

SPRING 2014

WEALD & DOWNLAND OPEN AIR MUSEUM

**Tudor Monastery Farm –
special tours this year**



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**Events,
Courses
and
What's on
2014**



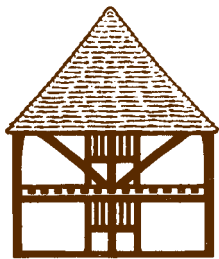
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**Major
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**Housing the
rural
labourer
in the 19th
century**



WEALD & DOWNLAND OPEN AIR MUSEUM

SPRING 2014

From the Director



Louise Adams/Observer Series

2014 promises to be another exciting and challenging year!

Progress continues on developing our Stage Two Heritage Lottery Fund bid for the Gateway Project and the Chairman's column opposite explores it further. Having completed the re-erection of Tindalls Cottage during 2013, our attention will this year be focused around the Gateway Project and the moving of

the medieval house from Sole Street and the Pallingham Quay wagon shed (currently used for our refreshment facilities) to new sites once the final plans and approvals for the project have been agreed.

We may also become involved in rescuing an 18th century barn and stable from a road widening scheme in Kent later in the year: further details are still to be confirmed.

Another interesting project which we are currently researching is the archaeological reconstruction of a Saxon building to meet the changes being introduced into the National Curriculum later this year. We are taking expert advice from leading archaeologists specialising in Saxon buildings, and plans will be carefully drawn up over the coming months. Visitors to the museum during the 1970s and 80s will remember the archaeological Saxon reconstructions on site at that time.

I am sure many people enjoyed watching *Tudor Monastery Farm* on BBC TV before Christmas. It is a wonderful accomplishment for the museum to be featured on national television during prime viewing time and already many visitors have commented on the programmes. Hopefully, we shall see an increase in visitors during the coming season as a result and we shall be offering special *Tudor Monastery Farm* tours. It has been interesting to note the impact of social media such as Twitter during the screening of the programmes, resulting in favourable comments from over 4,000 followers. The museum has in recent years become an increasingly popular filming location and the income and general interest it creates are of considerable benefit.

Themes are an important part of any museum's event planning. Tudor domestic life will be playing a prominent role this season, and as part of the commemoration of the First World War we will be holding a special *Horses at War* event on 7/8 June. Military historian Andy Robertshaw, who has been involved with the museum over many years, will be helping co-ordinate this event, which will include a display of rare horse-drawn vehicles used on the Western Front. As always we have an exciting programme of special events, and we are particularly keen to promote the smaller events and activities staged by the interpretation team, details of which you will find in the magazine. It is so important that visitors recognise us as being a place for all seasons and not just on a few specific days.

Energy consumption and its cost is now a major consideration for everyone. The museum spends some £40,000 per year on energy and water consumption and we are currently working to reduce this and increase our efficiency, as well as introducing sustainable materials as part of the Gateway Project.

We look forward to welcoming you in the exciting season ahead!



Mark Hall

Front cover picture: Pictured during the filming of BBC TV's *Tudor Monastery Farm* with the house from Walderton in the background are, from left, presenters Ruth Goodman, Tom Pinfold and Peter Ginn with contributor Professor Ronald Hutton.

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Food & Spring Countryside Show – 4/5 May

Enjoy the very best of the South East's produce, crafts, books and plants

which will be on show at this year's spring event. Local food producers will be offering tasty produce to try and buy, with cooks producing amazing dishes in the Cookery Theatre. Watch teams of heavy horses working on seasonal tasks and enjoy activities for children, horse-drawn wagon rides and traditional and historical demonstrations around the site.



From the Chairman



The autumn 2013 issue of this magazine led with news of the museum's Stage One Heritage Lottery Fund (HLF) award (£236,000)

towards our major £4 million Gateway Project, intended to secure the museum's future. Since then we have been busy putting in place the work necessary to ensure a successful Stage Two submission.

Our aim is to submit the detailed final proposal to the HLF in June this year for a final decision in September. If all goes well, we could be letting construction contracts before the end of the year.

The key components of the project are:

- New (all weather) visitor entrance and facilities
- Improved interpretation, way-finding and story-telling around the site
- New restaurant
- New shop
- New and enhanced opportunities for conservation, learning and participation
- Improved, safer car parking arrangements with better access for disabled visitors.

During the past six months we have been discussing with our landlord, the Edward James Foundation, the best location for the new visitor entrance. Hitherto we had envisaged this being sited close to the events field at the bottom of Gonville Drive. However we have now agreed to focus the project on



Location of the proposed new visitor centre, restaurant and shop.

one location, the proposed lakeside development where we already have planning permission for a refectory/restaurant. The plan above indicates the area concerned.

Work is progressing fast with the following appointed to help work up the detail:

- Project Managers
- Architects and Quantity Surveyors
- Interpretation specialists
- Fund-raising professionals to raise our share of the costs required by HLF

As plans progress we will exhibit them on site so please do seek these out during your visit.

As I reflect on the past 12 months in the life of the museum, I find it hard not to describe 2013 as yet another special year. They are all special years at this museum! Last year saw the erection of Tindalls Cottage, so that we now have cottages representing each of the centuries from the 13th to the 19th. In March we received the massive news of the HLF project decision (detailed above) and in April we enjoyed an official visit from the Duke of Kent.

2014 promises to be just as exciting with strong but positive winds of change in the air. Finally I'd like to

comment on the letter from the Friends Chairman printed on page 31. The proposal is purely about a change in how things are administered, but it does bring with it opportunities to improve our standard of service to our key supporters. Your Friends membership and the support that Friends give to us is the lifeblood of this museum. Without it the museum would not be sustainable and we look forward to your continuing friendship for many years to come.

Paul Rigg
Chairman of Trustees

Vintage & Steam – 16-17 August



This popular two-day event reflects how steam power was used for agricultural work, including wood sawing, threshing and haulage. Showmen also relied on their large showman's engines to generate the power for fairground rides; Arthur Thompson's Fowler showman's engine 'Lion' will be powering James Horton's gallopers. Traction engines, rollers, wagons, ploughing engines and portable engines will all be represented at the show. There will also be a large gathering of miniature engines, model displays, a miniature railway, vintage and commercial vehicles, a traditional fair, vintage music, local crafts and demonstrations. Don't miss it!

Major funding announced for the Gateway Project

We are delighted that the DCMS (Department for Culture, Media & Sport)/Wolfson Museum Improvement Fund will be supporting the museum's project with a generous grant of £250,000. The museum is working with heritage fundraising consultants Development Partners to raise the expected £1 million match funding required for the project. We are also grateful to the PF Charitable Trust and the Basil Shippam & Alsford Charitable Trust for providing grants of £5,000 each. Other grant applications are in the pipeline which, together with donations from other generous supporters, will, we hope, enable us to reach our target.



Blossoming forth...

Spring – encapsulated in this image of apple blossom in the garden of the house from Walderton – is always an exciting time for the museum's gardening team, looking forward to another challenging and hopefully productive year. What have they been up to during the winter months? They have been kept busy with plenty of jobs, says museum Gardener Carlotta Holt, including replacing the continuous hurdle fencing around Poplar and Bayleaf gardens, laying hedges, and renovation pruning of fruit trees in Bayleaf orchard and around the museum site. They have also continued work on the museum's herbarium, an historical plant record of plant specimens from the museum site, involving cataloguing and recording and mounting specimens. During very wet weather, time has been spent sorting through seeds harvested during last year and preparing seed sowing plans for the coming season. Each year brings its challenges; last year it was very cold until well into April – then we had the heat wave and a very wet winter! What will happen in 2014? See also below right.

Two conferences celebrate 50th anniversaries

The museum is running two specialist conferences this year, marking two different 50th anniversaries.

The *Wealden Buildings Study Group* will be celebrating their first 50 years of historic buildings research work in the Wealden region, covering Kent, Sussex and parts of Surrey on 29 March. The day will be



Woodworking tools in the museum's Building Crafts Gallery: they will be the focus of a conference this year, *History of Woodworking Tools: 50th anniversary of W L Goodman's seminal book*

packed with contributions from no less than eight expert speakers, with time to explore the museum site, appealing to professionals and amateurs alike. The work of the group has run alongside the museum's development, rescuing and re-erecting important examples of vernacular architecture from the region.

Then, on 30 September **History of Woodworking Tools: 50th anniversary of W L Goodman's seminal book** will focus on the work of Bill Goodman, the originator of the Tools & Trades History Society (TATHS). The conference will be led by Jane Rees, the society's Vice President and Jay Gaynor, Director of Historic Trades at Colonial Williamsburg, USA who is well acquainted with tool collectors, researchers and authors on both sides of the Atlantic. The day will follow the chapters of Bill's book with experts on different types of tools sharing their expertise. Some speakers will also bring displays of historic tools and TATHS members will help man the museum's artefact store showing delegates the Philip Walker and Arthur Plewis collections during the lunch break. See page 27 for a feature on Arthur Plewis.

Historic Gardens Weekend – 4-6 July



The museum's six period gardens representing five centuries of gardening will be open for a special weekend on 4-6 July giving gardening enthusiasts an opportunity to learn about the herbs, vegetables and flowers that rural households would have grown and used from Tudor times to the Victorian era. Guided tours, talks and demonstrations will take place within the gardens across the site – not to be missed for those with green fingers!

Enjoy the venue where *Tudor Monastery Farm* was filmed!

The museum was shown on peak-time viewing on BBC2 throughout the autumn and again at New Year when *Tudor Monastery Farm* attracted millions of viewers in the latest in television's popular living history series.

Historian Ruth Goodman, a leading specialist in Tudor domestic life and well known to the museum, and archaeologists Peter Ginn and Tom Pinfold took on the roles of lay-folk who carried out most of the farming, trades and crafts on monastic lands at around 1500, a turning point in British history.

Audience figures totalled 10.85 million, well above average for the channel's timeslot, and fans of the series were also able to watch an extra programme filmed specially for the Christmas/New Year period.

The book of the series has been selling well in the museum shop, and DVDs are now also available. A range of merchandise is also being commissioned, ideal presents for fans of the series. The museum is putting on a series of guided tours enabling visitors to discover the key filming venues on our site (see right).



Left, museum volunteers busy filming in the market square, and right, tucking into the 'Christmas' meal filmed in November.

***Tudor Monastery Farm*: Guided Tours 2.00pm – 4.00pm: £20 per person**

The museum is offering guided walks around the site, stopping at key points where scenes from *Tudor Monastery Farm* were filmed. The walk will take in a large part of the 50-acre site, and end with tea and a chance to find out more about the behind-the-scenes action from some of the volunteers who were extras in the series. Contact the museum on 01243 811021 to book. Here are the dates.

"The greatest variety of 15th and 16th century buildings in the country"

Lion TV – producers of BBC TV's *Tudor Monastery Farm*

Friday 4 April
Monday 19 May
Friday 13 June

Tuesday 8 July
Monday 4 August
Monday 18 August

IN BRIEF

WOODLAND ACTIVITY TRAIL

The museum probably has one of the very few, if not the only, managed working coppice in West Sussex that is regularly open to the public. It is a valuable resource and a Family Activity Trail is being planned which will give children, including schools, family and other groups, the opportunity to learn and understand how a coppiced woodland was worked in the past and today. The trail will also cover wildlife and include some natural play features to make the trail both informative and adventurous. Specially equipped canvas backpacks will be available providing information and equipment to enable the tours to be self-guided.

FIGHTING THE WEATHER

Heavy winter rainfall has taken its toll on many of the site paths, with the car parks partially affected by excessive run-off from the higher ground above. We shall be working hard to rectify the damage and introduce more ditches and ways of diverting storm water. The rain, which was sometimes followed by short sharp frosts, has also affected some of the wattle and daub panels on our exhibit buildings and we shall be working on their restoration this spring. Building maintenance continues, and we are awaiting the response to a grant application for undertaking repair and conservation work to a number of exhibits, including Titchfield Market Hall.

GROWING OUR CROPS

Our wheat and barley crops have been sown, but have taken time to germinate due to the wet weather and frequent scavenging by pheasants and crows, necessitating the loan of the Cucumber Farm (Singleton) bird scarer! The flax and Chidham wheat which were grown in the Bayleaf field strips are now being grown in smaller plots at Tindalls Cottage, using the Chidham wheat seed stock kindly grown last year by Jonathan Fulford of Bartholomews of Chichester and his parents-in-law. A hop garden has been planted at Tindalls and this will provide the hops for this year's 'Harvest Ale', brewed for us by Ballards Brewery at Rogate. The *On the Hop* ale proved a huge success at the Christmas Market and sold out over the weekend.

Horses at War: Remembering WWI & WWII

– the museum's special event marking the commemoration of the First World War

The museum is holding a special event to commemorate the use of horses in the First and Second World Wars on 7/8 June which is expected to attract large numbers of visitors. Part of the nationwide remembrance of the First World War, the event is among those being promoted by the Imperial War Museum.

Horses at War: Remembering WWI & WWII will include re-enactments, parades and demonstrations marking the centenary of the First World War and 70 years since the D-Day landings in the Second World War. The courage of horses in war, and their roles on the battlefield and on the home front will be featured.

The event follows the very successful *War Horse* event at the museum in 2012, which drew large crowds and ended with a moving rendition of Cicely Fox Smith's song, *Home Lads Home*, written in nearby Hampshire.

Once again the museum is joining forces with Andy Robertshaw, curator/manager of the Royal Logistic Corps Museum, who was the historical consultant on the Steven Spielberg film, *War Horse*. The museum's 2012 event featured the largest display of First World War horse-drawn vehicles in one place since 1941.



The WWI 18-pounder gun and limber drawn by Robert Sampson's six Percherons at the Weald & Downland Open Air Museum's 2012 event will be appearing at this year's *Horses at War* event.

Among arena displays will be a WWI 18-pounder gun and limber from the Royal Armouries' Fort Nelson, Hampshire, drawn by Robert Sampson's six Percherons; the Queen's Own Royal West Kent Regiment Living History Group; the Welsh Horse Yeomanry with a French WWI ammunition/stores wagon, and a Clydesdale drum horse/working horse, and a mounted display by the 16th Lancers Display Troop. Military and vintage vehicles will also be on show.

In the previous week (2-6 June) a special programme of activities for schools will be running, with many of the demonstrations continuing into the weekend. They include displays of wartime farming in the South Downs, focusing particularly on the supply

of charcoal and hurdles for trench warfare, with demonstrations relating to charcoal burning, hurdle-making and forestry.

There will be a look at how three of our buildings, Whittakers' Cottages, South Wonston Church and Southwater Smithy, were affected by the First World War as well as a focus on the foundation of the Women's Land Army and the Women's Forestry Corps.

Finally, there will be a Military Ancestry Road Show to which visitors are encouraged to bring their medals, uniforms, photographs and other ephemera from their family's military past for a panel of experts to identify and provide further sources of information to help with family history. This section will also include a display of an advanced dressing station/hospital and 'Food in the Field' – rations and cookery in the two World Wars, with a field kitchen demonstration.

IN BRIEF

MORRIS DANCING AT THE MUSEUM THIS YEAR
Mythago Morris, who took part in our Tree Dressing day in December, will be visiting more often this year, on Saturday 19 April for the Easter weekend; on Sunday 22 June for Midsummer celebrations; again in the autumn (date to be confirmed) and of course in the winter for Tree Dressing day on 7 December. They will present a different dance for each season. Rabble, who are also an important part of our Tree Dressing activities, are also regular visitors especially during May and June for our maypole dancing season.

Best of Facebook

Visiting The Weald and Downland Open Air Museum is like stepping back in time, waaay back! Their curators and staff and volunteers are a fabulous group who are keen to educate visitors about our rich history. It Rocks!

5 Star Facebook Review, Colleen Snyman, September 2013

One of the best places locally for a family day out. There is always so much to see and do . . . and there are always new attractions being added.

5 Star Facebook Review, Barge Queen, December 2013

Museum Friends' vital contribution

The Friends of the Museum makes a significant financial contribution to the museum's day-to-day operation and a variety of projects and activities. Last year's grants amounted to £226,850.

Since its establishment in 1970 the Friends has grant-aided the museum to the tune of some £2.5 million. It remains one of the largest museum Friends groups in the country, with some 4,500 members, representing more than 9,600 individuals. Independent charitable museums like the Weald & Downland receive no direct Government funding and the Friends' help is vital in supplementing revenue income from visitor admissions, the shop, catering and training courses.

