parker
Sunday 24 May £60

Medieval tile making

Leader: Karen Slade
Sunday 24 May £125

Stone carving: Celtic knot

Leader: Will Spankie
Saturday 30 May £80

Letter cutting in stone

Leader: Will Spankie
Sunday 31 May £80

Animal tracking and trailing

Leader: John Rhyder
Friday 5 June £75

Using and setting up your new table loom

Leader: Val Conway
Saturday 6 June – Sunday 7 June
£95

Woodcut printing: Historic buildings

Leader: Will Dyke
Saturday 6 June £65

Make country dolls

Leader: Wendy Tuppen
Saturday 6 June £50

Stumpwork: Dragonflies

Leader: Caroline Vincent
Sunday 7 June £55

Make a traditional hand-sewn book

Leader: Gaynor Williams
Sunday 7 June £60

Meet the Rose family, form, fragrance and flavour

Leader: Christina Stapley
Thursday 18 June £60

Herbs in the stillroom

Leader: Christina Stapley
Friday 19 June £60

Patchwork for busy people

Leader: Linda Chivers
Saturday 20 June £55

Natural dyeing

Leader: Lesley Parker
Wednesday 24 June £55

Make a felt hat

Leader: Hilary Charlesworth
Saturday 27 June £55

Natural navigation walk

Leader: Tristan Gooley
Saturday 27 June £20

Carve a wooden bowl

Leaders: John Vardon and Jen Jay
Saturday 27 June £65

Details of the full programme of courses for 2015 are available on the museum's website, www.wealddown.co.uk. Alternatively, if you would like a brochure by post please ring 01243 811021.

Trip Advisor reviews . . .

Out of 248 reviews, 153 were 'excellent' and 78 were 'very good'.

"Beautiful location"

We've been to this place twice now and have enjoyed it on both occasions, a tad on the high side for the entry fee, but

these places have bills and upkeep like everywhere else. As long as the weather is nice you couldn't wish for a better day out if looking at old buildings is your thing. There were plenty of volunteers about the place all willing to answer questions. I found it very informative and oozing with information boards about how we used to live and how things were constructed. I particularly like the

way most of the properties had lit fires and had furniture to give the feel of a home not just an old building, also veg gardens producing and the water wheel grinding wheat, all producing produce to be used in the café, almost self-sufficient! Will go again no doubt, every time I see something that I missed last time.
Visited June 2014



Christmas at the Museum

Meet Green Father Christmas

The museum is welcoming a special guest on the weekends of 13/14 and 20/21 December – **Green Father Christmas (Old Winter)**!

Old Winter was originally part of an old English midwinter festival. Normally dressed in green, he was a sign of the returning spring.

Seated in a chamber in the medieval house from North Cray, traditionally decorated using seasonal greenery, Old Winter will be selecting presents from a large wooden chest to give to each child he meets. Every child will receive a traditional wooden toy, wrapped in brown paper and raffia. Old Winter will need to be seen by appointment and tickets must be purchased through his Little Helpers, Lesley or Ed, by calling 01243 811021 or emailing courses@wealddown.co.uk. The cost will be £10 for each child and £5 for accompanying adults (maximum of two). For other accompanying visitors the usual museum admission charges will apply.

30 years ago – the medieval house from North Cray joined the museum's exhibits

Christmas gifts

Everyone is invited to the Christmas shopping weekend on 6/7 December when we will be offering mulled wine and mince pies while you shop – and if you are a Friend take advantage of your 10% discount on everything you buy!

Sold in the museum shop this year –

466 horseshoes
461 scarves
8,623kg of museum flour
6,745 museum biscuits
576 *Building History* books
AND
3,066 bags of duck food!

Shopping helps the museum develop

With museum visits up 7% on last year, shop sales are up by 4%, with an average spend for each visitor of £2.14, up by 8p on last year. Well done all those of you who have enjoyed shopping at the museum – every penny goes towards the historic buildings and rural artefact collection and the museum's interpretation and learning work. Autumn and Winter is a busy time in the museum shop – once again we are selling *On the Hop* beer made with the museum's hops – look out for it at the Christmas market and in the shop, where a gift set with a museum tankard, *On the Hop* beer and a unique museum bottle opener is new this year. The shop is also stocking a great selection of museum hampers!

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Tindalls Cottage curtilage develops

The interpretation of the curtilage of the early 18th century Tindalls Cottage is ongoing, and will take a few seasons before the area looks established. We grew a successful crop of Chidham wheat which has produced a good stock of seed for next season. We also tried growing a small area of flax, which did quite well: it was not very tall, but this is because the soil still needs improving, so next year we will double the area and feed well with manure. However, we were able to pull a small crop which we then retted (soaked) in the horse trough and dried on the fence of the goose pen. It is now stored in Cowfold Barn next to Bayleaf Farmhouse ready for the next part of the process to turn it into linen. More fruit trees will be planted in the yard this autumn, and in the meantime the native hedging has done well and is becoming established. The hedging quicks were supplied by Mill Farm Trees near Pulborough, and we used the Sussex Hedgerows Inventory Project to find the correct species for the Ticehurst area, the cottage's original home. As the hedge grows we can make use of it to demonstrate hedge laying and hedge management. Meanwhile, the Needlework Group has been working on historic clothing for volunteers to use when working at Tindalls Cottage, and has now completed two outfits, one male and one female. **Pictured are interpreters harvesting flax at Tindalls cottage in the summer.**



ing and learning that the charcoal produced is all used on site; they were able to watch coppice work going on, see the donkeys hauling logs from the woodland to Bayleaf farmyard, and even take part in two-man cross sawing to help create logs for the charcoal burn itself. **Pictured are Rural Interpreter Jon Roberts and volunteer Sarah Ridley tending the traditional earth burn to produce charcoal during WWI week.**

