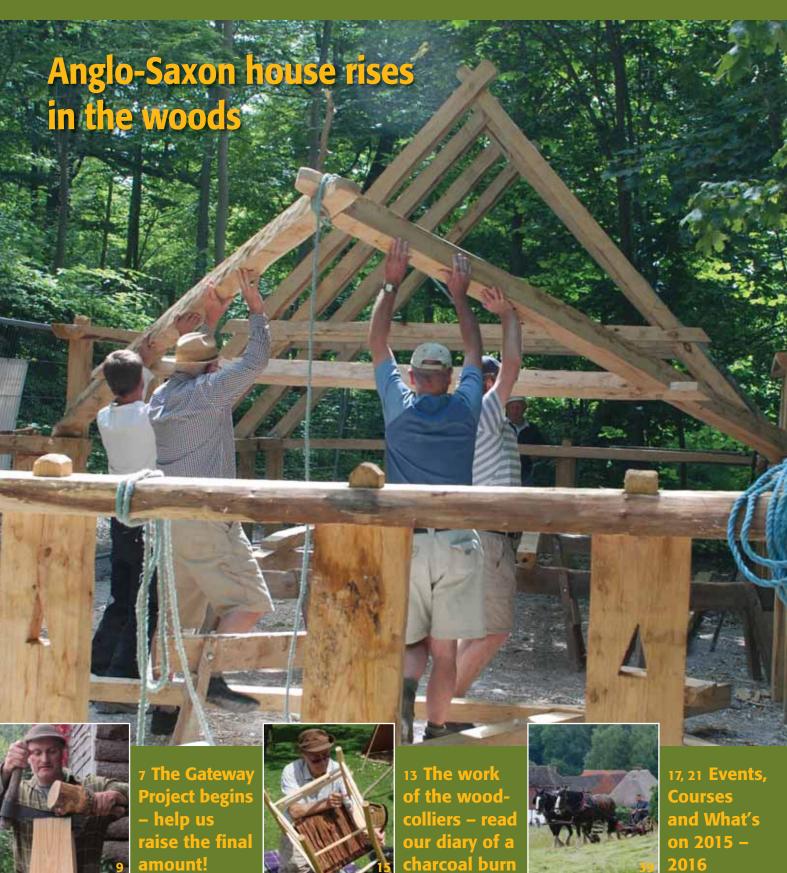




WEALD & DOWNLAND OPEN AIR MUSEUM





WEALD & DOWNLAND OPEN AIR MUSEUM

AUTUMN 2015

From the Director



It has been an especially busy year, with very many developments pursued in connection with the Gateway Project whilst keeping the museum's activities fresh, exciting and fascinating for our visitors!

Most notably, we received full planning consent for the Gateway Project from the South Downs National Park Authority in May.

Work has now begun on dismantling the medieval house from Sole Street and the Pallingham Quay wagon shed, and this will continue during the autumn, while we prepare the site of our new visitor centre by the mill pond ready for building contractors to move in at the beginning of 2016.

Our project managers are currently appointing the main contractors, consultants and suppliers, and our catering operation has moved to a temporary kiosk behind the market square, where it is reporting good trade. The Sole Street house will be the first to find a new home, relocated to the edge of the tree clump near the sheep fold during 2016. The reconstruction will provide another fascinating opportunity for visitors to follow the process of raising a timber frame and completing the walls and roof.

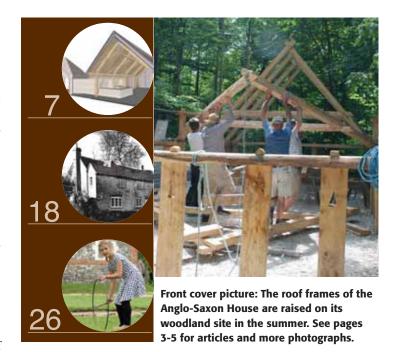
I would like to thank the very many individuals, trusts, and local authority bodies who have supported the Gateway Project and helped us to raise over £1 million towards the £5.5 million project costs, in addition to the £4 million already granted by the Heritage Lottery Fund. We still have more to do and will be continuing to raise funds over the coming months.

Whilst much of our energy has been and will continue to be focused on the Gateway Project during the next two years, this will not be to the disadvantage of the rest of the museum! This summer has seen work begin on the construction of an Anglo-Saxon House, with the help of a great team of volunteers. During the year we received an extremely generous private donation from Jane Nicholls, which will mean we will be able to complete the building much sooner, providing a great additional asset to our exhibit buildings and especially to visiting schools.

After a slow start, attendances have been average this season so far, but we have enjoyed some successful events, notably the British Oak Conference, the Wood Show, when the woodyard was transformed with the help of working woodland craftsmen, our 30th anniversary Rare Breeds Show and the Autumn Countryside Show. In addition some of our smaller events, such as the Shepherding & Shepherd's Huts weekend and the Historic Gardens weekend, have proved very popular.