The Friends' funding comes in two ways. A substantial grant is made towards the costs of essential activities at the museum. This grant, for £175,000 in 2013, was paid in five instalments to assist the museum with core activities, including exhibit improvements, historic gardens development and maintenance, marketing and publicity, horses and livestock, site maintenance, schools service, staff and volunteer training and support for curatorial and collections activities. The second tranche supports a variety of individual projects and last year totalled £51,850,



Furniture made for 18th century Tindalls Cottage by Roger Champion was supported by a grant from the Friends of the Museum.

including a substantial contribution to Tindalls Cottage, a significant addition to the exhibit buildings. It comprises:

Cottage furnishings 2012	£2,000
Historic Clothing Project	£3,500
Tindalls Cottage interim payment	£15,000
Rare Breeds Show sponsorship	£10,000
Cottage furnishings 2013	£2,000
Fundraising search engine	£350
Tindalls Cottage completion	£17,000
History Gang set-up	£2,000

See page 31 for more information about the Friends. Full details of the Friends' activities are available on the museum website, and to join the Friends contact 01243 811893.

IN BRIEF

ALL SYSTEMS GO IN THE MUSEUM SHOP

The museum shop has sold almost 300 *Tudor Monastery Farm* books, reports shop manager Simon Bridge, who has now completed six months running the museum's retail operation, and is looking forward to receiving the DVD of the series for sale shortly. "I have experienced the museum at its very busiest, at events like the Autumn Countryside Show and the Christmas Market, and now in January when we count to 10 and begin planning for the next season for the museum shop", he says. Key to its successful operation, especially during busy periods, is making sure that we have the right number of volunteers and staff in place, experienced in the everyday demands at the first point of call that our visitors and volunteers have at the museum. "Not only do we have to process admissions, Gift Aid and shop purchases, but often find that the shop is a focal point for a variety of general visitor and volunteer enquiries," he continues, "from concerns about the animals, and handing in lost property to recommendations on where to visit around the museum site." Simon has focused on rebuilding the balance of a local, historic and unique offer in keeping with the ethos of the museum, bringing in local crafts, and new ranges of ceramics, plants, food, drink and pocket money toys. Simon is always interested to hear people's suggestions for new ideas for items to sell and ways of improving the shop.

TOP MARKS ON TRIP ADVISOR!

The museum's entry on Trip Advisor has scooped a Certificate of Excellence for 2013. The museum achieved a visitor rating averaging 4.5 out of a possible 5, including 108 Excellent and 56 Very good ratings. Communications & Business Development Manager Kate Russell also reports very positive feedback from Facebook and Twitter since their creation over a year ago. Facebook had 1,890 'likes' in January this year, and the museum has gained 4,167 followers on Twitter.

Rare Breeds Show – 20 July

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



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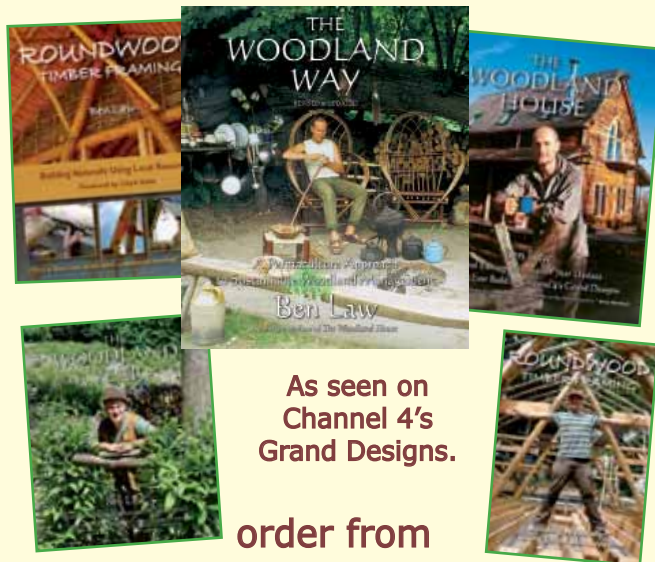
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Restoration and conservation projects are undertaken by the company which include work through the heritage lottery fund. Spare castings and mouldings are available to those wishing to undertake restoration work.

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New painted cloth commissioned for Bayleaf

A new painted cloth is being commissioned for Bayleaf Farmhouse to replace the current woven cloth in the hall at a cost of about £6,000.

When Bayleaf was first furnished in the late 1980s it was provided with a woven wool and silk damask cloth to hang behind the table at the upper end of the hall which was copied from a surviving 16th century fragment. Over the years the cloth has faded and deteriorated and it has now reached a state where it cannot be repaired.

The museum has decided to replace it with a painted cloth, based on the design on a set of original wall paintings surviving in Althrey Hall (Flintshire, Wales) which have been dated to about 1550 – close to the 1540 date that Bayleaf is interpreted to.

Painted cloths were a common form of decoration in the 16th century. Along with other types of textile hangings, they served both as a form of decoration and



Detail of wall painting, Althrey Hall, Flintshire (Royal Commission on the Ancient & Historical Monuments of Wales).
© Crown copyright: RCAHMW

insulation. In his *Description of England* (1577) William Harrison describes how “the walls of our houses on the inner sides ... be either hanged with tapestry, arras work, or painted cloths, wherein either diverse histories, or herbs, beasts,

knots, and suchlike are stained . . . whereby the rooms are not a little commended, made warm, and much more close than otherwise they would be”.

Unlike tapestries, which were only found in the houses of the wealthy, painted cloths were common even in lower status dwellings. They were painted in bright colours and sometimes included large-scale figurative and narrative decoration. Designs resembled the patterns and subjects found in tapestry, but painted cloths were more closely related to wall painting. Both cloths and wall paintings were produced by members of the London-based Painter-Stainers’ Company.

Several of the Kent probate inventories which were used as part of the Bayleaf research project in the 1980s list painted cloths. For example, the inventory of Eleanor Hayes of Marden (1565) included four painted cloths valued at 2s, whilst that of Peter Hayne of the Isle of Sheppey (1565) included painted cloths in his hall, his parlour and three upper chambers.

Can you help?

The cost of the painted cloth will be about £6,000, and the Friends of the Museum have generously agreed to help. However, if we can fund the project from an alternate source, the funds pledged by the Friends can be used for other projects that are equally vital to the museum. Can you help? Mothering Sunday is just round the corner and pledging a donation to this fascinating project would make the most special gift for a mother or grandmother. If you would like to treat your special person please call Julie Aalen on 01243 811016 and she will be pleased to help.

Very few painted cloths survive, because of the thin and perishable nature of the linen. There is a higher survival rate for wall paintings but many of the surviving schemes are now fragmentary or are unsuitable in other ways (for example, because the people depicted in them are wearing clothing from a later date). The Althrey Hall paintings will provide a good model for the design because they are complete and largely non-figurative.

The replica cloth will be made by designer Melissa White, who specialises in hand-painted Elizabethan domestic interior decoration, including wall paintings and painted cloths. Melissa will paint directly onto linen using traditional animal size and natural pigments.

Danae Tankard

Flax processing at Tindalls Cottage

Visitors might well have seen demonstrations at Cowfold Barn last year of the processing of flax into linen yarn. We have used this to make string which is used on site for such things as tying up herbs in the gardens, or tying round the cheeses in our new Tindalls Cottage milk house. The demonstrations will continue this year, but now with the new interpretation facility of Tindalls Cottage we will be able to show the whole cycle of flax preparation over the summer season. A small amount of flax will be planted within the curtilage of Tindalls. This will be pulled in the summer, retted (soaked) and dried before being prepared by domestic interpreters Jo Shorter and Cathy Flower-Bond. The stems are scutched (broken) to release the fibres, which are then heckled (combed) to produce the fine smooth flaxen yarn ready for spinning. Pictured is Jo Shorter breaking (scutching) flax at Cowfold Barn.



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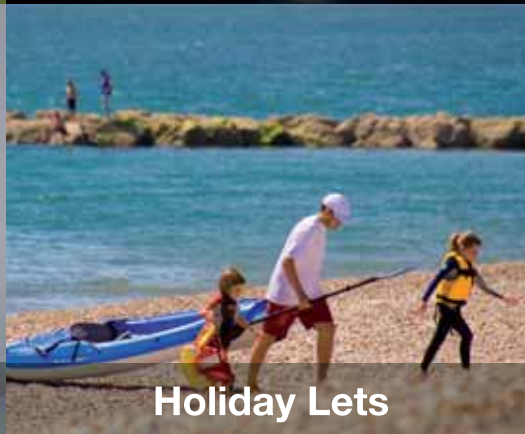
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Here at the museum we are committed to caring for our site in an environmentally friendly way as far as we possibly can. Our period gardens are managed in a traditional way and fertilised using dung and compost produced on site. Our meadows are managed for bio-diversity and the habitat supports bees, birds, mammals, butterflies and other invertebrate species.

We can play a vital role in protecting the ecosystem that the wildflower meadows support and this also gives us an opportunity to demonstrate to our visitors a very important part of our environmental heritage.

The wildflower meadow next to Poplar Cottage was created at the end of 2012, using some of the wildflower turf which had been specially grown for the opening ceremony of the Olympic Games 2012. Poplar Cottage was originally built on the edge of wasteland, and so this 200sqm of wildflower meadow may replicate the area of common land which lay alongside the cottage.



Mark Allery scything the meadow next to Poplar Cottage using an English scythe.

The turf was donated thanks to a joint initiative between Hampshire-based Wildflower Turf Ltd and the Sussex-based Weald Meadows Partnership (WMP). The flowers and grasses used in the turf include yellow rattle, self-heal, bird's-foot trefoil and crested dogs-tail, all of which are native to Sussex. Once they were common in the region but are now in significant decline due to intensive farming methods. During the first summer of growth the area was dominated by crested dog's-tail grass, which in fact does not make good hay as it is very rough. However this grass is likely to be less dominant next year as the wildflower species become more firmly established. The meadow was scythed by hand during August, after the seed had set and scattered.

We continue to work with the Weald Meadows Partnership and are also working

Creating wildflower meadows



Cutting the bank above Hambrook Barn to make hay.

with the South Downs National Park Authority and the Royal Botanic Gardens Kew on a downland restoration project on

Mowing our meadows . . .

Gradually we are increasing the areas of the museum site mown by hand with a scythe. Led by champion English scyther Mark Allery (who demonstrates pole-lathe turning and scything regularly at the museum) we have run training sessions for our volunteers who have picked up the skill with enthusiasm. Members of the gardening team now regularly mow the period gardens with the scythe, and you may well see other areas of the museum site being mown by hand. They use the lighter modern Austrian scythes, although you will also find Mark himself handling the older, heavier English scythes to mow our wildflower meadows. All our scythers are keen to talk to visitors and demonstrate the skill. Look out for scything courses in the rural crafts and trades course programme (see pages 23-24).

the north-facing bank which lies between Hambrook Barn and Tindalls Cottage. 'Downland' can be defined as thin soils over chalk, with a high diversity of species. This land has been traditionally farmed for the past few years and is used for producing a crop of hay for our animal feed, and for grazing sheep. It currently supports about six fine grasses and 13 wild flower species, but with our new sustainable grassland management programme this will be enhanced. The land has been prepared over the autumn and winter and planted with seed. In the spring we will be involving two of our local schools in planting wildflower plant-plugs. This is an ongoing project and by summer 2014 we hope to be able to identify a larger number of both grass and flower species.

Where possible we scythe our meadows and historic gardens by hand, and the hay on the larger bank is cut using our heavy horses whenever we can.

Karen Searle Barrett



Historic Clothing & Textiles Exhibition – 30 March-5 April

An exhibition of authentic traditional textiles and clothes created as part of the museum's Historic Clothing Project will be held on 30 March-5 April. Researchers and volunteers will be on hand explaining and demonstrating needlework techniques throughout the event. The project, a unique and innovative investigation into the construction and production of clothing worn by ordinary people across the centuries, is guided by consultant Barbara Painter, Domestic Life

Interpreter, Lesley Parker, and Museum Historian, Danae Tankard. The aim is to provide a stock of replica historic clothing covering a range of periods to clothe volunteers and staff working in the exhibit buildings, which date from the 14th-early 20th centuries. The clothing is produced by the museum's 30-strong Needlework Group and interpretation team with rigorous attention to detail. The museum has published a Historic Clothing Booklet, available in the museum shop, and reports and updates on the project can be found on a blog, via the museum's website, www.wealddown.co.uk or directly at <http://historicclothing.wordpress.com>

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

www.chi.ac.uk/history



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'Wretched habitations': the housing of the rural labourer in 19th century England

By Danae Tankard

In *The Toilers of the Field* published posthumously in 1891 country writer, Richard Jefferies, described the 'better' country cottages he observed as having 'an old English, homely look about them'. To Jefferies's eye 'the thatch and gables, and picturesque irregularity of [them] are more pleasing than the modern glaring red brick and prim slate of dwellings built to order'. In summer, with their gardens full of cabbage-rose trees, wall flowers, hollyhocks, sweet peas and columbine, they achieved 'something of that Arcadian beauty which is supposed to prevail in the country'. However, in winter these same cottages were 'wretched' with rain coming through the thatch, cold winds coming through ill-fitting windows and doors, damp floors and smoky interiors.

Jefferies's comments draw attention to a dichotomy in the depiction and understanding of the country cottage in the 19th century. On the one hand, the cottage was viewed as a rural idyll, aesthetically pleasing and representing a sturdy, 'English' way of life in contrast to the squalor and 'foreignness' of the city. On the other, a succession of widely-publicised social investigations into the living and working conditions of rural labourers left polite society in no doubt that the condition of many cottages was 'in the highest degree deplorable'.

Wretched habitations

In 1843 special assistant poor law commissioner, Alfred Austin, presented his findings on the counties of Wiltshire, Dorset, Devon and Somerset to the parliamentary commission on the employment of women and children in agriculture. They made grim reading:

It is impossible not to be struck, in visiting the dwellings of the agricultural labourers, with the general want of new cottages, notwithstanding the universal increase of



Helen Allingham, *A cottage near Haslemere*, undated (British Museum, London).

population. Everywhere the cottages are old, and frequently in a state of decay, and are consequently ill adapted for their increased number of inmates of late years. The floor of the room in which the family live during the day is always of stone in these counties, and wet or damp through the winter months, being frequently lower than the soil outside. The situation of the cottage is often extremely bad, no attention having been paid at the time of its building to facilities for draining. Cottages are frequently erected on a dead level, so that water cannot escape; and sometimes on spots lower than the surrounding ground. In the village of Stourpaine, in Dorsetshire, there is a row of several labourers' cottages, mostly adjoining each other, and fronting the street, in the middle of which is an open gutter. There are two or three narrow passages leading from the street, between the houses, to the back of these. Behind the cottages the ground rises up rather abruptly; and about three yards up the elevation are placed the pigsties and privies of the cottages. There are also shallow excavations, the receptacles apparently of all the dirt of the families. The matter constantly escaping from the pigsties, privies etc is allowed to find its way through the passages between the cottages into the gutter in the street, so that these cottages are nearly surrounded by streams of filth. It was in these cottages that a malignant typhus broke out about two years ago, which afterwards spread through the village.

Whilst the west of England was known as the region with the lowest agricultural

wages and the worst conditions of labouring life, Austin's findings were not unique. Successive parliamentary reports identified old and decaying housing stock, housing shortages, high rents, low wages, poor drainage and inadequate fresh water supplies as common problems in rural communities. The threat posed by these deficiencies was as much moral as physical: social investigators commented repeatedly on the brutalizing and demoralising consequences of substandard housing. They were particularly concerned about the pernicious effect of insufficient bedroom accommodation, with brothers and sisters, fathers and daughters, forced to share not only rooms but frequently beds.

Blame for substandard rural housing was placed firmly at the doors of property owners, whether large estate owners (who might find themselves named and shamed in public inquiries) or private landlords. However, the labourer himself was often depicted as contributing to, or at least complicit in, his own material misfortune. Indeed, some social commentators went so far as to suggest that the immorality and bestiality of the labourer were the cause rather than the result of his squalid living conditions.

The complex issues surrounding rural housing were parodied in a piece entitled 'The peasant's petition' published in the satirical weekly magazine, *Punch*, in January 1861 and accompanied by paired cartoons. In it, the fictional petitioner compares the standard of accommodation



Punch, January 1861 (© Punch Limited). Cartoon illustrating 'The peasant's petition'. The caption reads 'Mr Punch (to Landlord). "Your stable arrangements are excellent! Suppose you try something of the sort here! Eh?"'

► provided for the landlord's horses with his own and in conclusion asks that his landlord 'be graciously pleased to treat him like a horse'. The petition is quoted here in full.