A good year for harvesting and brewing



Autumn was traditionally the time to gather produce to be preserved for the long winter months, and on 6/7 September we held a *Harvesting & Brewing* weekend. This year has seen a bountiful harvest, with plenty of hedgerow fruit as well as good crops in our historic gardens. There were demonstrations of preparing and preserving the garden and wild produce which will be used not only for food but also for medicinal purposes. At the same time we have harvested the first of the hops which were replanted in Tindalls Cottage garden – hop growing was traditional in the area of Ticehurst, East Sussex where the building was originally sited – and this was an ideal opportunity to try some brewing in the Tindalls brewhouse. We also brewed ale in Winkhurst Tudor Kitchen and gave visitors the opportunity to sample beer and ale as well as cider, all produced here on site. The Tindalls hops have gone to the local Ballards Brewery for their special *On the Hop* beer. **Pictured is harvested produce from the museum gardens on display.**

Woodland and charcoal camp interpretation

This year we increased our interpretation of the woodland area. During WWI week, demonstrators worked in the Woodyard, the Coldwatham shed, the Charcoal Camp and the coppice. This attracted a large number of visitors and we were able to awaken real interest and enthusiasm. We repeated some of these

demonstrations during the last weekend of August, focusing particularly on the early 20th century Charcoal Camp, interpreting it with suitable clothing and 'props'. It attracted a lot of interest and next August we will extend this to five days, to include bank holiday Monday. Visitors enjoyed seeing the historic cloth-



Completing Bayleaf's re-interpretation

The creation of a new wall hanging for Bayleaf Farmhouse (see page 13) has given us the opportunity to complete our updated interpretation of this building. We made the decision to remove the interpretation panels which had lived in the upper service chamber since 1989, and to refurnish it as a second bedchamber and store room. The interpretation panels are to be reinstated in Winkhurst Hall (the modern section alongside the Winkhurst Tudor Kitchen) at the beginning of 2015. In the meantime Roger Champion has created some beautiful replica furniture for the service chamber and we are now in the process of adding bedlinen and other smaller items.

Extra busy during school holidays!

Our interactive interpretation has been increased during the Easter and summer school holidays. Visitors young and old have been able to 'help' with laundry at Whittaker's Cottage; have a go at bricklaying and blacksmithing; help saw up logs for the Upper Beeding Toll House fire and for making charcoal, and play traditional games indoors and outdoors. It has been great to be able to offer more interpretation of the Medieval shop

from Horsham, the Victorian school from West Wittering and at 17th century Poplar Cottage. We have also been able to open 19th century Gonville Cottage to the public on three afternoons a week, for visitors to view and explore the Historic Clothing Project. Many of the participatory demonstrations have been provided by volunteer stewards which is of huge value, and we hope to expand this further next year.

Exploring Hangleton Cottage's archaeology

During British Festival of Archaeology fortnight in July, the museum staged an exhibition on the museum's Hangleton Cottage exhibit and the excavation which took place in the 1950s. A small collection of artefacts found during the dig were displayed, along with new research by museum interpreter Helen Mbye, one of Museum Historian Danae Tankard's students, who specialises in medieval history (see her article on Hangleton Cottage on page 18). Her work focuses on some of the people who lived in Hangleton during the 14th century, discovered through contemporary taxation records. There were also archaeological activities for children and live domestic interpretation at the building itself. Pictured is one of the children's activities at the Downland Gridshell.



The museum at night – seeing things from a different perspective



The museum took part for the second time in the national Museums at Night celebration, organised by Culture 24, with two evenings of guided tours, looking at the lives of the former occupants of our historic houses during the hours of dusk and darkness. It was an opportunity to deliver a different and deeper level of interpretation of the social history of the buildings, plus the perfect occasion for visitors to enjoy a walk round our beautiful site on a summer evening, and see things from a different perspective. We plan to repeat the event in 2015 with similar evenings on 15/16 May, rounding off with the usual cocoa and biscuits in the Building Crafts Gallery. Bookings open in February, and with limited places it is worth booking early to ensure your chance to take part. Pictured is the sun setting over the museum's market square on one of the guided tour evenings.

Supporting the museum ...

Joining the Friends

The Friends of the Weald & Downland Open Air Museum provide a vital source of support and income and make annual grants to the museum (so far they have contributed an amazing £2.5 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 or visit our website, www.wealddown.co.uk

Introducing the museum to a sponsor or donor

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

Norway calling!



The 'Stavlaft' project in the Hola Valley, Hedmark.

Joe Thompson, the museum's *carpenter-in-residence* was recently invited to Norway to take part in a 'Stavlaft' workshop. These buildings are a hybrid between a log cabin and a timber frame; the wallplates, gables and purlins being logs and the posts being squared timber. The workshop was arranged by Grampus Heritage & Training, which promotes the European Union 'Leonardo da Vinci' programme, which includes the Cultural Heritage & Training (CHAT) project. This is specifically designed for those responsible for delivering heritage training, and to provide opportunities for travel to another European country and exchange knowledge regarding tools, techniques and materials.

The workshop was led by master carpenter (Tømremester) George Fuller, who has been living in Norway for 47 years and teaching log cabin and Stavlaft building for the last 20 years. His aim is to pass on to students specifically Norwegian styles of this form of carpentry. The task for this third week of four was to cut and fit the rafters and sarking boards, ready to take a turf roof. Herein lay the challenge; the log gables, consisting of Scots Pine logs stacked on top of each other, to a height of 1m, in this case, are guaranteed to move with the seasonal moisture changes by up to 3% or 30mm. So the rafters need to be able to slide freely on the log wallplates or they will push the walls outwards as the logs shrink. The walls, made of Stavs (posts) do not move as shrinkage along the grain is negligible. Great care has to be taken to ensure that the rafter couples are not fixed to these logs, a somewhat alien method to a carpenter from Southern England who is accustomed to regularly nailing rafters to wallplates and purlins!

"It was a wonderfully intense week," says Joe, "including not only the carpentry but a visit to a 'Saeter' or summer farm, where agricultural implements dating from the 18th, 19th and 20th century, made by the owners' ancestors, were on display. Also visible on the nearby river was evidence of other wood users, beavers and their lodge. All in all a tremendously inspiring experience that has deepened my knowledge of how other cultures use timber for buildings."

Historic building exhibits get some TLC!



Poplar Cottage is re-thatched by Andy Pickering with the support of a £60,000 grant from Arts Council England's (ACE) Designation Fund: the museum is one of a small number in England and Wales Designated by the Government for its nationally important collections. The museum's beautiful downland site is in good heart after a sunny summer and we have made good progress with repairs to the historic building exhibits as well as fencing, coppicing, and hedging. During the spring Poplar Cottage, a 17th century labourer's cottage, looked particularly splendid with its re-thatched roof, lime-washed exterior and newly-erected garden fence. Pete Betsworth carried out daubing repairs and lime-washed Poplar Cottage, the early 15th century Bayleaf Farmhouse and the medieval house from North Cray. The Bayleaf wood store was re-thatched as part of a thatching course led by master thatcher, Chris Tomkins. Volunteers Murray James, Gerry Dowsett, Gavin Oclee-Brown and Tim Magilton were busy with a wide variety of tasks including repairing the daub at Tindalls Cottage following last winter's exceptionally wet weather. A structural survey of Titchfield Market Hall undertaken by Richard Oxley has shown that significant repair and conservation work will need to be carried out in the near future. Dating from 1619, the market hall was one of the earliest buildings to be re-erected at the museum.

£1.3 million –
the annual value of the work of the museum's volunteers, AND each year they put in 62,500 hours

Supporting the museum ...

Leaving a legacy

Thanks to gifts left in wills the historic buildings and rural life artefacts in the museum's care can be looked after and interpreted for many years to come. You can leave your gift to the museum as a whole or to particular buildings or projects. A gift of any size is valuable and every penny supports our unique collections, which are considered so important they are Designated by the Government as being of pre-eminent national significance. Your help can also ensure we work to inspire generations of visitors into the future. 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 or visit our website, www.wealddown.co.uk. Thank you for your support – we could not do without it.

The Museum Library helps to paint the picture . . .

The library first opened in 1982 in the newly-re-erected Crawley Hall fulfilling museum founder Roy Armstrong's vision for a specialist collection that would support research into traditional buildings and associated subjects.

Whilst the library may not be an obvious visitor attraction, the research undertaken in it underpins much of what the visitor sees when they come to the museum. For example, most of Danae Tankard's research on painted cloths and wall paintings was done using books in our collection, in particular Kathryn Davies' *Artisan art: vernacular wall paintings in the Welsh Marches, 1550-1650* (Almeley, 2008) which included images and a description of the Althrey Hall

wall paintings on which the design of the new painted cloth in Bayleaf farmhouse was based (see separate article in this magazine). Building on this research,

Danae has now moved on to an investigation into the Reigate house extension and its wall paintings.

Danae Tankard, Lucy Hockley and Jon Roberts have all made good use of the library recently to support their work on the Saxon house project. New books have also been purchased to enhance the range of material on aspects of late Saxon society and domestic culture.

Museum volunteers, MSc students and members of the

public also make use of the library for a variety of projects – the most recent being enquiries concerning the history of wells and pumps in village settings and for information on mathematical tiles.

The Library Team – Danae Tankard, Carol Brinson, Jo Minns

Library catalogue website:
www.wdoam.co.uk

747 – items added to the Library so far this year

The Reference Library is usually open on Monday mornings; at other times by appointment – tel 01243 811037 or email library1@wealddown.co.uk, or phone 01243 811027 on a Monday morning. The catalogue can be viewed on www.wdoam.co.uk. The Loan Library – on the ground floor of the Reigate building – is available to museum volunteers and staff at all times.

Glorious weather for Rare Breeds Show

The Rare Breeds Show took place on one of the hottest days of the summer, drawing the crowds to one of our most popular events, eagerly looked forward to by smallholders in the south. Celebrating the diversity of farm livestock, several hundred cattle, sheep, pigs, goats and poultry of numerous breeds were on show. The fleece and handspun classes are an important element of the event, and, most importantly, the next generation's exhibitors and stockmen are encouraged to take

part. Local crafts, trade stands with farm animal and countryside themes, and locally produced food add to the friendly, traditional atmosphere of the show. Pictured right is Nick Page, shepherd on the Goodwood Estate, receiving the prize for his winning Southdown ewe from actress Geraldine James, who narrated the commentary for the recent BBC television series *Tudor Monastery Farm*, which was filmed at the museum, and, left, the show depends on a large number of volunteers to ensure it runs smoothly: here's Ann Allen, hitching a lift after a hard day's work! Next year's event is on 19 July.