The petition of the British peasant to the British landlord, humbly complaining shows to your honour,

That your petitioner having ventured upon the liberty (for which he hopes to be pardoned) of having peeped into the stables of your honour (but he solemnly declares, with no evil intentions, and he would not take an oat without leave) has perceived that if thought, sense and kindness were ever manifested towards animals, it is in your honour's stables aforesaid.

That the residence in which your honour humanely places your horses, is well built, water-tight, and well ventilated, is excellently floored, and has an excellent supply of water, that its drainage is perfect, and its light cheerful, and that the creature that cannot live contentedly therein must be a beast.

That the arrangements for the health and comfort of your honour's horses seem to your petitioner perfect, and designed to make the animals happy when at home, and fit when they come out to perform any amount of work which your honour may call on them to do.

That (contrary to the arrangements in your petitioner's dwelling, begging pardon for mentioning such a place) separate places are provided for your honour's horses, so that they sleep apart, and are in no way detrimental to one another.

That your petitioner, knowing the kindness of your honour's nature, as shown by this provision, and by hundreds of other acts of your honour's, not to speak of your honour's lady, & the young ladies (all of whom he humbly wishes a Happy New Year, if he may be so bold), takes the liberty to believe that your honour cannot know that your petitioner's cottage, on your honour's estate, is badly built, is not drained, has no ventilation, has a rotten floor, and is so cold that in the winter the only way your petitioner and his family can keep bodies and souls together is by huddling together, adults, children, grown-up lads and girls, all together in one wretched bedroom, out of which they come half-poisoned by the foul air, not to offend your honour's delicacy by saying anything more than that they are good for far less work than could otherwise be got out of them.

Your petitioner therefore, for himself, his wife, four grown-up children, and five little ones, humbly prays to your honour that you will be graciously pleased to treat him like a horse. And your petitioner will ever pray and work, etc, etc.

The satire is built on a number of themes which would have been familiar to the well-informed reader: the connection between substandard accommodation and disease ('half-poisoned by foul air'), morality ('huddling . . . all together in one wretched bedroom') and fitness for work ('good for far less work'). It also plays on the idea of the labourer as being little better than a beast ('the creature that cannot live contentedly therein [i.e. in the stable]

must be a beast'). Overall, of course, the petition is intended to serve as a critique of wealthy landlords who turned a blind eye to the misery of their employees and tenants.

Model cottages

However, whilst that may have been true of some landlords it certainly was not of others. As the parliamentary reports acknowledge, there were many 'improving' landlords who carried out extensive cottage rebuilding projects on their estates. The best known of these was the Duke of Bedford whose extensive estates were scattered across the country. The new Bedford cottages all contained two ground-floor rooms – a kitchen provided with a cooking range and a scullery containing a copper – and either two or three bedrooms, one with a fireplace. They also had outbuildings including a privy and an oven common to each block of cottages. The scale of building meant that the Duke could employ mass-production methods which allowed him to keep the costs down.

In his report to parliament in 1867 assistant parliamentary commissioner, James Fraser, singled out two large Sussex landowners, the Duke of Richmond (Goodwood) and the Hon. Mary Vernon Harcourt (West Dean) as 'large builders and improvers of cottages'. The Duke of Richmond was certainly prolific, building over 400 cottages between 1860 and his death in 1906. This included 48 pairs of 'double' or semi-detached cottages (so-called 'Duchess' cottages), at a cost of £300 a pair. Each cottage contained a living room, workroom and pantry downstairs, and three bedrooms upstairs, at least two with fireplaces. In addition, there was a detached building to the rear, providing each cottage with its own woodhouse and privy and a shared washhouse.

Plans for model cottages were published in specialist journals such as the *Journal of the Royal Agricultural Society* and *The Builder*, as well as parliamentary reports and newspapers. Whilst cottage builders may have been motivated by philanthropy they were still looking for a return on their investment, preferably of at least 5 per cent. However, the cost of building together with the necessity of keeping rents low meant that this was difficult to do: even with his mass-production methods the maximum return the Duke of Bedford was able to achieve was 3 per cent and by 1885 increased building costs had reduced this to 0.5 per cent.

Public health legislation

The strenuous efforts of some landlords to improve labourers' housing were accompanied by a raft of national public health legislation. In 1846 the first of a series of Nuisances Removal Acts gave authorities the power to prosecute those responsible

for 'nuisances', defined broadly as unwholesome houses, accumulations of filth, and the existence of foul drains or cesspools. The Nuisances Removal Act of 1855 was especially significant because it included the power to close houses where the nuisance was 'such as to render the house unfit for human habitation'. However, early public health legislation was permissive rather than compulsory which meant that it was easy for local authorities to avoid action. Furthermore, the structure of local government was poorly developed so that it was often unclear which authority, if any, was responsible. The Sanitary Act of 1866 was the first public health legislation in which compulsory clauses were dominant.

The Public Health Act of 1872 created rural and urban sanitary authorities and required them to appoint registered doctors as medical officers of health (MOH) and inspectors of nuisances. Sanitary authorities (which became district councils in 1895) were required to carry out inspections of their districts to ascertain whether or not there were any nuisances that needed abating, and to act on any nuisances reported to them by the MOH or inspector of nuisances. The inspector of nuisances, who carried out the inspections, could serve notice on any individual or individuals deemed responsible for causing the nuisance (the landlord in the case of houses), requiring them to abate it within a specified period of time.

However, in 1897 the Land Reform Association claimed that the administration of the sanitary laws remained inconsistent and inefficient. The consequence of this was that much rural housing was sub-standard – old and decaying, overcrowded, unsanitary and uncomfortable. In other words, at the end of the 19th century



Poplar Cottage, c.1890 (WDOAM archive). In 1891 Poplar Cottage was occupied by George Witten (centre), a general labourer, and his daughter, Sarah Witten (left), a housekeeper.

many labourers' living conditions were no better than they had been at its start.

Happy England

Happy England is the title of Marcus Huish's biography of Helen Allingham, the most prolific and now best known of the cottage-genre painters of the 19th century. Allingham began painting cottage scenes when she moved to Witley in Surrey with her family in 1881, motivated by a desire to record a vernacular heritage which she saw as under threat – whether by modernisation or complete destruction (perhaps to be replaced by the 'modern glaring red brick and prim slate dwellings built to

order' decried by Richard Jefferies). In 1886 she held her first exhibition of cottage paintings at the Fine Art Society in London. In the introductory note to the exhibition catalogue her husband (the Irish poet, William Allingham) wrote that 'in the short time, to be counted by months, since these drawings were made, no few of the Surrey Cottages which they represent have been thoroughly "done up" and some of them swept away'. For Allingham, like Jefferies, the appeal of old cottages lay in their 'picturesque irregularity' and she was careful to remove any trace of the ugly and the modern in her paintings – new windows were replaced with traditional lattices, thatch was added and outbuildings were removed. She surrounded her cottages with lush gardens in full bloom and peopled them with good-looking young women and blond children.

Allingham's paintings should be seen as part of the wider preservationist movement of the late 19th century, epitomised by the foundation of the Society for the Protection of Ancient Buildings in 1877 and The National Trust in 1895. The Allinghams were friends with, or moved in the same circles as, many of those most closely involved with these developments including John Ruskin, William Morris, Octavia Hill and Gertrude Jekyll. Her preservationist impulse was clearly at odds with those who sought to improve rural living conditions and – as her critics argued – she effectively painted out rural poverty. Yet her paintings were hugely successful during her lifetime, finding a ready market with those who preferred to think of the country cottage as a vision of 'old England', rather than the 'wretched habitation' of rural workers.



Cottage in Wiston, 1900 (WDOAM archive). 'Picturesque irregularity'.

Become a volunteer – and immerse yourself in history

The museum is fortunate in having the help of its large team of dedicated volunteers. Each year they are offered a wide range of training courses to help them interpret the historic buildings and rural life artefacts, enhancing each day for our visitors.

And volunteers are getting more and more involved in active interpretation – doing Victorian laundry, bricklaying and brick-making, opening up the Victorian school, lighting fires with a tinder box, doing household chores in the Toll House and Whittakers' Cottages, leading site tours, and helping children dress up in Tudor and Victorian clothes.

Many of the training sessions are based on the historic buildings themselves ranging from the 13th-19th centuries, including Bayleaf Farmhouse and the Winkhurst Tudor Kitchen, the 17th century Pendean Farmhouse, and our newest exhibit, Tindalls Cottage from the early 18th century.

Other sessions cover a range of subjects we deal with via demonstrations and



Volunteers at work on the museum site, from left, stringing onions in the garden of Whittakers' Cottages, and tackling the garden in the spring at the house from Walderton. Below, some even got to be extras in *Tudor Monastery Farm*, here pictured during filming in the market square!



discussion with visitors, including candles and lights, the museum's period gardens, the woodland and its use, and using a drop spindle and a lucette. Others are devoted to the skills we use to deliver each museum visit, such as working with schools, understanding how timber framed buildings are created and erected, and how we curate the collections. There are also sessions on aspects of running the museum

site, including the shop and ticket office and site safety.

All the sessions are led by the museum's professional staff, and while some are necessary to attend if you are working in a particular area of the museum, volunteers can attend as many of the other sessions as they wish – with the aim of encouraging everybody to engage our visitors with confidence.

Letter from David Upshal, Executive Producer, *Tudor Monastery Farm* to the museum's staff and volunteers –

"On behalf of the production team at Tudor Monastery Farm I would like to say a huge thank you to all the hard-working and thoroughly knowledgeable staff and volunteers at the Weald & Downland Open Air Museum.

Without your patience, co-operation and constant collaboration over the course of our months of filming much of what we achieved would not have been possible.

To all those of you who dressed up and took part in our 'crowd scenes', thank you for taking the time and effort to get involved – and for adding immensely to the picturesque quality of the location.

To all of you who stood guard while we were filming so that we could get our work done without interruption, thank you for your fastidiousness and diplomacy.

To all of you who helped with the perpetual moving of animals and equipment around the location so that we could have everything in place when we needed it, thank you for your consideration and thoughtfulness. And also for generously sharing your expertise and know-how.

Most of all we became aware during our time at the Weald & Downland that the museum could not operate and function as it does without your selfless dedication and commitment. So perhaps our most important note of gratitude ought to be to you for making the Weald & Downland such a magnificent and breath-taking location."

If you would like to become a volunteer, please call Charlie Thwaites on 01243 811933, email volunteers@wealddown.co.uk or visit our website, www.wealddown.co.uk

"A walk through history"

This is a beautiful location where the history of buildings is extended into an understanding of how people lived through the past few hundred years in the South of England. The volunteers really bring the exhibits to life!

Trip Advisor review – October 2013

WHAT'S ON 2014

FEBRUARY

17-21 WINTER HALF TERM FAMILY ACTIVITIES

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

MARCH

30 MOTHERING SUNDAY

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!

30 March-5 April HISTORIC CLOTHING & TEXTILES EXHIBITION

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

APRIL

7-17 EASTER HOLIDAYS

Longer days, warmer weather (we hope) and two weeks off school – Easter is the perfect time to visit the Museum, and enjoy our carpets of flowers, new-born lambs, horses at work and other Spring delights.

12-13 SHEPHERDING & SHEPHERDS' HUTS

A weekend dedicated to the skills, traditions and culture of the downland shepherds. See the tools of their trade, meet the local Southdown sheep, and explore our collection of shepherds' huts old and new.

18-21 THE MUSEUM AT EASTER

Join us to celebrate Easter as our rural forebears did. Watch the Tudor Group demonstrating a Tudor Easter; see some of the houses prepared for Easter and join in the bonnet making and parade on Easter Monday.

MAY

4-5 FOOD & SPRING COUNTRYSIDE SHOW

The very best of the South East's produce, crafts, books and plants will be on show at this year's spring event. Local food producers will be offering tasty produce to try and buy, with cooks producing amazing dishes in the Southern Cooperative Cookery Theatre. Watch teams of heavy horses working on seasonal tasks and enjoy activities for children, horse-drawn wagon rides and traditional and historical demonstrations around the site.

*This event is held on Sunday 4 & Bank Holiday Monday 5 May.

10-11 NATIONAL MILLS WEEKEND

This year's theme is 'Tales from the Mill'. Explore our working watermill, try your hand at quern milling, taste biscuits baked using our own flour – and buy some to take home!

16-17 MUSEUM AT NIGHT (pre-booking required)

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 ROGATION SUNDAY – BEATING THE BOUNDS WALK (pre-booking required)

Country folk used to walk the parish boundary on the Sunday before Ascension. We'll walk right round the Museum site (about two miles) before finishing with refreshments and a talk about this ancient rural tradition. Tickets £15 each.

26-30 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

2-6 WW1 HOME FRONT IN THE SOUTH DOWNS

Find out how people living in the South Downs contributed to the war effort. Watch demonstrations of



charcoal-burning, hurdle-making and forestry, and discover how three of our buildings were affected by the Great War.

7-8 HORSES AT WAR: REMEMBERING WW1 & WW2

Re-enactments, parades and demonstrations commemorating the centenary of the First World War, and 70 years since the D-Day Landings. We'll celebrate the courage of horses in war, and their roles on the battlefield and the home front.

22 MIDSUMMER CELEBRATIONS

Mythago Morris Dancers will herald the summer solstice with their unique brand of dance, music and mummings' plays, while folk group Tradts will play for the last maypole dance of the year.

JULY

4-6 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.

12-14 ARCHAEOLOGY EXHIBITION

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.

20 RARE & TRADITIONAL BREEDS SHOW

Our ever-popular show for Britain's native, cattle, sheep, pigs and poultry is one of the biggest of its kind

in the South East. Watch the classes being judged and browse craft and trade stands with a countryside theme.

AUGUST

2 WILLIAM COBBETT WALK (pre-booking required)

This four-mile walk follows the route taken by farmer and radical journalist William Cobbett on his Rural Ride through East Dean to Singleton, 201 years ago today. Tea and a short talk afterwards. Tickets £15 each.

6, 13, 20, 27 WONDERFUL WEDNESDAYS

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

16-17 VINTAGE & STEAM

A traditional steam festival featuring steam engines, commercial vehicles, classic cars, model boats and miniature railways. Ride on the ever-popular steam-powered carousel gallopers at the traditional fair, and enjoy music, local crafts and demonstrations.

SEPTEMBER

6-7 HARVESTING & 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.

21 COLOUR IN HISTORIC HOMES (pre-booking required)

Immerse yourself in a lost world of domestic interiors, with a fascinating day of talks looking at paintings, materials and furniture from both ends of the social spectrum. Tickets from £30.

OCTOBER

11-12 AUTUMN COUNTRYSIDE SHOW

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

27-31 AUTUMN HALF TERM FAMILY ACTIVITIES

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

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

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.

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!



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Many people are unaware that the museum has a library relating to our themes of vernacular architecture and rural life, and a very comprehensive one. Carol Brinson reports.

Treasures of the museum – the Armstrong library

The main library at the museum is in the ground floor rooms of the building from Crawley, in the Market Square. This is a reference library and is available to the public as well as museum staff, volunteers and Friends. It is usually open on Monday mornings and by arrangement at other times. There is also a loan library, on the ground floor of the building from Reigate. This is for staff and volunteers. The library is run by volunteers, Carol Brinson and Jo Minns and managed by Museum Historian, Danae Tankard.

**1,500 –
The number of
publications on
mills in the
library**

museum; two former Museum Directors, Chris Zeuner and Richard Harris; the museum's Gardener, Carlotta Holt and museum supporter, Mick Cundliffe. The reference library also houses the Worshipful Company of Plumbers' collection of books and catalogues.

New books are regularly purchased for the library – recent additions include: *The Conservation Movement - A History of Architectural Preservation* by Miles Glendinning, *Brick – A World History* by James W P Campbell (pictured), *Oak* by Peter Young, *Textile Mills of South West England* by Mike Williams, *Glossary of Prehistoric and Historic Timber Buildings* edited by Lutz Volmer & W Haio Zimmermann (pictured) and *The Houses of The Weald & Downland – People and Houses of South-east England c1300-1900* by Danae Tankard.

We subscribe to a range of journals and magazines including: *Sussex County Magazine*, *Sussex Notes & Queries*, *Folk Life*, *Southdown Flock Book*, *AIM Bulletin*, *Vernacular Architecture* and *VAG newsletter*, *Petworth Society Magazine*, *SPAB News*, *Surrey Archaeological Collections*, *DBRG News*, *Archaeologica Cantiana*, *Local History News*, *Proceedings of the Hampshire Field Club and Archaeological Society*, *Historical Churches*, *Context*, *The Building Conservation Directory*, *Garden History*, *Heavy Horse World*, *Sustain*,

**1,200 –
The number of
publications in the
Worshipful Company
of Plumbers'
collection
alone**



Agricultural History Review, *British Brick Information*, *TATHS journal*, and *Mortice & Tenon*.