Taught in collaboration with Pallant House Gallery, the George Bell Institute and the Weald and Downland Open Air Museum.

Contact: Dr Danae Tankard,
D.Tankard@chi.ac.uk

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From the Chairman of the Friends

This will be my last article for the Museum magazine as Chairman of the Friends. As you will have read elsewhere in the magazine, at the end of this year the Friends' administration will pass over to the Museum. Your membership privileges will remain the same, free entry at all times, emails with advance notice of events and news, discount in the café and shop, and of course the twice-yearly magazine.

It has been a privilege to serve on the Friends' committee first as a committee member then as Honorary Secretary and finally as Chairman. I would like to record my great thanks to all who have served on the present committee and to past members. As you see elsewhere on this page the Friends has supported the Museum since 1970 and in that time has raised some £2.5 million towards its projects.

A General Meeting of the Friends was held on Saturday 6 September, when 119 members present voted on the following resolution: *That the Friends of the Weald and Downland Open Air Museum be dissolved with effect from the 31 December 2014 and that all responsibilities and assets be transferred to the Weald and Downland Open Air Museum.* The resolution was passed by a substantial majority.

I would also like to thank Lisa Neville, Membership Secretary, who has worked for the Friends for many years. Indeed, she is one of the longest serving staff at the Museum. Thank you too to all our members for your support. Subscriptions have helped the Museum hugely over the years as have our fundraising events. There have been suppers, lunches, grand draws, barn dances, murder mystery evenings and two balls.

With exciting new developments happening soon at the Museum I am sure the Friends will continue to grow from strength to strength.

Sarah Casdagli

Membership matters

Gift Aid – The museum is helped enormously by the amount of tax we are able to claim back each year from Gift Aid. Last year this was over £35,000. When we send out membership renewal requests we include a box for members to fill in if they are not already signed up for Gift Aid. Please watch for this and help us in this way if you are a UK taxpayer.

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

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

**21%
of visitors are
members of
the Friends**

Contacting the Friends

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

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 4,850 memberships representing about 10,500 individual members. Since its inception it has raised a total of £2.5 million for the museum, making a major contribution to the museum's work.

Honorary membership

The Friends has conferred honorary membership on Carol Brinson. One of those with the longest continuing involvement with the museum, Carol has undertaken a plethora of tasks in the operation of the museum since its earliest days. Arriving as a volunteer in 1972 she helped in the ticket office, the shop,

with car parking, stewarding the buildings and thatching and spar-making in the woodcraft area. Whilst following a career which included the posts of assistant to the then director of

West Dean College and later, administrator of Farnham Maltings Arts & Community Centre, Carol also took on volunteer roles connected with the Friends, including minutes secretary, committee member, and honorary secretary during which time she ran the Friends' spring tours. She has also taken on administrative roles for the museum, in fund-raising, as a part-time warden, running the Dovetail arts programme, with adult education courses and acting as events co-ordinator. She is currently working with the Armstrong Library's volunteer team.



Colour in historic homes

We devoted a day in September to the fascinating topic of the domestic interior of historic homes, including wall paintings, materials and furniture. The day included talks from eminent speakers, including Jonathan Foyle, Chief Executive of the World Monuments Fund, Clare Gittings of the National Portrait Gallery, Ian Bristow, architect and specialist in historic architectural colour, and scientist Craig Gershater.



They ranged from the scientific understanding of how we perceive colour to sources for colour in homes from the 16th-20th centuries. Evidence came from portraits, paintings, scientific analysis and written documents. In addition participants heard about the trail of research, including paint samples, on the marriage bed of Henry VII. Demonstrations took place around the site focusing on how colour played a part in our historic buildings. A similar day on the topic of historic clothing will be held on 27 September 2015. Pictured are World Monuments Fund Chief Executive Jonathan Foyle and the museum's historic clothing consultant Barbara Painter in the market square, and left, a display focusing on colour extracted from plants.



Maintenance & Conservation

STABLES' TIP CART

Any item which is actively used at the museum suffers from wear and tear, and the stables' tip cart is no exception. Worked on a daily basis by the stables team to collect manure and empty the litter bins, the tip cart reached a point earlier this year where some of the body side panels had worn almost right through. Although not formally accessioned into the museum collections we treated it with the same approach as we would any of our wheeled vehicles; retaining as much of the original material as possible whilst repairing those areas which are most in need. Using ash boards processed during our Woodyard Weeks with the powered rack saw we replaced two panels and two top rails, the top rails having succumbed to rot and woodworm. As with many old items, the theory behind the repair and the actual practical work do not always marry. The side panels were fixed to the bed of the cart using long iron bars which penetrated the boards vertically from top to bottom, secured with nuts. We planned to undo the nuts and slide the panels off until the damaged area was reached. Unfortunately moisture had penetrated the panels and caused the bars to rust severely, expanding into the boards and making their removal impossible. To get around this problem for the side panel, we chiselled away the damaged timber, leaving the rusted bars in place and routed the new panel to fit around the bars. We fixed it in place with resin and fitted small cover plates over the routed areas. For the front panel we took a different approach and cut the vertical bars, adding new ones once the replacement board was in place. Following the timber repairs the bodywork was repainted and the cart returned to the stables where it is once again in daily use.



REDVINS YARD

The open-fronted cattle shed from Goodwood which forms the main part of the yard complex behind Winkhurst Tudor Kitchen is undergoing repairs to the weatherboard covering at the rear of the building. This has degraded over the years, particularly as this side of the building faces directly into the path of the predominant weather sweeping up the Lavant Valley. The replacement of weatherboarding is not an uncommon practice at the museum, with Watersfield Stable having received the same treatment in 2012, since the boarding is there as a somewhat sacrificial protection to the main timber frame of the building and is expected to wear out over time. What makes the repairs to the Goodwood Shed unusual is the type of timber involved. Weatherboards are more commonly formed from either elm or oak. However, in this instance the boards are beech. The original reason for beech having been used is unclear but as this is the material which was in place when the museum dismantled the building in 1986 we are replacing like for like.



New Acquisitions

CARPENTRY TOOLS

A call from Newdigate resident Mr Callcut led the museum to accept a small part of a collection of carpentry tools belonging to another Newdigate



resident, the late Fred Collinson. Whilst the museum has an abundance of carpentry tools in its collections, it was felt important to accept these due to the interesting history associated with them. The Collinson family had lived in the village for about 150 years since available records indicate that Edwin Collinson (1843-1892), whose father James was a farmer in Capel, was married to Ellen Charman at Newdigate church in 1865. Their first two children were born in Capel but then Edwin came to Newdigate and worked as a grocer's assistant at Mr Farringdon's shop (later Dean's Stores and now Zieglers) and he and Ellen lived in rooms at Brooklag Farm. They in turn had nine children and moved to a cottage next to the shop which eventually became known as Collinson's Cottage: unfortunately this was demolished in 1955. Edwin died in 1892 and Ellen remarried and moved away. Their third son, Charles Edward Collinson (1862-1942) worked at the local brickyard and lived in the same cottage with his wife and, by coincidence, nine children. Frederick George Collinson (1908-1988) was the second youngest child and trained as a cabinet maker. He and his wife Joyce and their children Sheila and Viviane lived in a house at the newly built Winfield Grove and when work became scarce Fred took a job with the local Schermuly Pistol Rocket Apparatus company which was based in Newdigate until 1981: he moved to 4 Kiln Cottages which was an easy walk to the factory. As Viviane, who finally donated the tools, had moved away, the recent death of Sheila sadly brought an end to the Collinson family in Newdigate.

ALTAR FRONTAL

The museum acquired the 'Tin Chapel' from South Wonston near Winchester in 2006 and re-erected it here in 2010. Along with the chapel came a small number of associated items, but another which came to light earlier this year via Mark Bailey, the current



vicar of the new Church at South Wonston, was a beautifully designed altar frontal. The piece was made by local resident and accomplished embroiderer Jean Stanway, who sadly died in April this year and who had also made a number of items for the new church in the village and carried out work for Winchester Cathedral. The frontal was rescued from the old chapel in the mid 1990s once it ceased to operate and was retained by Jean until her death.

COUNTY WEIGHTS & MEASURES

Disposals of items from our collections are a rare occurrence, but they are, however, an important part of responsible collections management. Whilst there is a presumption against disposal there are times when it is fully justified. One such instance took place in June this year when the Sussex County weights and measures collection was finally transferred to West Sussex Trading Standards: bringing to a close a process which began in 2002. The weights and measures collection was an impressive groups of objects, comprising some 100 brass, copper and rosewood items. These imperial weights and measures formed the standard by which all traders in Sussex had their own sets of weights and measures calibrated and checked, to ensure that customers were being treated fairly. The county set was in turn checked periodically against the National Standards held in London and was given an appropriate authorising stamp. The county standards came to the museum as a long-term loan in 1991 although they would perhaps have been more appropriate in a museum concerned with the urban social history of Sussex: they are therefore something of an anomaly. In 2010 West Sussex Trading Standards contacted the museum regarding their possible return and the collection has now been transferred to their Horsham offices.

Installations

To encourage more visitors to explore our woodland, the Collections Team has put together ideas for 'installations' and two have been constructed: they are to be interpreted by our visitors on whatever level they choose. The first used one of the felled ash trees adjacent to the path running between the Downland Gridshell and Pendean Farmhouse. We used the trunk where it fell and some of the side branches have been re-attached, together with smaller butts to form steps and different levels. We have called this installation 'Trunk'. The second, called 'Roots', used the many timber beams which have been hewn during our Woodyard Week demonstrations. We chose one of the large hornbeam trees on the upper path between the Woodyard and the blacksmiths' tree markers as the base for this installation. The beams have been arranged in a root-like pattern radiating out from the base of the hornbeam, giving an impression of the root system of a tree, and cross-cut, round



wood sections have been interspersed to enable access between the 'roots'.

The structures and names of the installations has partly been designed to mirror the layout of the forthcoming interpretation galleries in the new Gateway Project buildings: these will be subdivided using different sections of a tree; root system, main trunk and canopy. Children (and indeed adults) may see them as structures to climb and play on, whilst other visitors may see them more as sculptures, use them as a picnic spot or a place to rest. We have deliberately not added any signage to them for this reason. We aim to construct at least another two installations over the coming months and include them in a woodland trail leaflet.

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Farming update

This year has been a good season for our crops, reports Site Manager Nick Conway.

We have produced 80 large round bales of haylage which will provide winter feed for the livestock. The barley crop yielded 13 tonnes of grain and produced 24 large round bales of straw which will be used for winter bedding, and will also be sufficient for the cattle lines at next year's Rare Breeds Show. Over the last few years we have become self-sufficient in bedding and winter feed which represents a considerable financial saving.