Last year displays were arranged for Museums at Night, the Food & South Downs Fair, Sheep & Shepherding, the thatching display in the Market Hall, the Historic Clothing Exhibition, Sussex Day, Historic Gardens Week, and the Medicine & Mortality weekend, and the library was open during some of these events. There are similar plans for this year, including National Mills Weekend on 10/11 May and Remembering WWI 2-8 June.

NEW: The library catalogue can now be accessed remotely via a new website constructed by Richard Harris. The address is www.wdoam.co.uk

IN BRIEF

DON'T MISS OUR SMALLER EVENTS!

The museum is planning a host of fascinating smaller events and activities this season. Some are linked to national celebrations such as National Mills Weekend or the popular Museum at Night, but many are bespoke to the museum such as the Historic Clothing & Textile Exhibition or the Historic Gardens Weekend. The Shepherding &

Shepherds' Huts Weekend will be an opportunity to explore historic shepherding and our collection of shepherds' huts and their more contemporary uses. On 13 April the museum welcomes back the Copper family to sing traditional Sussex folk songs. Dave Morris, curator of aircraft at the Fleet Air Museum will be talking about his new book *Shepherds' huts and living vans*. Museum director Richard Pailthorpe will be retracing William Cobbett's 'Rural Ride' from Upwaltham to Singleton on 2 August, the date it actually took place. Later

in the year the Harvesting & Brewing Weekend focuses on transforming barley and hops into ale and beer, along with other crops harvested at the museum. Bringing Home the Bacon covers the traditional pig rearing cycle and the importance it played in the cottage economy. Colour in Historic Homes is another new event exploring the world of domestic interiors. Dates for all these events can be found in the *What's On* calendar on page 17 and further information on some of them is provided elsewhere in the magazine.



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COMMISSIONS UNDERTAKEN

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We wish the Weald and Downland Open Air Museum deserved and continuing success.

Contact: Neville Lacey 01243 789031

neville.lacey@jonesavens.co.uk

www.jonesavens.co.uk



Award-winning timber structures.

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

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Museum's award-winning course programme for 2014

Last year a total of 326 course days took place attended by 3,604 students, an average of 11 people each day!

Historic building conservation courses

Bill Sargent, renowned expert on *Pargetting* is returning to the museum after a 'rest' of several years to deliver a day school on the history and practice of this special decorative plastering technique. David Lilly who has taught leaded light stained glass work in the Traditional Rural Trades and Crafts programme for many years has added to his offer with a day school on the *Restoration of leaded light windows*, suitable for professionals and amateurs alike. The *Home owners day* with Kevin Stubbs is now in a more flexible two-day format meaning students can book on either or both at a discount. And recently retired from English Heritage, Treve Rosoman will teach a new course, *Historical Wall Coverings*. Many other day schools and longer courses in the programme could almost be called perennials earning their place in the programme year on year!

MSc programmes in Building Conservation and Timber Building Conservation

The current rounds of these programmes are nearing the end of the taught modules and students will embark on their diverse personal research projects. The University of York, the museum's partner for two years in delivering the courses, has now revalidated the programmes for four more years. In March the application pack will be available on the museum website for all potential 2014 students to download in anticipation of joining the courses in the autumn.

**20 years ago –
In 1994 the museum began teaching its MSc in Timber Building Conservation**

T-shirts for timber-framers!



New for timber frame course participants are specially designed Weald & Downland Open Air Museum timber framers T-shirts which can only be claimed by people who have completed all three of the week-long oak framing courses! If you are eligible give us a ring; we will verify your claim and send you your limited-edition T-shirt, or you can pop in to collect it.

Timber frames for sale

The products of the *Timber framing from scratch* courses have been going to good homes lately, one to a student on all three of the courses during which it was made. Another was the quickest sale ever for a frame: a lady viewed it on Friday, paid for it on Monday and her carpenters collected it on Thursday! Two more will soon be going to a farm near Basingstoke where they will become a summer house/studio.

Bursaries

The Historic Houses Association has once again generously supported the *Timber Framing* series of week-long courses enabling the museum to offer four half-price places. These bursary places have been allocated and recipients are ready to take up their chosen course.

Traditional Rural Trades and Crafts courses

No less than 13 new courses appear in the 2014 programme and some of these are fully subscribed already (please see the museum's website to identify these, some of which we may be able to repeat later this year). Many have a textile theme. In *Flax to linen* students will visit the smallholding created around Tindalls Cottage where flax is being grown and will be taken through the whole process to the production of linen yarn. Other new textiles courses include *Changing fashions 1300-1900*, covering the same span as the museum's exhibit buildings; *Historic quilting*, a mixture of history, theory and practice of medieval or Victorian techniques, and *Setting up a table loom*, a two-day course which will introduce participants to weaving on a four-shaft table loom. Other new additions are *Textile jewellery*, a *Tapestry weekend* and one which explores how

medieval folk fended off ill health – *The medieval medicine chest*. Now the museum has an appropriate setting in Tindalls Cottage we are running *Day in a Georgian farmhouse*, packed with facts and tasks giving an insight into life in the mid-Georgian period. Also on a buildings theme is a new *Woodcut printing day: historic buildings* where students will take their inspiration from the buildings on the museum site.



Will Dyke's image of Bayleaf Farmhouse. Woodcut printing: historic buildings

Evening talks

2014 sees the seventh series of evening talks – *Tales of the Downs and beyond 2014*. As part of the museum's commemoration of the First World War three talks relate to connected themes and take place near in date to significant wartime events. Emma White, Project Officer of the West Sussex Record Office's *The Great War in Sussex*, will talk about the work of dogs in WWI and Kevin Bacon, Curator of the *Indian Hospital* exhibition in Brighton Pavilion will cover the Pavilion's role in caring for war-injured Indian soldiers. Also, museum Trustee John Godfrey will talk about the South Downs and the Western Front. Other talks will include one by Bill Gage of the West Sussex Record Office focusing on a film record of steam trains running on our local railways. Janet Pennington will speak about the story of Chantonbury Ring, Heidi Herrmann will tell us about life in a honeybee colony, and for cricket enthusiasts, brothers Peter and Chris Pyemont will recount the *History of the Ashes*. See page 25.

COURSE ENQUIRIES

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

Historic Building Conservation Courses

Historic timber framing: modern engineering solutions

Leaders: David Yeomans and Jim Blackburn

Monday 10 March £99

Understanding historic timber frame design

Leaders: Joe Thompson and Jim Blackburn

Tuesday 11 March £110

Oak timber framing: jowl posts

Leader: Joe Thompson

Monday 17 March-Friday 21 March

£520 FULL

Monday 15 September-Friday 19

September £520

Traditional timber framed construction

Leader: Richard Harris

Tuesday 25 March £99

Repair of timber framed buildings

Leaders: Richard Harris and Joe Thompson

Wednesday 26 March £99

Timber: Identification of species

Leader: David Woodbridge

Thursday 27 March £99

Conference: Wealden Buildings Study Group – Researching timber framed buildings in the South-East: the first 50 years

Saturday 29 March £15

Oak timber framing: braces and studs

Leader: Joe Thompson

Monday 31 March-Friday 4 April

£520 FULL

Monday 13 October-Friday 17

October £520

An introduction to the art of hipped roof making

Leader: Chris ap Iago

Wednesday 23 April £110

Introduction to leadwork

Leader: Nigel Johnston

Thursday 24 April £110

Introduction to dating timber-framed buildings

Leader: Joe Thompson

Friday 25 April £99

Conservation of historic ironwork **NEW**

Leader: Geoff Wallis

Tuesday 29 April £99

Sash windows: history, repair & maintenance

Leaders: Stephen Bull and Charles Brooking

Wednesday 30 April £99

Recording – day one: observing and sketching

Leader: Richard Harris

Tuesday 6 May £99

Vernacular architecture series: farm buildings

Leaders: Bob Edwards and David Martin

Wednesday 7 May £99

You can book all five courses in the

series for £350

Energy conservation in traditional buildings

Leader: Richard Oxley

Thursday 8 May £99

Tool sharpening: the cutting edge

Leader: Philip Hodge

Monday 12 May-Tuesday

13 May £199

Recording – day two: imposing a grid

Leader: Richard Harris

Tuesday 13 May £99

History of wall-coverings **NEW**

Leader: Treve Rosoman

Wednesday 14 May £99

Oak timber framing: rafters

Leader: Joe Thompson

Monday 19 May-Friday 23 May

£520 FULL

Monday 24 November-Friday 28

November £520

Recording – day three: studio techniques

Leader: Richard Harris

Tuesday 20 May £99

Vernacular architecture series: mills as industrial buildings

Leaders: Martin Watts and Gareth Hughes

Wednesday 21 May £99

You can book all five courses in the

series for £350

Jointing, pointing, re-pointing historic brickwork

Leader: Gerard Lynch

Monday 2 June-Tuesday 3 June

£220

Practical thatching

Leader: Chris Tomkins

Tuesday 3 June £150

Introduction to gauged brickwork

Leader: Gerard Lynch

Wednesday 4 June-Friday

6 June £350

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

Leader: Sibylle Heil

Thursday 5 June £99

Vernacular architecture series: guildhalls, market halls & almshouses

Leaders: Kate Giles and Anna Hallett

Thursday 5 June £99

You can book all five courses in the

series for £350

Timber decay and its treatment

Leader: Brian Ridout

Wednesday 11 June £99

An introduction to timber repairs

Leader: Joe Thompson

Monday 16 June-Wednesday 18

June £310

Practical introduction to cutting timber scarf joints

Leader: Joe Thompson

Thursday 19 June-Friday

20 June £210

Vernacular architecture series: shops & inns

Leaders: David Clark and Janet Pennington

Thursday 19 June £99

You can book all five courses in the

series for £350



Timber Building Conservation MSc students on a trip to Greenoak Carpentry, led by Steve Corbett.

A practical introduction to signwriting

Leader: Wayne Osborne

Monday 23 June £99

Historic lime plaster and render

Leaders: Jeff Orton and Tim Radcliffe

Tuesday 24 June-Wednesday 25

June £220

Fire and historic buildings

Leaders: Steve Emery, Richard Playle, Marjorie Sanders and Roger Angold

Wednesday 25 June £99

Lime plastering

Leader: George Terry

Thursday 26 June £99

Pargetting

Leader: Bill Sargent

Friday 27 June £99

The first straw: an introduction to strawbale building **NEW**

Leader: Barbara Jones

Saturday 28 June £75

Vernacular architecture series: chapels and churches

Leaders: Christopher Wakeling and Jenny Freeman

Tuesday 1 July £99

You can book all five courses in the

series for £350

The roofing square

Leader: Joe Thompson

Wednesday 2 July £110

Make a carpenter's trestle

Leader: Joe Thompson

Friday 4 July £110

Architectural terracotta

Leader: Amy Smith

Monday 7 July £99

Home owners day one

Leader: Kevin Stubbs

Saturday 6 September £75

You can book both days for £120

Leaded light stained glass restoration **NEW**

Leader: David Lilly

Tuesday 9 September £110

English brickwork: Tudor to Edwardian

Leader: Gerard Lynch

Monday 22 September £99

Lime mortars for traditional brickwork

Leader: Gerard Lynch

Tuesday 23 September £110

Repair of traditionally constructed brickwork

Leader: Gerard Lynch

Wednesday 24 September-Friday 26

September £350

Wattle and daub

Leader: Joe Thompson

Thursday 25 September £110

Conference: History of woodworking tools: 50th anniversary of W L Goodman's seminal book

Tuesday 30 September £85

Home owners day two

Leader: Kevin Stubbs

Saturday 18 October £75

You can book both days for £120

Flint walling

Leaders: Mark Middleton and Chris Rosier

Tuesday 18 November-Wednesday

19 November £270

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

Traditional Rural Trade & Craft Courses

Make a Sussex trug

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

Traditional English longbow

Leader: John Rhyder
Friday 7 March-Sunday
9 March £260
Friday 21 November-Sunday 23
November £260

Leaded-light stained glass workshop

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

Farmland birds **NEW**

Leader: Jonathan Mycock
Saturday 8 March £15

Spinning: preparation & the drop spindle

Leader: Steve Kennett
Monday 10 March £50 FULL
Saturday 13 September £50

Spinning: an introduction to the wheel

Leader: Steve Kennett
Tuesday 11 March £50 FULL
Sunday 14 September £50

Ropework animals

Leader: Charlie Tyrrell
Saturday 15 March £50

Learn to crochet

Leader: Rose Savage
Sunday 16 March £50

Rag rugging

Leader: Linda Chivers
Friday 21 March £50
Friday 25 July £50
Friday 26 September £50

Coracle making

Leaders: Kevin and Ellen Grimley
Saturday 22 March-Sunday 23
March £250
Saturday 27 September-Sunday 28
September £250

Beekeeping for beginners

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

Horse logging

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

Hand smocked sampler

Leader: Wendy Tuppen
Saturday 29 March £50

Tudor farmhouse day in Bayleaf **NEW**

Leader: Lesley Parker
Wednesday 2 April £60

Tudor Monastery Farm: guided tours **NEW**

2:00pm – 4:00pm
Friday 4 April £20
Monday 19 May £20
Friday 13 June £20
Tuesday 8 July £20
Monday 4 August £20
Monday 18 August £20

Irons in the fire

Leader: Martin Fox
Friday 4 April £90 FULL
Saturday 5 April £90 FULL
Friday 16 May £90
Saturday 17 May £90 FULL
Friday 1 August £90
Saturday 6 September £90

Poultry husbandry

Leader: David Bland
Saturday 5 April £50

Bark basketry

Leader: John Rhyder
Saturday 5 April £65 FULL

Care, management and harnessing of heavy horses

Leader: Mark Buxton
Sunday 6 April £85

Exploring early medieval embroidery and art: needle worked medieval trees **NEW**

Leader: Tanya Bentham
Sunday 6 April £50

Woven tapestry weekend **NEW**

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

Tree identification walk

Leader: Jon Roberts
Saturday 12 April £15

Animal tracking

Leader: John Rhyder
Saturday 19 April £65

Pole lathe turning

Leader: Mark Allery
Saturday 26 April £60 FULL
Sunday 27 April £60 FULL
Friday 29 August £60
Saturday 30 August £60

Skep making

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

Deer preparation and butchery **NEW**

Leader: Dominic Strutt
Saturday 26 April £65 FULL

Dowsing

Leader: Pete Redman
Sunday 27 April £50

Driving heavy horses

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

Introduction to traditional dairying

Leader: Cathy Flower-Bond
Saturday 3 May £60 FULL

Tudor fyshe cookery

Leader: Cathy Flower-Bond
Saturday 10 May £60

Dawn walk with breakfast

Leader: Jonathan Mycock
Saturday 10 May £20

Willow garden supports

Leader: Ganesh Bruce
Sunday 11 May £75

Medieval tile making

Leader: Karen Slade
Sunday 11 May £110

Victorian cleaning

Leader: Ruth Goodman
Tuesday 13 May £60 FULL

Historic cheese making

Leader: Ruth Goodman
Wednesday 14 May £60 FULL

Willow workshop: weave & wale a basket

Leader: Deborah Albon
Saturday 17 May £65 FULL
Saturday 12 July £65 FULL

Learn to mow using a scythe

Leader: Mark Allery
Saturday 17 May £60
Friday 11 July £60

Hand shearing

Leader: Phil Hart
Saturday 17 May £50

Tatting workshop

Leader: Rose Savage
Sunday 18 May £50

Stone carving: celtic knot

Leader: Will Spankie
Saturday 24 May £75 FULL

Charcoal burning using a traditional earth kiln

Leader: Jonathan Roberts
Saturday 24 May £50

Letter carving in stone

Leader: Will Spankie
Sunday 25 May £75 FULL

Historic quilting day **NEW**

Leader: Norma McCrory
Sunday 25 May £50 FULL

Rogation Sunday 'Beating the Bounds' **NEW**

Leader: Richard Pailthorpe
Sunday 25 May £15

Flax to linen **NEW**

Leader: Cathy Flower-Bond
Saturday 31 May £50 FULL

Practical poultry session

Leader: Ken Rowsell
Saturday 31 May £25

Make a traditional hand-sewn book

Leader: Gaynor Williams
Saturday 31 May £60

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

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

Stuart farmhouse day in Pendean

Leader: Lesley Parker
Wednesday 4 June £60

Dusk walk

Leader: Jonathan Mycock
Friday 6 June £15

Yeoman family fare

Leader: Cathy Flower-Bond
Saturday 14 June £60

Patchwork for busy people

Leader: Linda Chivers
Sunday 15 June £50

Museum buildings woodcuts **NEW**

Leader: Will Dyke
Sunday 15 June £65 FULL

The medieval medicine chest **NEW**

Leader: Cathy Flower-Bond
Sunday 15 June £60 FULL

Changing fashions: rural clothing 1300-1900

Leader: Barbara Painter
Wednesday 18 June £60

Natural navigation walk

Leader: Tristan Gooley
Saturday 21 June £20

Stumpwork: dragonflies **NEW**

Leader: Caroline Vincent
Sunday 22 June £50



Botanical illustration.