The wheat crop was harvested during the Rare Breeds Show in July by our horseman Mark Buxton and our pair of working Shires drawing the Albion binder from the museum's collection. This is thought to be only the second time that it has been cut so early. Pete Betsworth and the stables volunteers, including Gill and

Peter Nightingale, Ros Hart, Phil Greenfield, Mark Fraser, Mark Noble, Natalie Rayner and Will Stanford, did a sterling job stooking the sheaves and collecting them in before any wet weather arrived. The corn rick was ready to be threshed at the Autumn Countryside Show in October, and the straw will be used for thatching the museum's proposed replica Saxon house. We are most grateful to trustee Lady Elizabeth Benson, David Penney and Graham Lambert for their continued support throughout the year with our arable farming activities.

Two Tamworth pigs have spent the summer months in the woodland adjoining the Woodyard and one of the sows produced a litter of five for visitors to enjoy watching. The Southdown sheep and two Sussex X Dairy Shorthorn cows, Gwynne and Graceful, have enjoyed a good summer grazing the various paddocks around the site.

A small crop of the Chidham wheat and flax has been successfully grown and harvested at Tindalls Cottage. The Tindalls hop garden also produced a good crop of green hops for Ballards Brewery to once again brew their harvest ale *On the Hop* which was on sale at the Autumn Countryside Show and will also be available through the museum's shop this autumn and winter.

The recently seeded wildflower meadow on the northern embankment was given its first cut at the end of July and hopefully next year will produce a variety

Harvesting the wheat crop – Horseman Mark Buxton with Shires Mac and Major cut the crop with the museum's Albion binder, to produce straw for thatching, and below left, Pete Betsworth (left) and volunteers Mark Noble and Will Stamford stack the sheaves into stooks to dry in the summer sun.

of colour, having had time to establish. The Olympic turf meadow adjoining Poplar Cottage has matured well with a good show of flowers this year, and was cut by scythe by Mark Allery.



The Olympic turf meadow by Poplar Cottage alive with summer flowers.

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COMMUNICATIONS



CHICHESTER FESTIVAL THEATRE

CHICHESTER FESTIVAL
YOUTH THEATRE PRESENTS

THE HUNDRED AND ONE DALMATIANS

by **DODIE SMITH**
in a new adaptation by
BRYONY LAVERY

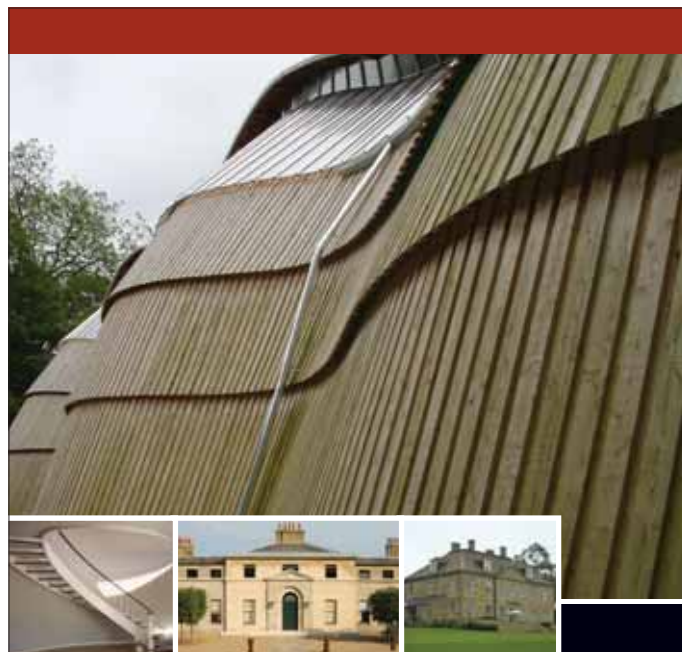
**A TAIL-WAGGING
CHRISTMAS
TREAT!**



FESTIVAL THEATRE
20 December - 3 January
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*T&Cs apply Age guideline 7+

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Welcome



Tony Drew

To help the museum progress the Gateway Project against a challenging timetable **Tony Drew** was seconded from West Sussex County Council from March this year to work with the Museum Director until at least the end of November. His role is to help the museum achieve its ambitions, principally for the Gateway Project, and to provide crucial additional capacity during an intense period of development activity. Among other things, Tony has a long track record of working with partners to deliver successful outcomes and to make a difference for local communities. Contributing to the Heritage Lottery Fund bid is an important achievement and the museum hopes to secure Tony's help to implement the project once funding and planning permission are secured. The museum is grateful to the county council for this help.

Sally McCubbin

has joined the museum's learning team as the new Schools Services Assistant. Sally trained as a nursery nurse and more recently has worked supporting adults with learning and physical difficulties. She began volunteering at the museum in 2012 and has been



Sally McCubbin

supporting the schools team in workshop delivery. Sally has replaced **Nancy Wright**, who has worked at the museum since 2011: we wish her all the best following her recent move to London.

Moving on

Very sadly we are saying goodbye to our Communications & Business Development Manager, **Kate Russell**, who has taken a new job with a marketing agency close to her home and with flexible hours. She is adamant that she is not disappearing from the museum, however, having made many friends whilst here, and will continue to be involved where she can, particularly with the Vintage & Steam Show, which she masterminded this year. "It's a shame that I will not be part of the team working on the Gateway Project, but I feel sure that whoever is recruited will inject a fresh perspective into the process," she says. In the comparatively short time she has been with us her dedication has led to a number of initiatives and improvements in marketing and communications. We wish her well in her new role.

Congratulations!

Adult Education Assistant **Lesley Featherstone**

(née Denham) married Simon Featherstone in August. Simon is Duty & Operations Manager at the Houses of Parliament. They met four years ago whilst working together at Hampshire Museum



Lesley Featherstone

Services. They married at St Tyfaelogs Church in Pontllytyn, the South Wales village where Lesley grew up. The couple celebrated the day with 110 of their family and friends, and spent their honeymoon in a 17th century timber-framed cottage, the Warren House in Cambridgeshire, run by the Landmark Trust.

Obituaries

We are sad to report the deaths of a number of volunteers. They include **Olive Hiscock**, who was a house steward and retired from volunteering several years ago for health reasons: she was a former solicitor for the Crown Prosecution Service. A small legacy has been left to the museum to be used towards the purchase of a wooden bench to commemorate **Marjorie Nichols**, who was a regular volunteer for many years. **Dr Edward Lynn Howells** (Ted) died aged 75 in July. Born in Wales, he studied medicine in London and became a consultant in Hampshire whilst following his passions of sailing, walking, performing and sharing his outstanding sense of humour. Ted volunteered for many years at the museum, including stewarding the Toll Cottage, and was a stalwart in the winter on hot chestnut and fire lighting duties. **John Miller** (71) worked as a printer in the East End of London before moving to West Sussex to become the head of art and design at Manhood College. John loved the outdoors and turned his hands to craft work including furniture making both here at the museum and at other establishments. John joined the museum volunteer force in 2010 and quickly became an integral part of the milling team in Lurgashall Mill on Mondays.

Lord Mayor of London's visit

The Lord Mayor of the City of London, Alderman Fiona Woolf CBE visited the museum in July at the invitation of the Worshipful Company of Plumbers, whose museum was established in Court Barn at the museum in the early 1980s. Alderman Woolf, who is only the second lady to be elected to the office of Lord Mayor of the City of London in over 900 years, is a Liveryman of the company. The Lord Mayor was given a tour of the museum by the Director, Richard Pailthorpe, including a visit to Court Barn where Brighton City College was demonstrating lead castings. In the Downland Gridshell 120 guests enjoyed a buffet lunch during which the Master of the Worshipful Company of Plumbers, Nick Gale, presented the Lord Mayor with a quodra-pod lead planter, which had been made in Court Barn and bears her personal coat of arms, together with the coats of arms of the Worshipful Company and the City of London: an embossed inscription commemorates her appointment as Lord Mayor of the City of London. Greeting the Lord Mayor in the market square is Richard Pailthorpe, Museum Director and Edward Hopkinson, president of the Plumbing Museum & Workshop Trust.



Louise Adams

The nine herbs charm!

Finger loop braiding, trying on a historical outfit, a game of skill and chance in farming, and the nine herbs charm are just a few of the new activities that school groups have tried as part of our historical life workshops for pupils this term. From September we have been delivering a new series of workshops, alongside our existing ones, which respond to the curriculum changes that came into force this academic year. For Key Stage 2 pupils we



run workshops that explore everyday life through the ages – clothing, food, health & medicine, a child's life and farming. We hope the activities will also be enjoyable for groups who may not be following the curriculum. (And yes, if you're wondering, finger loop braiding is quite similar to loom bands!) **Pictured are children discovering Tudor games and some of the traditional products explored by school groups in the *health and medicine through the ages* workshop.**

History Gang



Our youth group, the History Gang, has had an exciting year! They've taken part in activities ranging from blacksmithing, lino printing and working on a wood project (pictured) to dancing, photography and poetry competitions. The summer camp went really well, especially as the tail end of hurricane Bertha did not affect us! We are now accepting members between the ages of 8-12-years-old for 2015 so please get in touch on 01243 811459 or by email at education@wealddown.co.uk if you'd like to enrol a young person as a member.

Transport grants for school visits

The museum is delighted to have had the support of local publishing company, John Wiley & Sons, who have contributed to our 2014 coach fund. This is designed to help school groups who are finding the costs of transport to the museum a challenge. We are looking for other organisations to continue this support in 2015.

Outreach visits to schools

The Schools Services team has already undertaken a number of outreach visits this Autumn term. If you would like to find out more about what we can offer on such a visit please contact us at education@wealddown.co.uk

Shakespeare's World & Works

In March this year we took part in the first annual Shakespeare week, and in 2015, again working with Chichester Festival Theatre, we will offer a similar experience enabling pupils to explore Shakespeare's world and works. For further information see www.wealddown.co.uk, clicking on the schools news tab.

Arts Award development hub

Working in partnership with five other local cultural organisations (Chichester Cathedral, Chichester Festival Theatre, Fishbourne Roman Palace, The Novium and Pallant House Gallery), the museum has been successful in a bid to develop Arts Award in our area. We are keen to explore how the Arts Award initiative can work within a heritage environment to inspire young people. Arts Award aims to inspire young people to grow their arts and leadership talents and can be achieved at five levels, with four accredited qualifications and an introductory award. Arts Award is managed by Trinity College London in association with Arts Council England working with 10 regional bridge organisations. For further information go to www.artsaward.org.uk or contact the museum's Schools Services team at education@wealddown.co.uk for details of what we can offer.