Traditional Rural Trade & Craft Courses



Changing fashions: rural clothing 1300-1900.

Natural dyeing

Leader: Lesley Parker
Wednesday 25 June £50

Make a felt hat

Leader: Hilary Charlesworth
Saturday 28 June £50

Secrets of the stillroom

Leader: Christina Stapley
Saturday 28 June £60 FULL

Botanical illustration – cottage garden

Leader: Leigh Ann Gale
Sunday 29 June £60

Herbs for health

Leader: Christina Stapley
Saturday 10 May £60
Sunday 29 June £60 FULL

Corn dolly making

Leader: Verna Bailey
Saturday 5 July £50
Sunday 7 September £50

Peg loom weaving

Leader: Hilary Charlesworth
Sunday 6 July £50 FULL

Bobbin lace making for beginners

Leaders: Eva Falconer and Gay McCart
Sunday 6 July £50

Birds of prey experience

Leader: Ray Prior
Tuesday 8 July £75
Tuesday 29 July £75
Tuesday 5 August £75

Textile jewellery NEW

Leader: Linda Chivers
Friday 11 July £50

Carve a wooden bowl

Leaders: Jess Jay and John Vardon
Saturday 26 July £65 FULL

Prehistoric pottery

Leader: Alison Sandeman
Sunday 27 July and Sunday 3 August
(firing day) £95

William Cobbett walk NEW

Leader: Richard Pailthorpe
Saturday 2 Aug £15

Prehistoric tool making

Leader: John & Val Lord
Saturday 2 August-Sunday
3 August £100

Make a Pyecombe style crook NEW

Leader: Martin Fox
Saturday 2 August £90 FULL
Friday 5 September £90 FULL

Bronze Age copper smelting

Leader: Fergus Milton
Sunday 3 August £80

Weave a rush bag

Leader: Rachel Frost
Thursday 7 August £60

Weave a rush hat

Leader: Frost, Rachel
Friday 8 August £60

Make a hazel stool with a woven willow seat

Leader: John Waller
Saturday 9 August £75

Banqueting sweetmeats

Leader: Cathy Flower-Bond
Saturday 9 August £60

Medieval experience day

Leader: Lesley Parker
Thursday 14 August £60

Netmaking NEW

Leader: John Hutcheon
Saturday 23 August £50

Bronze Age metalwork NEW

Leader: Will Lord
Saturday 23 August – Sunday 24
August £250 FULL

Bat walk

Leader: Sue Harris
Friday 29 August £10

Pole lathe improvers

Leader: Mark Allery
Sunday 31 August £60

Georgian farmhouse day in Tindalls NEW

Leader: Lesley Parker
Tuesday 2 September £60

Shooting the traditional longbow

Leader: Jonathan Davies
Saturday 6 September £50
Sunday 7 September £50

Stone carving: green man

Leader: Will Spankie
Saturday 6 September-Sunday 7
September £150

Let food be your medicine

Leader: Christina Stapley
Friday 12 September £60

A-Z of medicinal trees

Leader: Christina Stapley
Saturday 13 September £60

Learn knife skills and carve a wooden spoon

Leader: Owen Thomas
Saturday 13 September £50 FULL

Tudor brewing & baking

Leader: Cathy Flower-Bond
Saturday 13 September £60

Tapestry weaving: weave a landscape

Leader: Hilary Charlesworth
Sunday 14 September £50

Tudor & Victorian hair & make-up

Leader: Ruth Goodman
Wednesday 17 September £60

A history of knitting from the Tudor period onwards

Leader: Ruth Goodman
Thursday 18 September £60 FULL

Wild food: hedgerow gourmet NEW

Leader: John Rhyder
Saturday 20 September £65 FULL

Hedgerow preserves

Leader: Cathy Flower-Bond
Sunday 21 September £60

Traditional rake making

Leader: Mark Allery
Saturday 4 October £60

Poultry husbandry

Leader: David Bland
Saturday 4 October £50

Make a leather belt pouch

Leader: Emma O'Driscoll
Sunday 5 October £65

Make a stained glass copper foil box

Leader: David Lilly
Saturday 18 October £100

Botanical illustration – autumn garden NEW

Leader: Leigh Ann Gale
Sunday 19 October £60

Learn to knit

Leader: Rose Savage
Sunday 19 October £50

Weekend wood carving

Leaders: Jess Jay and John Vardon
Saturday 25 October-Sunday 26
October £130

Inkle loom weaving

Leader: Steve Kennett
Saturday 25 October-Sunday 26
October £95

Small game preparation and butchery NEW

Leader: Dominic Strutt
Sunday 26 October £65 FULL

Ploughing with heavy horses

Leaders: Mark Buxton and John
McDermott
Saturday 1 November £85
Sunday 2 November £85
Sunday 7 December £85

An introduction to chair making

Leader: Mervyn Mewis
Saturday 1 November £75

An introduction to coppice management

Leaders: John Lindfield and Jon
Roberts
Saturday 1 November £50

Tudor bakehouse: pies & pastries

Leader: Cathy Flower-Bond
Sunday 2 November £60

Victorian papier mache 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

Tudor Christmas food

Leader: Cathy Flower-Bond
Friday 5 December £60
Sunday 7 December £60

Warming winter remedies

Leader: Christina Stapley
Friday 12 December £60

Herbal Christmas gifts & decorations

Leader: Christina Stapley
Saturday 13 December £60

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

Tales of the downs and beyond...

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

The surreal life and archive of Edward James

Tuesday 22 April

The man known as Edward James is largely a myth, a myth defined by the adjectives used to describe him – eccentric, wealthy, illegitimate, collector, surrealist... The godson of King Edward VII, Edward James transformed his life from that of a young man expected to grow up as a typical country gentleman with the usual rural preoccupations of the landed gentry of the early 20th century, to one committed to personal freedom in all his activities, seeking to transform society, not by directly attacking the entrenched power structures, but by affecting people's values by changing the way he lived and behaved. This talk will examine Edward James' life through his archival material beginning with his American roots and exploring the path James' life took that led him from West Dean, a 6,000 acre estate in Chichester, West Sussex in England, to the jungles of Xilitla, Mexico, where he created his 'Garden of Eden', one of the most extraordinary surrealist wonders of the world. At the end of the talk there will be an opportunity to examine some of the archival fragments Edward James left behind.

Dr Sharon-Michi Kusunoki has contributed to several international publications and has lectured and written extensively on Edward James, his archives and his 'collecting' activities. She was curator of the highly acclaimed exhibition, *A Surreal Life*, Edward James at the Brighton Museum & Art Gallery (1998) and has also curated exhibitions on British Surrealism, Lee Miller, Man Ray, Ana Maria Pacheco as well as having curated a number of exhibitions on contemporary artists. Dr Kusunoki was responsible for the formation of The Edward James Cultural Archive having sourced, identified, and amalgamated fragments of James' correspondence left in suitcases, packing cases and trunks throughout the world. Dr Kusunoki is currently working on a biography of Edward James as well as an anthology of the letters of Edward James with Professors Dawn Ades and Christopher Green. Dr Kusunoki received her doctorate from the Courtauld Institute of Art.

Steaming through the South

Monday 28 April

An evening of archival railway film featuring the days of steam including the Pulborough to Petersfield line, the Hayling Island branch, the Cuckoo line (Polegate to Tunbridge Wells) and the six mile Crab & Winkle line in Kent built in 1830. The latter was the third railway ever to be built and the first to carry passengers regularly. **Bill Gage** is Assistant County Archivist at the West Sussex Record Office. He has a lifelong interest in railways which began at the age of three riding behind his father's passenger-carrying model steam locomotives. He lectures and writes on local railway history and was the Secretary of the Chichester & District Society of Model Engineers for 20 years.

An artists' village – G.F. & Mary Watts in Compton

Wednesday 7 May

In his own lifetime George Frederic Watts (1817-1904) was widely considered to be the greatest painter of the Victorian age, enjoying an unparalleled reputation. A complex figure, Watts was the finest and most penetrating portraitist of his age, a sculptor, landscape painter and symbolist which earned him the title 'England's Michelangelo'. He first met his wife Mary in 1870, becoming her unofficial tutor. After initially discouraging her affections the couple were married in 1886. This talk tells the story of these two interesting individuals and the hidden gem of their artists' village nestled in the Surrey Hills, which includes Limnerslease, their home and studio, the Watts Chapel and the Watts Gallery, runner-up on BBC's *Restoration Village*.



The Watts Gallery, subject of the evening talk on 7 May.

Jane Turner is the Chief Guide at the Watts Gallery. The Watts Gallery, which opened its doors to the public in 1904, is a purpose-built art gallery created for the display of works by the Victorian artist George Frederic Watts OM RA (1817-1904). After a major restoration project, visitors can now experience the Watts Collection.

The modern kitchen garden

Wednesday 14 May

This is a talk in three parts, covering the traditional approach to growing vegetables, moving on to container growing for those with limited space, and finally to raised bed cultivation. **Barry Newman** is the Chairman of The National Vegetable Society.

Secrets of the Mary Rose

Monday 19 May

The Mary Rose, built some 500 years ago, was commissioned and served King Henry VIII well for some 35 years before capsizing and sinking in front of the King on 19 July 1545. Some 20,000 items were recovered from the hull following its discovery in the late 1960's. What do they tell us about life on board? What weapons were fitted and how were they used? What was their diet and how was their health? How did they pass their time and where did the ship go? The talk relates the extraordinary story behind the artefacts now on display in the new Mary Rose Museum.

Michael Hill joined the Royal Navy in 1954. During the next 30 years he visited most places in the world, serving on ships from frigates to aircraft carriers and achieving promotion through the ranks from Junior Stores Assistant to Lieutenant Commander. Mike was flying home from the Falklands in October 1982 when the *Mary Rose* was raised from the Solent and returned to Portsmouth after an absence of 437 years. His avid interest in naval history was rewarded a few months later when he joined the project as an accountant on his retirement from the Royal Navy. After 11 years' close involvement with the project he retired as Director of Finance & Trading in 1994.

Boxgrove – site of the earliest human remains in Britain

Thursday 22 May

The earliest human remains in Britain were found at a gravel quarry in Boxgrove, West Sussex along with numerous flint tools and remains of animals. Mark Roberts of University College London led the excavation team between 1983 and 1996. Hear his fascinating stories about one of Britain's most important archaeological sites and understand more about Britain half a million years ago.

Mark Roberts has led research at Boxgrove since 1982. His research interests include the early human colonisation of Europe, Middle Pleistocene chronostratigraphy, its impact upon archaeological theory, and hominin behaviour during the Middle Pleistocene. Mark is a member of the Arbeitsgruppe Mauer, based in Heidelberg, which is researching the chronology, palaeoenvironments and behaviour of Middle Pleistocene hominids belonging to the species *Homo heidelbergensis*. He is also the principle British contributor to the European Science Foundation workshop on the earliest occupation of Europe. In 1994/95, he was awarded the Stopes medal for services to Quaternary geology and Palaeolithic archaeology.

The Indian hospital

Tuesday 3 June

Between December 1914 and January 1916 Brighton's Royal Pavilion was used as a hospital for Indian soldiers wounded on the battlefields of the Western Front. But why was this eccentric building used as a hospital? And why were Indian troops so important to the British war effort at this time? This talk will look at the political aspects of the Pavilion hospital, and explore how the seaside folly of a disreputable monarch came to be used as a symbol of the benevolence and understanding of the British Empire.

Kevin Bacon is Digital Development Officer at the Royal Pavilion and Museums. He has worked for the organisation for over 10 years, and has held a variety of roles including that of its first (and last) Curator of Photographs. He was co-curator of the permanent Indian Hospital gallery in

the Royal Pavilion, which opened in 2010.

The work of dogs in WWI

Thursday 12 June

The role of dogs during the First World War is often overlooked. Although they only played a small role in the British Army, it can be seen as a significant step forward to the use of military working dogs today. This talk will focus on the British use of dogs during the war, specifically as messengers on the Western Front. Recruitment, training and use during the last year of the war will be uncovered and also the ways in which they may have been used had the war not ended in 1918.

Emma White a graduate of Queen Mary College, University of London with a BA Honours in History, Emma has worked in the Borough Archives for the London Boroughs of Bromley and Croydon. While at Croydon she began a Masters Degree in British First World War Studies. In January 2013 she was appointed to her current position as the Heritage Project Manager for West Sussex County Council managing their West Sussex and the Great War Project. Having completed her Masters degree in the autumn of 2013 she graduated last December. The subject of her Masters dissertation was the use of dogs during the First World War, specifically the British Messenger Dog Service. She hopes to continue research into the use of dogs by all the major combatants to PhD level.

A brief history of astronomy

Monday 16 June

This talk will cover the development of the understanding of our place in the Universe, from the Ancient Greeks to the accelerating universe. **John Gribbin** studied astronomy at Sussex and Cambridge in the 1960s, but he is best known as the author of popular science books, including *In Search of Schrödinger's Cat* and *The Universe: a Biography* and he also writes science fiction.

Chanctonbury ring: the story of a Sussex landmark

Monday 23 June

Chanctonbury Ring on the South Downs has been an iconic landmark for Sussex inhabitants and visitors for over 200 years. However, the ring of trees, most of which were destroyed by the great storm of 1987 and replanted in 1990, covers another ring, the c.750 BC (Late Bronze Age) earthwork, or hillfort. This earlier ring, which contains the remains of a Romano-Celtic and Romano-British temple complex, has a very special atmosphere that draws people to it. Set within a much older landscape, it also attracted the 16-year-old Charles Goring of Wiston House, who planted his beeches and other trees around the perimeter in 1760, 'on some auspicious day', as his poem of 1828 reveals. This richly illustrated talk reveals the history of the area, a murder on the hill in 1330, the tree species

continued on page 38

New Acquisitions

FIREBACK AND LEVELS

The museum received a call from Sheila Birkett of Haslemere who was about to move house regarding 'various tools' acquired by her late husband over many years. Beside some fairly ordinary, but interesting, agricultural forks and cross-cut saws, were two of the longest spirit



levels I can ever remember seeing; the shorter one being a mere 98in (2.5m) in length whilst the long one was a colossal 126in (3.2m) long. We already have

other large levels used by builders in the collection but not of such length. Collections volunteer Judy Herbert, who also works at Petworth House, said she had heard of such items being used by estate gardeners to level lawns, so it may be that this was the use of the long level in Mrs Birkett's ownership. In addition to items which a donor *thinks* you will want is often the odd item which they think you won't, but they show you anyway. Such things often turn out to be by far the most interesting! I was greatly surprised when Sheila uncovered a very rusty but fabulously decorated fireback, which although cracked, was cast with its date of manufacture, 1594. An enquiry to fireback expert Jeremy Hodgkinson brought the response that although he could not recall having seen one quite like it before, it is likely to have been cast in the Weald, and that it is a rare example.



'GOLDHANGER' PLOUGH

Providing an unusual and unrelated link with our Wealden house, Bayleaf, I was contacted in the autumn by Peter Bassett of the Bough Beech Visitor Centre in Kent (the construction of the reservoir was the reason that Bayleaf was transferred to the museum). Peter wished to donate a very early and iconic plough: whilst our plough collection is very well represented, this was an example which we didn't have. The plough had originally belonged to local residents Robert and Jane Hale, and although this particular plough has little known provenance, the 'Goldhanger' type of plough has an interesting history dating back to its conception in about 1795 by farmer William Bentall who lived in Goldhanger, Essex. He designed an iron plough attached to a wooden frame which became so popular, first amongst his neighbours and then more widely, that he swapped farming for iron founding and began producing ploughs under the Bentall company name. Production of this type of plough lasted well into the late 19th century and its popularity enabled William's company to branch out into other areas of agricultural machinery production until, by the early 20th century, they were manufacturing engines and motor cars. During the two World Wars, like so many other companies, production was given over to munitions and vehicle parts although the company continued in various guises until its eventual closure in 1984.



Julian Bell

Maintenance & Conservation

COWFOLD BARN

The museum's 16th century barn from Cowfold in West Sussex which forms an integral part of the Bayleaf Tudor farmstead is heavily used by school groups and museum demonstrators primarily in connection with the purpose for which it was originally built – the processing and storage of arable crops. Threshing forms an integral part of this and as such, the floor receives quite a lot of wear and tear as the cereals are pounded with traditional flails. The floor was originally constructed to take account of this and when the barn was re-erected at the museum in the 1980s a similarly robust structure was laid. Over time, use and the weather took their toll on the timbers and in 2013 we decided to repair the floor. When Collections Team member Guy Viney removed the floor boards he discovered that at some point the floor had been reinforced by infilling the voids between the bearers with compacted ballast but this had also accelerated the decay of the timbers. New bearers have since been installed and the floor boards reinstated so that the threshing floor can continue to be used for the purpose for which it was constructed some 470 years ago.



CORBELS

When people clear out their sheds and garages, all sorts of things come to light which have been kept for many years for nostalgic reasons or 'just in case'. When Alan Christmas was helping to clear his mother Joyce's garage, he came across a box of fantastically carved building timbers which turned out to be corbels – a type of bracket designed to support the weight of a protruding structure above a window or parapet. These three matching corbels, carved with detailed, moustachioed faces were acquired by his grandfather who was a builder in north London and had collected them during the demolition of an apparently Elizabethan house. Unfortunately, no further solid facts were available, but they provide us with a superb example of the carpenter's craft.



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Ken Smith writes about one of the most interesting sets of objects in the museum's collection

Arthur Plewis – a master craftsman

Arthur Thomas Plewis was born in eastern Kent in 1906 when the certainties and traditions of 19th century country life were beginning to be changed by the demands of an industrial society.

Arthur's working life began in 1921 and ended with his retirement in 1971. He says in his memoirs that he was "... not educated – I had only elementary education – the rest was sweat and blisters". He served 10 years of apprenticeship, five of these in wheelwrighting and five in general building trades. For 20 years after his apprenticeship, Arthur was general foreman in charge of 15 men in a wheelwrighting, building and undertaking business. He took over the business in 1950 running it until his retirement.

Six months after he left school at the age of 14, Arthur embarked on his apprenticeship as a wheelwright. On his first day at work he recalled cycling four miles from his home "uphill drag all the way with a nor-easter blowing and snowing ..." to cut firewood on a dark winter's morning. Arthur later learned that every piece of firewood he sawed was inspected by his employer, Mr Harryman, who measured his progress in learning to use a saw "correctly and to saw straight and square". Mr Harryman, a respected craftsman and devout Methodist, would prove an exacting, but fair, master.

That first year of apprenticeship was recalled by Arthur in later years. A "collar and tie and clean boots every morning even if they be dirty in half an hour" were expected. Bad weather work included sharpening workshop and outside tools, planing elm coffin-boards – warm work in winter, but "made the arms and shoulders ache".

Arthur was provided with his own bench. In addition to other tasks, he was entrusted with turning, wire brushing and weighing down elm coffin boards regularly to prevent the green wood from warping.



Arthur Plewis, Wheelwright.

It took "8 hours to make, pitch, polish and trim elm; 12 hours for oak, the reason being that it took longer to beeswax oak than spirit-polish elm."

When the weather improved, Arthur was given outdoor work including roofing, bricklaying, plastering and painting. As the weather warmed, his initial disillusionment with the trade eased and he "took on a more interested frame of mind towards the work and future".

As time went on and as his skills were honed, Arthur developed a more sympathetic view of the craft he was learning. He realised that "wood is a living companion in its feel to the hand and in some other

sense (sixth, or call it what you will) it talks to him in some way and will tell him if it is suitable for the stresses and strains it will be called upon to endure". This intimate relationship with the materials of the trade was epitomised by the "guv'nor", Mr Harryman, who once observed, as Arthur was planing a piece of oak, "that doesn't say much, son". On another occasion, Arthur was told, "that's singing nicely".

His first work as an apprentice wheelwright was in barrow-making and repair. Barrows were needed for much clay was dug in the Isle of Grain, bordering on the Thames estuary. Later he moved on to spoke-making for both fruit-ladders and wheels. The principal tools of his trade were the axe and adze, jack- and tri-planes, compass-plane, compasses and gauges, drawknife and spokeshave.

Arthur's working world was changing even before he started as a wheelwright. He maintains that "prior to the 1914 war the main work was wheelwright and undertaker". This view is reinforced by the design of David Harryman's letterhead. Arthur continues: "... changes started after the aforesaid war. Tractors began to appear and wagons were converted to be towed by tractor".

By his sixth or seventh year of apprenticeship, Arthur was becoming a craftsman with professional pride in his abilities. He said there was truth in an old saying that "a poor wheelwright will make a first-class master carpenter but a first-class master carpenter will not make even a poor wheelwright". Whilst there is a good deal of professional snobbery in this, it was probably true that the heavier pieces of wood and consequently heavier tools did make a difference as did the very specialised joints needed in wheelwrighting.

During his apprenticeship, Arthur found



Arthur Plewis, left, with apprentice, Granville 'Gran' Bush, taken on in 1952.



Two sets of headings for the firm where Arthur served his apprenticeship, eventually taking it over in 1949.

time to go to night school, learn to play the violin and pursue his boyhood interests in nature study and ornithology. As a young craftsman, Arthur learned to respect the old ‘wrights’ he met. He realised that by the standards of his time these men could be classed as ignorant – many being unable to read or write. Yet Arthur saw that by rule of thumb and measuring-rod and eye their pieces were made “square and true from the start” and that the ultimate success of a wagon depended wholly upon this beginning. Arthur’s generation was probably the last to see and work with these traditional craftsmen.

So too, in painting and decorating. Arthur recalls spending many hours, as an apprentice, grinding pigment in a painters’ mill. In the late 1920s, ready-mixed paints in tins were introduced. The additional skill of grinding and blending pigment to get the correct shade of paint marked the painter from ‘brushmen’ who simply applied the paint.

In 1930, Arthur built his last complete wagon from start to finish – a straw in the wind showing the way agriculture was changing. In that year also, his old employer, the ‘guv’nor’, retired and offered Arthur the chance to take over. After much

thought and with advice from his family, Arthur declined: “I wasn’t old enough and didn’t feel I could boss men I had been apprenticed under”. He went on to become general foreman under a new boss. At its peak, the business employed 15 men plus Arthur. By this time, Arthur was earning a respectable wage of 48 shillings per week, up from his apprentice wage of 18 shillings.

During the 1930s, Arthur notes, “wheelwrighting started to get less ... the advance of the tractor and the retreat of the farm-horse had really begun.” He recalled that although mass-produced tractor-trailers “priced us out” the traditional wheelwrighting skills were still needed when as often happened, the new wagons made with pneumatic-tyred wheels continued to be furnished with traditional leaf-springs. These, Arthur realised, were unnecessary as the tyres gave the spring. What was worse was that the pneumatic-tyred wheels had only half the diameter of the traditional wooden wheel so that the body of the trailer was often mired with mud and water. When this caused differential rusting and seizure of the springs, twisting of the trailer body could occur. Arthur solved this problem by substituting beech blocks for

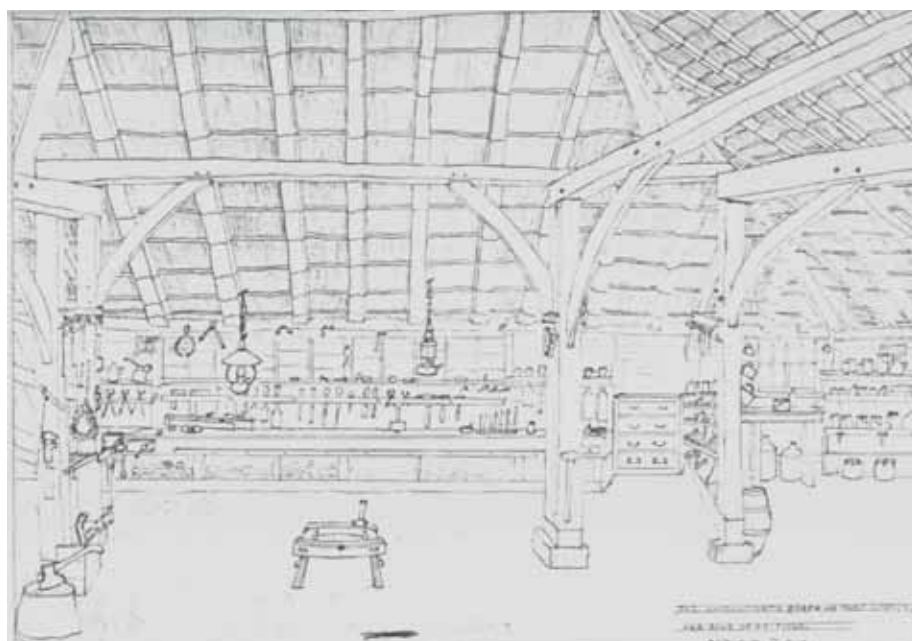
the superfluous springs.

The worldwide recession of the 1930s was felt even in Arthur’s remote part of Kent. During much of the decade he found himself carrying out more general building and decorating jobs than wheelwrighting ones as his firm diversified to remain competitive.

Working with hand-tools (and a complete lack of Health and Safety rulings), Arthur outlined the injuries that could come to a wheelwright. There was always the risk of cuts from the razor-sharp axes and adzes or blows from hammer and mallet. The latter produced the worst wounds in Arthur’s experience “as it bruises internally without breaking the skin”. A lifetime of jarring caused by axe, saw or adze eventually resulted in “wheeler’s shoulder”. Arthur reflected ruefully on how, in his later years, he would need to be helped into his jacket as his shoulders seized up painfully.

By 1939 with the onset of hostilities, Arthur, with his long experience of undertaking and dealing with corpses, was deemed fit to be sent into the Mortuary Squad of the newly-formed ARP (Air-Raid-Precautions) unit. The expected mass bombings – and resultant mass casualties – fortunately did not happen in 1939/40 so Arthur was re-enrolled as a firewatcher instead. By the summer and autumn of 1940, the war had come a lot closer to Arthur’s corner of England as the Battle of Britain and then the ‘blitz’ on London intensified. During this time, Arthur was kept busy fire watching after 10-hour working days and had to get by on two-three hours’ sleep per night. He recalled many high explosive and incendiary bombs being scattered in nearby fields as German bombers fled fighters. On one occasion, whilst repairing a corn-elevator, he was forced to take cover underneath it as an aerial dogfight erupted overhead “with the air full of the sound of falling objects and the spent rounds humming and rattling on the boards above me”.

Indirect effects of the war can be deduced from Arthur’s account books of the period. For example, we read that on 29 April 1940 blackout shutters were fitted at Parker’s shop in the village while less than a month later, on 18 May, Arthur constructed an air-raid shelter for High Halstow Primary School. Later still, on



Arthur’s drawing of the interior of his workshop.

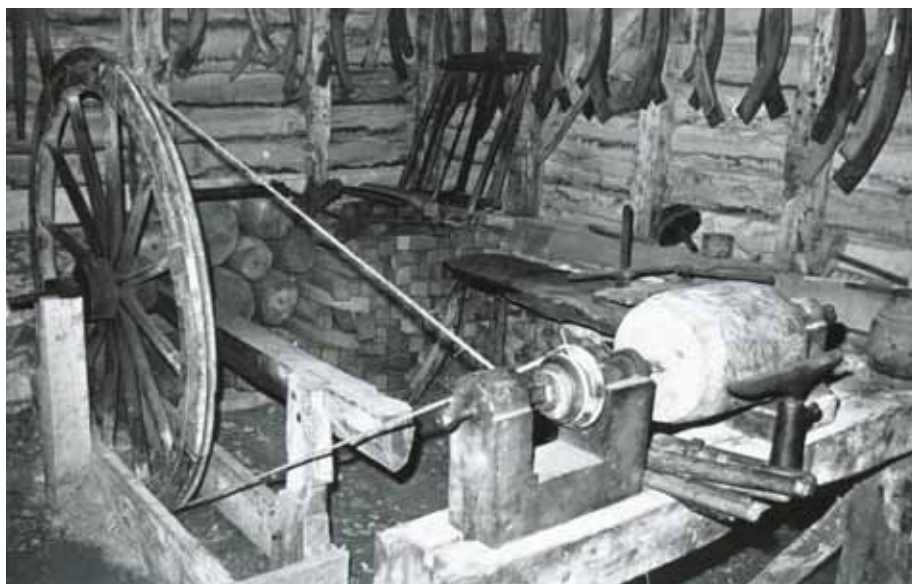
1 December, he had to replace eight square feet of glass at Beatty cottages, presumably the result of bomb-blast.

As the war ground on, Arthur's older skills came into play again as horses made a brief comeback on local farms in the face of petrol rationing and the lack of raw materials. In March 1943, he was required to repair a "number 1 wagon" utilising old cart-rods and second-hand ladder-hooks. In the final two years of war, Arthur's corner of Kent became again, as he termed it, "a bomb-alley". V-1 flying bomb and V-2 rocket attacks intensified. We might guess that the 28 pieces of window glass needed for the property of Mr F Osenton was the result of a V-1 blast on 26 August 1944. Arthur remembered that on one clear morning on his daily cycle-ride to work, he saw the "vapour corkscrew-like trail of a V-2 leaving its pad in Holland. I searched the sky to see it in flight but I never did nor heard anything until the explosion in London direction". On another morning, a V-2 exploded in the river just a mile and a half away.

After the war, Arthur's work moved over almost exclusively to general building plus undertaking. During the cold and long winter of 1947, heavy snowfall created problems as the roads to outlying villages became blocked. Arthur's records of the time reveal an exceptional number of deaths, averaging two per week, presumably caused by the bitter weather. This resulted in Arthur having to walk, sometimes for several miles, over the snowbound countryside to carry out his sad duties as the local undertaker.

On one memorable day that winter, he was required to dig a grave. He recalls: "... there was a freezing wind blowing full of fine snow and I struck water two feet down ... I had to go back to the yard to change from wellingtons to thigh-boots. Bill (assistant) came to bail out one end of the grave whilst I dug at the other. The reason for Bill's being needed was when I was bailing out, the fork and spade got frozen over with a layer of ice and when I was scraping this off the water was catching up on me". Eventually the grave was dug and Arthur and Bill changed hurriedly into dark suits to be bearers for the coffin. They then had to change back into their work-clothes to fill in the grave. The two-foot high heap of frozen soil and clay over the grave, instead of the even surface he normally produced, outraged Arthur's professional pride. However, no more could be done that day as darkness was falling. Overnight there was a sudden thaw and when Arthur returned the next day, the grave had sunk by four feet allowing him to fill in the remaining, now thawed, soil and flatten the site.

In 1948, Arthur noted that he had his first week's holiday with pay. In his previous 27 years, he had had just one week off – without pay! Ironically, in the following year, Arthur was off work for eight



Arthur's workshop set up in the stable from Watersfield during the 1980s.

months following a serious motorcycle accident in which he suffered a fractured skull. Whilst convalescing from this, he was offered the business he had worked in since he had been a boy. He now took it on, employing two men as well as himself. Over the next year or so, the business slowly grew comprising his familiar occupations of building, decorating, undertaking and occasional wheelwrighting.

In 1952, Arthur took on an apprentice, Granville Bush, always known as 'Gran'. The working relationship between Arthur and Gran seems to have mirrored that between Arthur and his 'guv'nor', Mr Harryman. In both cases, the older craftsman could see the potential in the younger man. Gran was called up for his National Service in 1955 and the fact that he regularly spent most of his leaves from the army back working with Arthur says much about the bond between them.

Special formula

Apart from their mainstay occupations, Arthur recalled how other jobs sometimes came their way – re-erecting a wartime Nissen hut, rendering houses, fitting stoves and ovens, making barn doors and re-glassing a greenhouse. Arthur confesses that his special formula for render was to add a pint of fresh cow manure to "creamed" cement and thus fortified "it would stand the weather for years". We might wonder what his customers would have thought of this had they known!

Building work, decorating and undertaking continued to form the bulk of Arthur's work for the remainder of his career. In 1970 he learned that the lease on the great tithe barn that had been his workshop throughout his working life, had only a year to run. The Church, which owned the site, had decided to sell it when the lease was up. Arthur offered the business to Gran who declined, saying he

would rather work for someone else than run his own business – rather as Arthur himself had felt when Mr Harryman retired.

Having decided to retire and having settled Gran's future, Arthur's next concern was the fate of the tools and equipment he had amassed over his years of work. As he said: "... how old these tools were I could not say but over a hundred years at least perhaps from the very beginning of the business ..."