IN BRIEF

EXHIBITIONS

The museum staged two interesting exhibitions this year. West Sussex Record Office used the hall from Crawley to display work from a unique collection of photographs by David Johnston. They depicted the county's rural scenery, flora and farm buildings and were taken over many years (pictured is his photograph of the bridge at South Ambersham, West Sussex). David

was present to talk to visitors during the two-week show which was visited by nearly

1,500 people including the Lord Mayor of London during her visit. And 14 fine art students from West Dean College staged *Collective: an exhibition reacting to the unique space of the Jerwood Gridshell*. Working together over several months their work ranged across a wide variety of media. One wrote in the visitors' book: "I very much enjoyed the Gridshell in a new light. Wonderful to see such a variety of interpretations bringing the space to life."



Protecting the South Downs

Have you ever heard of the South Downs Society? We are the National Park Society for the South Downs, the only charity dedicated to protecting the whole of the National Park and its heritage.

Independent and member-led we were founded in 1923 (as the Society of Sussex Downsmen) in response to a threat of housing development which would have stretched across the cliff tops of the famous Seven Sisters. We are as passionate today, as were our founders, that the South Downs should be available for the enjoyment of all as well as future generations.



South Downs Society
Protecting the Beauty of the Downs

We aim to –

- fight campaigns against inappropriate development and fund conservation projects
- take an active role in safeguarding and improving the rights of way network and extending areas of open access land across the National Park
- encourage the public to learn more about the National Park
- as the National Park Society we watch over the activities of the National Park Authority as a challenging friend including suggesting things they might do to enhance the National Park.

We are an entirely independent



charity, not funded by the Government, and so the interest of our members is our priority in retaining the beauty of the Downs.

Based in Pulborough, every year we organise over 200 walks, strolls and bike rides as well as events, talks and focused workshops, so do consider joining the South Downs Society.

At only £23.00 for the year as an individual or £32.00 for a couple, membership bought for yourself, or as a gift, will help to ensure the work of the society continues and the Downs are protected for generations to come. We have a growing local discount scheme for our members and our quarterly society journal keeps all members up to date with South Downs issues and news.

Please visit us at www.southdownsociety.org.uk or call us on 01798 875073.



Clockwise from top left, Harting Down; walking on the South Downs Way above Cocking; the Meon Valley.

IN BRIEF

HOSTING MIDHURST U3A

We regularly hold special study days for colleges, universities and special interest groups. This year we worked with Midhurst U3A on a very full day of activities to suit a wide variety of interests, including their sketching and creative writing sections, with students inspired to draw and write based on their museum visit. Tours explored various aspects of the museum including the gardens, the Historic Clothing Project, an in-depth look at timber-framing, Lurgashall Mill and the Southwater Smithy. The participants had the use of the Downland Gridshell as a base for the day, with a constant supply of coffee and tea! Here's one of the comments we received: "Such an interesting day at Singleton. It is years since we last visited and there is so much to see now. I thought the volunteers doing the clothes talk were excellent, the costumes were truly fascinating. Thanks to all involved in organising the day."

Trip Advisor review . . .

"An excellent family visit"

We visited with our three young grandchildren. It was our first visit. We arrived at 10:30am and left at 4:30pm.

It was on a Wednesday – with full activities for the children. They had a wonderful time, getting involved in everything from candle making to weaving to taking the reins of a Shire horse. They were also fully engaged in visiting and appreciating the various houses and structures. We were particularly impressed with the enthusiasm and helpfulness of the staff/volunteers. A great day was had by all – and we will visit again. The family ticket was good value.

Visited August 2014



Louise Adams

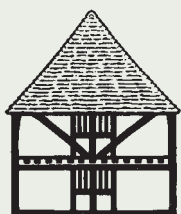
A warm winter welcome!



A warm winter welcome awaits visitors to the museum keen to enjoy its stunning setting in the South Downs National Park whatever the season. Crackling fires will greet

you in some of our historic homes, while other buildings recall rural life across the centuries with traditional customs and seasonal food. And don't forget our special events in the winter season – *Bringing Home the Bacon* (8/9 November); our ever-popular *Christmas Market* (15/16 November) with reduced entry; *Christmas Shopping Weekend at the museum*

shop (6/7 December); *Tree Dressing* (7 December); *Christmas Carol Evening* from 7.00pm (16 December); *Tudor Christmas* (26-28 December) and our *Special Winter Opening* (29 December-1 January 2015). Pictured are, main image, Bayleaf Farmhouse in the snow; left, Tindalls Cottage ready for Christmas; right, visitors celebrating the properties of trees during the Tree Dressing event, and a Saddleback pig.



WEALD & DOWNLAND OPEN AIR MUSEUM

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



Directions

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

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

By rail: Chichester 7 miles, Haslemere 15 miles.



The Museum is open throughout the year

Until 1 Jan 2015 open daily until 22 Dec, plus daily for Christmas opening 26 Dec-1 Jan. From 3 Jan-27 Feb open Wed, Sat and Sun only with the exception of half term week, 16-20 Feb, when Museum is open daily. From 28 Feb open daily until 22 Dec and daily for Christmas opening from 26 Dec-1 Jan 2016. Opening times: 10.30am-6.00pm British Summer Time and 10.30am-4.00pm rest of the year.

Admissions 2014: Ticket prices including Gift Aid (standard charge in brackets). Adults £11.90 (£10.70); children (4-15 years/full-time students) £6.50 (£5.90); 65+ £10.90 (£9.70); Family £33.50 (£30.40); Registered disabled/single helper £4.15; 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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