Hearing of his imminent retirement, a local paper ran a story on him and his long career in the old thatched barn. A national paper and local TV noticed this unusual news item. This alerted the Weald & Downland Open Air Museum that was actively searching for the contents of a wheelwright's shop – "all hand-work, no machines." After a series of meetings, the museum agreed to accept Arthur's generous offer of not only his tools and equipment but his records too. Arthur recalls: "A load had been lifted off my mind as I had been worried what was going to happen to it all." The museum took charge of some four-five lorry-loads of tools, documents and kit together with Arthur's reserves of oak and ash to use in the repair of historic buildings on the museum's West Sussex site.

Arthur had spent his entire working life in a great thatched tithe barn (one of the last in Kent) initially as apprentice and employee, latterly as master in his own right. His drawings of the exterior and interior views of the barn show its features. The interior views were clear enough to help museum staff identify many of the individual tools Arthur had donated.

Arthur Plewis, Master Craftsman, retired in 1971, exactly 50 years after starting his apprenticeship. This allowed him a luxury he had never before known: "to do the things I liked best, when I liked ..."

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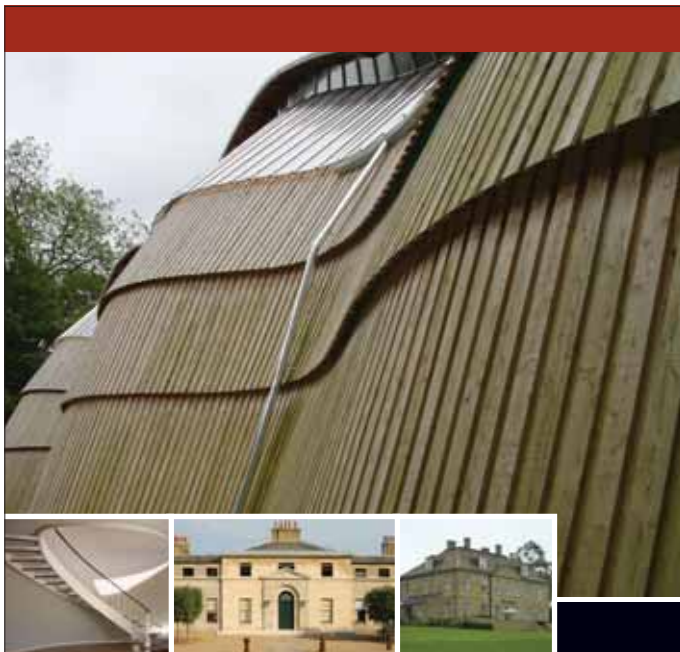
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We're looking forward to meeting our members at the museum during the year! And thank you all for your support.

Dear Friend of the Museum

After much thought, discussion and consultation it has been decided by the Friends committee and the museum management that the administration of the Friends be transferred to the museum itself from the end of 2014.

The proposed administrative change would not mean that the Friends ceased to exist, but that the organisation would become part of the museum management structure rather than running alongside it. We want to reassure you that no changes are planned as regards Friends benefits.

The current Friends committee members have agreed to stay in place throughout 2014 to plan and implement the necessary changes in conjunction with the museum management.

Many other heritage attractions have followed this course in the past few years very successfully. There are a number of reasons for this change being proposed –

- The museum's fundraising activities need to be intensified over the next few years given the major developments planned. To this end, a single corporate brand would be much more effective than having duplication.
- It will also be important that one organisation is the source of all communications to prevent mixed messages about developments and events.
- Some duplication of effort and additional administration is caused by the Friends being a separate registered charity. The change can enable this to be streamlined.
- We feel that the Friends administration can be strengthened in time as the museum has a wider range of skills available including staff resources when the Friends' secretary is not in the office.

Since its establishment in 1970 the Friends has grant-aided the museum to the tune of some £2.5 million. It remains one of the largest museum Friends groups in the country, with some 4,500 members, representing more than 9,600 individuals. The museum management is very appreciative of this support over many years and would like to take this opportunity to thank you.

You are warmly invited to the Friends AGM on Saturday 12 April at 2.30pm when the Friends committee will be on hand to answer questions and Paul Rigg, Museum Chairman, and Richard Pailthorpe, Museum Director, will speak about future plans and answer any other questions you may have.

Sarah Casdagli
Chairman of the Friends

See more
about the Friends'
contribution to
the museum on
page 6

Barn Dance with Sally Wilton and the Odd Bodds – 14 June

Once again we will be holding our annual evening of music, dance and fun for all ages on Saturday 14 June in the Downland Gridshell building starting at 6.00pm. Please

bring your picnic supper and drinks.

There will be a fundraising raffle.

We look forward to meeting up again with our regular guests and meeting newcomers.

Ticket prices are still the same! £10 adult, £6 child and £25 family (2 adults 2 children), available from the museum shop and by telephone, 01243 811020.

Friends Accounts 2013

This year we will again be posting the accounts in full on the museum's website. To access the accounts, go to <http://www.wealddown.co.uk/>. Select the 'Help us' tab and then the 'Join the Friends' tab. You will see 'Friends Accounts 2013' under the 'Help us' menu bar on the left of the screen. If you do not have access to the internet and wish to see the accounts, they will be available at the AGM on 12 April 2014 or are obtainable from the Friends office on 01243 811893.

Friends AGM – 12 April, 2.30pm in the Downland Gridshell

Notice is hereby given that the Annual General Meeting of the Friends of the Weald and Downland Open Air Museum will be held at 2.30pm on 12 April 2014 in the Downland Gridshell at the Museum, Singleton, Chichester.

Agenda

1. Apologies for Absence
2. Minutes of the 44th Annual General Meeting
3. Matters Arising from the Minutes
4. Chairman's Report
5. Proposals from the Committee for Honorary Membership of the Friends
6. Treasurer's Report
7. To approve the Trustees Report and Accounts for the year to 31 December 2013
8. Re-appointment of Neville Lacey of Jones Avens as Independent Examiner
9. Appointment of Officers and election of Committee Members



10. To discuss in principle the winding up of the Friends.
11. Any Other Business

Note: Nominations for officers and committee members should be made in writing and accompanied by the signed approval of the nominee to reach the Hon. Secretary, Friends of the Weald and Downland Open Air Museum, Singleton, Chichester, PO18 0AW by 21 March 2013.

Gift Aid: We now show the gift aid status of each member on their membership renewal document. If a gift aid box appears on your renewal and you can help in this way, please

complete the form and return it to the Friends office. Nearly 70% of members have signed up with us for Gift Aid and if we can increase this figure we will be able, from the 20% tax refund from the government, to help the Museum with further grants.

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

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

Who runs the museum? Part II

The Weald & Downland Open Air Museum is one of a large and successful group of independent museums in the UK which operate as charitable trusts, running on a not-for-profit basis. In the first part of this series we profiled the Trust Officers and Board. In this part we discover the remaining Trustees.

The Trustees are the governing body of the charity, responsible for controlling its management and administration and for appointing its Director (or chief execu-

tive). They are volunteers, receiving no payment, and work together as a team with collective responsibility. Trustees have legal responsibilities and duties of pru-

dence and care. They must ensure that the charity is solvent and well-run, delivering its charitable outcomes for the benefit of the public for which it has been set up.

Non-Board Trustees



LADY ELIZABETH BENSON

Elizabeth trained as a picture restorer at the National Gallery of Scotland. She is now a hands-on stock, dairy and arable farmer in Sussex close to the museum at Singleton and in the Scottish borders. For most of her life she has been involved with forestry and caring for historic buildings. She is a Deputy Lieutenant of Tweeddale in the Scottish Borders.

DEBBIE CHIVERTON

Debbie has a first degree in Physiological Sciences and an MA from Oxford, a certificate in Teacher Training and a Diploma in Building Conservation. Debbie's career briefly included a spell with the Medical Research Council, and a period lecturing at Chichester College before joining the family firm of EA Chiverton Ltd, the building contractors involved with the construction of the Downland Gridshell, as Company Secretary and then Director. Debbie has been involved in judging for the Sussex Heritage Trust Awards and has trained as a Citizens Advice Advisor. She maintains a keen interest in sailing, a sport in which she has represented Great Britain in World Championships, picking up a bronze medal at the first Womens' World event.



MICHAEL BURTON

After a number of years in manufacturing and sales in the construction industry, including assignments in Africa and France, Michael (then aged 40) decided with his wife Jane to launch his own business, Room Outside Ltd, a new approach to the garden accessories market, and introduced a unique conservatory modular building system. After 18 successful years the business was sold to a large PLC. In retirement he turned his attention to fundraising for the local church, village hall and school, founding a new children's play area. At the museum, he served on the Board for 17 years and helped fundraise for the Downland Gridshell. Now he works on a number of projects, including seeking new magazine advertisers, input into marketing the museum and working with the Director and Shop Manager on the retail operation. His hobbies include tennis, travelling, photography, and painting using various media, some of which can be seen at the museum.



NIGEL CLUTTON

After studying agriculture at Plumpton Agricultural College, followed by National Service in the Royal Marines, Nigel joined the family firm of Cluttons, engaged in the management of landed estates. Having qualified as a Chartered Surveyor he became a Partner in the firm and was appointed a Receiver to the Church Commissioners for England, and to the Crown Estate Commissioners, whose extensive estates in southern England he managed for 40 years, together with many other institutional and privately-owned estates throughout the country. During his professional career Nigel's other interests included serving as Chairman of the Mornington Building Society, Chairman of the Hand in Hand Insurance Society (which became the West End Board of the Commercial Union Group), and he was Her Majesty's Steward for the Island and Royal Manor of Portland. He was closely involved in the formation of the South Downs Land Management Group to look after the interests of the National Park's farmers and landowners, and of which he is the Founder President.



SIMON KNIGHT

Simon is a graduate of Oxford University and Cirencester Royal Agricultural College, and a Fellow of the Royal Institute of Chartered Surveyors. After a career as a land agent starting with Smiths Gore in Peterborough, Simon is now the Senior Partner of Smiths Gore and chairs its Partnership Board and its various subsidiaries. Principal clients include the Crown Estate, the Church Commissioners for England, the Highways Agency, and a Government Department as well as numerous private clients. He is also a member of the Council for the Protection of Rural England, the Land Surveyors Club, and a former High Sheriff and now Deputy Lieutenant of West Sussex.

**1966 –
Inaugural meeting
of the Committee for
the Promotion of an
Open Air Museum for
the Weald & Downland
held at the University
of Sussex**



JENNIE PEEL

Jennie is a qualified teacher with a career culminating as Headmistress of Conifers co-educational prep school (two spells). That role was interrupted by over three years as Schools Services Manager at the Weald & Downland Open Air Museum. She has been a Governor of Seaford College and Oakwood School. As well as the museum her recreation interests include gardening, theatre, photography, cooking, horses and dogs.



DAVID TOMLINSON

David spent 35 years in the Health Care Industry, starting as a graduate trainee and rising to General Manager, all with American Pharmaceutical Companies. Not long after joining the museum as a Trustee he was invited to become Chairman, a position he held for 10 years. David is Honorary Secretary of the museum's Endowment Trust. Sport has long been a passion and David played hockey up to Olympic level.



DAVID STREETER

David read botany at Queen Mary College, London University. He joined the new University of Sussex as a lecturer in Ecology, becoming Dean of the School of Biological Sciences in 1984 and Pro-Vice-Chancellor five years later. In 'retirement' he maintains an active teaching programme as Reader in Ecology. His academic interests have focused primarily on the relationship between ecological theory and conservation and land use management. He has served on a number of national and local NGOs and statutory bodies, including the Advisory Committee for England of the Nature Conservancy Council (1973-1983) and as a Countryside Commissioner (1978-1984). He was also a member of the Sussex Downs Conservation Board (Vice-Chairman 2002-2005) and its successor South Downs Joint Committee. From 1975-1980 he was a member of the General Advisory Council of the BBC and has also served on the Historic Buildings & Land Panel of the Heritage Lottery Fund. Among NGO appointments, he has served on the SE Regional Committee and the Conservation Panel of the National Trust, is a founder member and now President of the Friends of Ashdown Forest and has served on the councils of the British Ecological Society, the Botanical Society of the British Isles, the Royal Society for Nature Conservation and the Field Studies Council. He is currently president of the Sussex Wildlife Trust.

interpretation

Colour in Historic Homes – discover how our predecessors decorated their houses

On Sunday 21 September the museum is exploring the fascinating subject of the domestic interior of historic homes: wall paintings, materials and furniture.

This day includes a series of talks using examples from high and low status homes. From recent research on Henry VII's marriage bed, to scientific analysis of colour; the evidence of interiors from portraits to historical research into early modern interiors, we will cover many facets of this topic.

Speakers include Jonathan Foyle, Chief Executive of World Monuments Fund Britain and TV presenter; Clare Gittings of the National Portrait Gallery; Ian Bristow, architect and specialist in historic architectural colour, and Craig Gershtater, scientist.

The structure of the day will follow that of the successful *Medicine and Mortality* day last September and allow time to explore displays and demonstrations around the site. The series of talks is pre-ticketed; £40 for adults and £30 for Museum Friends. Contact 01243 811464 or email courses@wealddown.co.uk



An example of early 17th century wall decoration at the museum – this wall painting is in the town house from Reigate in the market square.

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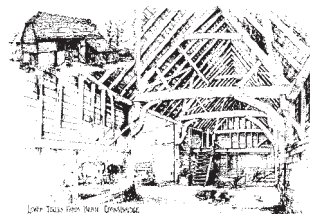
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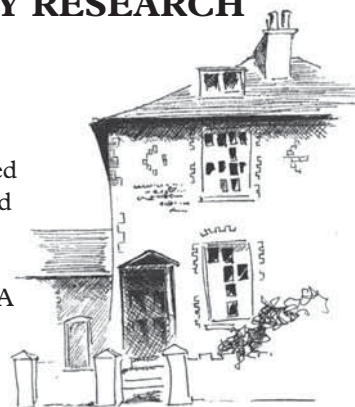
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Make the most of the opportunity to come and visit the museum with your school!

Educational group rates held at 2013 prices

We help with every stage of planning a visit and every group is met and welcomed by our education team to help orientate you at the beginning of your day.

Last year thousands of young people enjoyed an educational visit and it is fantastic to walk into the market square with school groups and hear their excitement in recognising real Victorian or Tudor buildings: often they're already able to identify features that they have studied in anticipation of the visit. Of course the animals are another favourite thing; even the ducks who we warn them will try to share their sandwiches!

Details of our revised schools programme will be out this spring. This will explain how our sessions will fulfil the requirements of the new National Curriculum and will sit alongside many elements of our current programme.

Teachers' days

The museum continues to try to support local teachers in offering continuing professional development and networking opportunities through our seminars for teachers. In 2013 we ran three days for teachers on different topics, and days on drama and inspiring primary pupils' curiosity in history are planned for March 2014. On Tuesday 7 October 2014 we will be running an Outdoor Literacy day for primary teachers to inspire and provide practical ideas in beautiful surroundings. For details please contact education@wealddown.co.uk or see <http://www.wealddown.co.uk/Schools/Schools-news/>

Calling college tutors of fashion, design, carpentry, business studies, history, archaeology...

Why not find out what the museum can offer your students?

In recent months we've had a number of visits from colleges and we offer bespoke tours and workshops to support their programmes of study. We are lucky to have many experts who are willing to



Textiles students from Farnborough College explore how clothing was traditionally made with the museum's Domestic Interpreter, Cathy Flower-Bond.

share their time and knowledge with students. Feedback from these visits is very positive and shows that time at the museum provides inspiration for projects and creative work.

Schools Outreach 2014 – Medieval, Tudor, Victorian everyday life

Why not let us come to you?

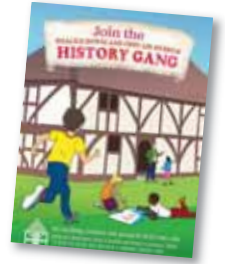
We know that a visit to this unique museum is a truly memorable school trip, indeed many adult visitors share with us their memories of a visit with their school. However, we understand that travel is expensive due to fuel cost increases so we have launched a schools outreach programme. We also hope that for certain groups who require further preparation, it may be very useful for us to help with this stage and/or consolidate information after a visit. You can find out more about our outreach programme on our website: <http://www.wealddown.co.uk/Schools/Museum-Outreach-2014-Medieval-Tudor-Victorian> or contact the schools services on 01243 811028.

History Gang



We celebrated the creation of our new 'History Gang' youth group with cake at the end of an action-packed first session! Steve Redshaw (pictured) has joined the museum on a part-time basis to coordinate the group and is ably assisted by

a team of helpers. With many years of teaching experience behind him, alongside practical/outdoors knowledge, a love of the museum and musical skills, he has many ideas for exciting activities for the group. At the time of writing there are a couple of spaces for new members – to enquire about History Gang membership please email education@wealddown.co.uk or phone 01243 811459.



How well do you know the Weald & Downland Open Air Museum?

A mini quiz for young people, and the young at heart.

1. How many horses are there at the museum? Do you know their names?
2. How many buildings at the museum are on staddlestones (stones that look like mushrooms)?
3. What object is just outside and to the right of the smithy?
4. Which house has a fairly large room set up for dairying?
5. In the Tudor Monastery Farm which animals were given 'shoes' to go to market?
6. Name the longest old building at the museum?

Answers – at the museum!



Don't forget your Museum Detective book – bring it again if you have a copy or get a free copy in the shop. There is always lots to

explore at the museum, but some things you'll only see in the right season or if you're very lucky. Like Harry the cat!



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Welcome to our new Communications & Business Development Manager



Kate Russell

Horsham, West Sussex, managing accounts including First Choice Holidays, the Royal Horticultural Society and Ideal Homes. She then worked for a network connectivity company, based in Burgess Hill, handling marketing communications. Three years later she moved across the road to Crane Telecommunications where she supported UK resellers through channel marketing and became Business Development Manager looking after the LG Electronics and Intel product portfolio, travelling to the USA on various occasions. Kate then joined Unilever Bestfoods Ltd in Crawley to manage promotional activities and road shows. Due to the demands of a young family Kate left Unilever to be a full-time mother, and in 2008 became Marketing Manager at Amberley Museum & Heritage Centre. Her love of steam, vintage and industrial exhibits was too much to resist and she remained at the museum for over five years. Kate was responsible for all marketing, events and the visitor experience at the museum.

Since her arrival at the museum Kate has helped to promote various initiatives and events including the Christmas Market, Tree Dressing and The Museum at Christmas. She finalised the museum's 2014 publicity leaflet and is currently arranging for 180,000 copies to be distributed throughout the year. Next on her list is the final preparation for the new museum website to go live at the start of the main season.

"I am keen to increase the museum's exposure using a modern and traditional mix

of communication tools," says Kate. "Social media is important, but traditional print still has a part to play. We will need to work hard to appeal to our visitors in an extremely competitive environment where all attractions, historic houses and gardens are holding special events and actively targeting the same market. I will be investing time into forging good solid relationships with such organisations in the South East to ensure we work together rather than against one another. The 'cost of living crisis' is also affecting many families who are all looking for added value, so I will be benchmarking what we offer compared to other attractions."

Kate takes over from **Carole Richmond** who did much to develop our use of social media. She has now moved on to pastures new – good luck Carole.

Moving on

Last year we said goodbye to **Ben Headon**, who worked with the Curatorial team based in the Downland Gridshell. His skills with a wide range of traditional crafts have been of great benefit to the museum, and he will be missed. Good luck Ben, in the future.

Obituaries

Bill Spence, 70, was

an enthusiastic member of the blacksmithing team, who would often put in extra hours in the forge perfecting his work. His last job was to make the metal strapping for the new strong box that Roger Champion made for the Toll House. He and Ian Glasspool (who sadly died a few months later, see opposite) worked together on a Thursday, and were a splendid team. They had known each other from their school days in Midhurst, but met up again in their later years as volunteers at the museum. Bill was also an enthusiastic artisan entering beautiful art works into the museum exhibitions and lending a willing hand to set up the displays



Bill Spence

with a smile and a laugh. His wife, Penny (sister to the late Heather Champion, formerly education officer and later curator at the museum), is a former member of the Friends committee. Bill and Penny moved to Singleton in 1984 with their three daughters. For nearly 30 years Bill chaired the village hall committee, and he is a former chairman of Singleton Parish Council. His professional experience with West Sussex County Council was put to good effect in the detailed work he undertook to address River Lavant flooding problems in the village. Bill's joy for life and open kindness will be very much missed by all who knew him.



Ian Glasspool

volunteer blacksmiths. His skills developed quickly, and he became one of our regular Thursday team. He was happy to spend time showing children how the forge worked, explaining the history of the Southwater Smithy, and was always willing to help out with 'have a go at blacksmithing' during children's activity days. Always keen to help with jobs making items for use around the museum, he was also a renowned cook, whose cakes were received with delight at the forge and in the education office! His artistic talents were not restricted to the smithy but extended to watercolours and photography. He was unfailingly kind, friendly and helpful and will be very much missed by us all.

Joan Shirt, 88, was a volunteer at the museum for many years, with her late husband Godfrey. Their involvement with the museum began in the very early days of the project, when Godfrey was transport manager for the Land Settlement Association. He arranged for the transport of the timbers of the Catherington Treadwheel and Winkhurst Tudor Kitchen to the museum. Joan, who was a member of the Friends' committee, served in the Women's Land Army.

Best of the Tweets!

@MissMagpie. I had such a lovely day at the @WealddownMuseum Christmas market! The atmosphere was wonderful and the stalls were great.

@Jpops007. Lovely day. @WealddownMuseum despite the sun not making an appearance! Good place to take the dog too.

@WealddownMuseum One of our wonderful volunteers has made more lucets. We make cords with them for our clothing. Pre zip technology!

@G2Chichester.

@WealddownMuseum is a great day out near Chichester and look out for their special events!



Discover the Museum at Night – 16/17 May

Last year we held our first event to mark the national Museums at Night weekend. It was so successful we are running it again this year, on the evenings of 16th and 17th May. The evening starts at 8.30pm with a guided tour around the site to discover the meaning of the hours of dusk and darkness to the people who occupied our houses in the past. We will stop at five different houses on the way round and enjoy the museum site as the sun sets. Last year the weather was beautiful, so we hope for the same again (although we will still carry on even if it rains!). The evening ends at 11.00pm after cocoa and biscuits to round off the walk. The event is bookable only, at £15 a ticket, available from the museum shop or by phone on 01243 811021/811931.





involved over the centuries and a spate of literary outpourings about Chantonbury Ring by 19th and 20th century novelists, poets and travel writers.

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

A year in the life of a honeybee colony

Wednesday 9 July

To the ancients, the honeybee was a sacred animal, revered for its manifold contributions to human life as well as its exemplary nature. Today the bees' very existence is under threat, and it is important that we take an interest in this extraordinary form of life and discover how we can help reverse its decline. Heidi Herrmann and Rachel Hanney will tell us about some of the extraordinary features of the life of bees, from the time of the 'birth' of a new colony in spring through swarming, to the beautiful organisation

of their nest, their worksharing, and their relationship to the world of blossom, over the seasons of the year.

Heidi Herrmann is a founder member of the Natural Beekeeping Trust and has been sharing her life with bees for many years. The trust's apiary has featured on BBC and ITV, and other media. Rachel Hanney is a skep-making tutor and runs the trust's internationally renowned courses teaching the making of the innovative 'sunhive' hives.

History of the Ashes

Wednesday 30 July

Using pictures and old film footage Peter and Chris Pyemont will tell the story of this iconic sporting contest from its earliest beginnings. It will cover many of the fascinating moments in Ashes' history including WG Grace's golden years, Bradman, bodyline, Laker's 19 wickets, Botham's heroics, Shane Warne's spellbinding bowling and the 2005 series. *Peter and Chris Pyemont have been Headmasters of St Bede's School in Eastbourne. Christopher has played first class cricket for Cambridge University and Peter captained Eastbourne Cricket club.*

Landscapes of war and peace: Sussex, the South Downs and the Western Front 1914-18

Monday 4 August

On the 100th anniversary of Britain's declaration of war, and making use of contemporary letters, diaries and memoirs, Dr John Godfrey will examine the extent to which attachment to the localities of Sussex and the South Downs played a role in motivating men to volunteer for service in the Royal Sussex Regiment during the First World War and in helping them to come to terms with the conditions which they encountered on the Western Front.

Dr John Godfrey is an historian who researches and writes on aspects of the social, landscape and military history of Sussex in the 19th and 20th centuries. He has been a Trustee of the museum for a number of years and is currently Vice-Chairman of the Executive Board. He is also Chairman of the Sussex Heritage Trust, Vice-Chairman of the South Downs Society and an elected member of the Council of the National Trust.

Superstitious healing rituals in the Victorian countryside

Monday 11 August

Julie Wakefield is particularly interested in the descriptions of superstitious healing practises in the 19th century; her source material includes an article entitled *West Sussex Superstitions*, written by a Mrs Latham, which appeared in the 1st edition of *Folklore Record*, 1878 (this journal is still in publication as the journal of the Folklore Society). These practises included charms, stealing water from baptismal fonts to remedy an ailment caused by bewitching, using pins to un-bewitch someone, cleft-tree magic, using the hand of a corpse to cure a goitre, and an elaborate ritual in which the wife of a clergyman loaned a donkey on which the patient had to ride backwards.

Julie Wakefield is a medical historian and freelance educator who works at the Old Operating Theatre & Herb Garret in London. She is interested in superstitious healing rituals and has given talks and lectures to a wide range of adults and children.

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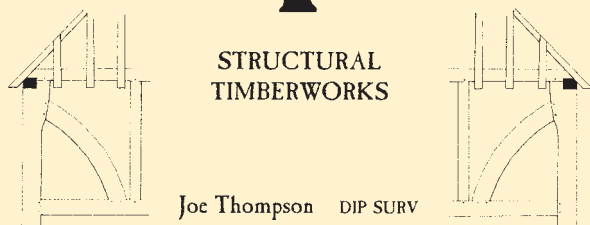


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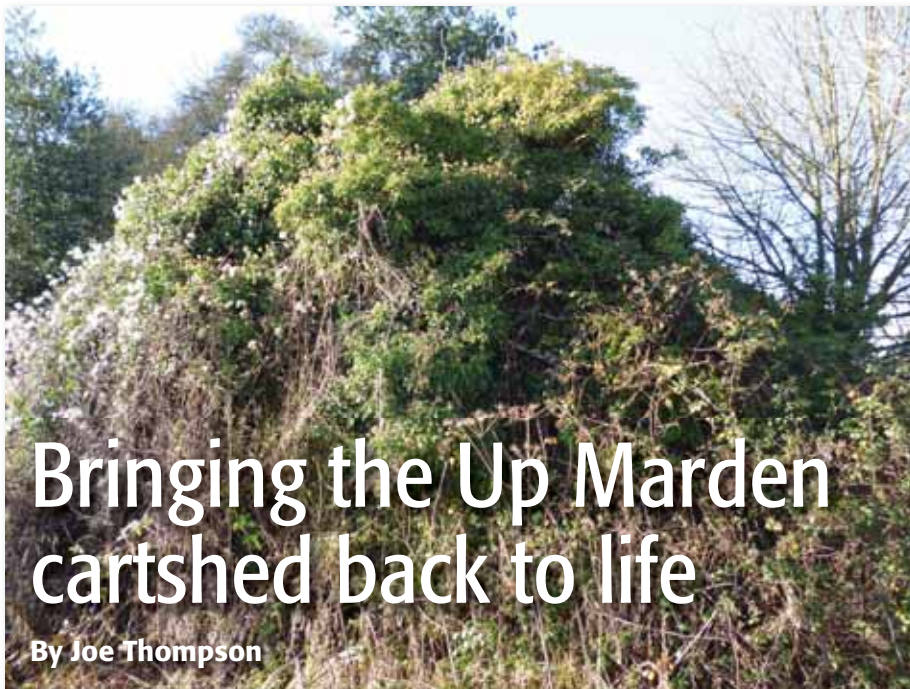
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Bringing the Up Marden cartshed back to life

By Joe Thompson



The flintwork dwarf walls with the galleting.

Oakworks (a graduate of the museum's Timber Building Conservation Masters programme). Currently discussions are ongoing about the final specification for the roof sheeting before completion in the early spring.

The project has been supported and funded by the South Downs National Park Authority (£35,000) and Natural England (£25,000). The repaired cartshed will greatly enhance the immediate area, as well as offering shelter to walkers and providing interpretation of some of the nearby buildings and the local landscape, features and amenities.

During its lifetime the museum has carried out a number of restoration projects off-site for other authorities, enabling a new lease of life for historic buildings in situ. In summer 2012 the museum was approached by the South Downs National Park Authority for help with the repair of a redundant timber-framed cartshed at Up Marden, West Sussex.

Somewhere under there . . .

cartshed since it was built in the late 18th/early 19th century.

A curious feature of the timber frame is that it appears, at first glance, to be two separate frames joined together, in this case a three-bay structure that had been extended by another three bays at a later date. However close examination of the frame, and in particular the carpenter's assembly numbers and scarf joints, indicated that all six bays had been built in one period, albeit using a large amount of re-used timber at one end.

Next we looked at the options for repair and conservation. This work consisted of three main categories: firstly the repair of the flint and brick dwarf walls; secondly the repair of the timber-framed walls and rafters, and thirdly re-covering the roof with new sheeting.

The flintwork with its galleting (flint chips inserted between the flints into the lime-based mortar) has been repaired by Chris Rosier (who teaches the flint walling workshop at the museum) and Tim Magilton (a museum trainee). This then provided a firm base for the timber repairs, carried out by Gary Appleton of

The cartshed is located just to the east of the lovely historic church in this small downland village, and is well known to the many visitors to the church and to walkers in the area.

The first stage was to survey the building and produce drawings of the existing structure, interpreting its original design, subsequent alterations and current condition. This was somewhat hampered by the large amount of ivy and shrubbery that had grown up in and around the cartshed. However, enough was visible to produce an initial report and a schedule of works and costings.

Joe Thompson, the museum's Carpenter-in-Residence and Ed Rice (Project Manager) and Ian Russell (Structural Engineer) carried out this work and planning consent was obtained. The intention was to repair the building on a 'like for like' basis rather than restore it to its original design, and so respect the changes that had taken place to the



The cartshed under repair, showing particularly the front wall frame.

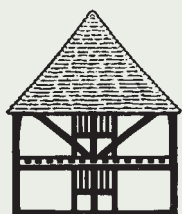
Rethatching the house from Walderton



Thatching under way towards the end of last year on the house from Walderton in the museum's market square. The thatching was completed by our thatcher, Chris Tomkins and colleagues, providing a watertight new roof for the building and a demonstration of an important rural craft for visitors at the same time. The work was completed with the support of a £60,000 grant from Arts Council England's (ACE) Designation Fund, which was also used for the re-thatching of Hambrook Barn earlier last year. The building is 17th century externally, but contains the remains of a medieval timber-framed open hall inside.

Enjoy Spring at the Museum!

The season begins with *Mothering Sunday* on 30 March with our traditional complimentary posy for mothers and grandmothers. Then on 30 March-5 April discover the museum's unique period clothing project with our *Historic Clothing & Textiles Exhibition*. The *Easter Holidays*, 7-17 April, are a perfect time to visit the museum, enjoying longer days, warmer weather, spring flowers and new-born lambs. On 12/13 April we are holding a weekend dedicated to the skills, traditions and culture of the downland shepherds, *Shepherding & Shepherds' Huts*. The *Museum at Easter* runs from 18-21 April, with an insight into the way our rural forebears marked the season, with the help of The Tudor Group. On 4/5 May don't miss our *Food & Spring Countryside Show*, when the very best of the South East's produce and crafts will be on show, plus amazing dishes being produced in the Cookery Theatre. *National Mills Weekend* is on 10/11 May, when you can discover more about our working watermill and taste biscuits baked with our own flour. See the museum in a different light during the evenings of 16/17 May for *Museum at Night* (pre-booking required). There's a special *Beating the Bounds Walk* for Rogation Sunday on 25 May, and the season ends with *Spring half-term family activities* based on rural arts, crafts and games from the countryside. And don't miss the *Tudor Monastery Farm guided tours* this year. We look forward to seeing you!



WEALD & DOWNLAND OPEN AIR MUSEUM

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



Directions

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

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

By rail: Chichester 7 miles, Haslemere 15 miles.



The Museum is open throughout the year

From 2 Jan-28 Feb open Wed, Sat and Sun only with the exception of half term week, 17-21 Feb, when the Museum is open daily. From 1 March open daily until 22 Dec and daily from 26 Dec-1 Jan. Don't miss 'Tudor Christmas' on 26 Dec-28 Dec. Opening times: 10.30am-6.00pm British Summer Time and 10.30am-4.00pm rest of the year.

Admission 2014: Ticket prices including Gift Aid (standard charge in brackets). Adults £11.90 (£10.70); children £6.50 (£5.90); 65+ £10.90 (£9.70); Family £33.50 (£30.40); 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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