We are now planning what will be a transitional year in 2016, with the Gateway Project building under construction. There are bound to be some disruptions and challenges, including overdue maintenance to the mill pond, but it is our intention to continue "business as usual".

Richard Pailthorpe Museum Director



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Christmas Card 2015

This year's
Christmas card
features a
stunning winter
scene with
Bayleaf
Farmhouse
heavy with
snow,
photographed
by professional
photographer



Louise Adams. The cards are

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



Building the Anglo-Saxon House. (1) Joe Thompson (right) leads the frame raising. (2) Placing the wall plates in position. (3) Rafters and hazel for the wattle walls await their turn on the building site. (4) Making a 'tree nail' or 'treevit'. (5) Using an augur to prepare the fixing point on a pair of rafters. (6) Shaping one of the 'wind eyes'. (7) Half way through positioning the rafters. (8) Museum visitors on the site during the Rare Breeds Show.

Led by the museum's team, with Carpenter-in-residence, Joe Thompson in charge of the build, the house is a reconstruction based on archaeological evidence and will add an important new dimension to the museum's building collection, and enable school parties in particular to study an earlier period of building and social history.

The construction team have learned some new techniques for the build, especially those relating to splitting and shaping wood. Museum Curator, Julian Bell, has been preparing timbers since late 2014, and by the end of June the frame was assembled on its site in the woods south of Tindall's Cottage. The next stages include applying wattle and daub to the walls and thatching the roof, using wheat straw grown at the museum.

Archaeological reconstructions are not new to the museum. One of the first buildings erected in the early 1970s was an Anglo-Saxon building – a weaver's hut, and this was joined by the 'footprint' of a hall house from the same era, marked out with posts: both were based on archaeological evidence. Neither building remains today, but the museum's medieval cottage from









▶ Hangleton is the only other structure based on archaeology.

The Anglo-Saxon house project has been carefully researched by a team from the museum working with external specialists, and is based on archaeological evidence from a site in Steyning, West Sussex from 950AD, excavated by a team led by Dr Mark Gardiner in 1988-89. Above ground details have been informed





by various sources, such as waterlogged sites in the Thames Basin, and individuals including Richard Darrah and Dr Damian Goodburn, both of whom have many years of experience, both in examining pre-Norman timberworks and in carrying out experimental practical archaeology.

The museum looks forward to the completion of the new Anglo-Saxon exhibit building and to sharing the story of the lives of people who lived in such houses at the time. Up-to-date information will be published on the museum's website where details of the stages of the project and a time lapse video can be found. The Anglo-Saxon exhibit is signposted from the museum shop and ticket office, and visitors are encouraged to explore the exhibit during its construction phase.



The Anglo Saxon House – the Treewrighting

By Joe Thompson

It would be fair to say that the timberworks of the Anglo-Saxon house have 'educated, informed, and inspired' all those who have been involved with it. This includes not only the many visitors who have visited the construction site and asked questions and the volunteers who so kindly gifted their time to cutting and rearing the timbers and interpreting it to the visitors, but also to so many of the museum staff.



(Fig 1) A simple tool kit. (Fig 2) A wedged wooden rivet, or 'treevit'. (Fig 3) A notched hazel rod. (Fig 4) Members of the carpentry team after topping out. (Fig 5) The completed building.

They have dug post holes, cleft and hewn the sweet chestnut logs, co-ordinated the rotas and supplied provisions, photographed and blogged the process and discussed the work as it progressed. This team approach has invigorated the project with a real sense of purpose and momentum. This has been all the more remarkable for the fact that none of us had a truly clear picture of our final outcome.

Whilst the building could be defined in terms of its dimensions, number of staves (posts) and materials used for its support and weather-proofing, there was no standing surviving building to guide us. The 'feel' of the building, the precision of the joints, the division between the





high and low ends could only be guessed at, albeit a well-informed guess, due to the input of consultant archaeologists, and subject to much debate and sometimes contrasting points of view regarding details such as eaves height, doorway position and 'wind eyes'. The result of our labours has been a progressive understanding of the challenges and some of their potential solutions, as the building has been cut and reared up.

I inclined towards the simplest of tool kits, similar to those which would have been available to the Saxon craftsmen some hatchets and mallets, an auger, a sharpening stone and a string line (fig 1). I supplemented this – due to concerns over back ache – with trestles, and due to worries over cut fingers - with a shaving horse and drawknife. The latter was used to shape the wedged wooden rivets or 'treevits' that secured many of the joints (fig 2). During the construction the only tool added to the kit was a double bevelled chisel used to facilitate the cutting of the 'socket' joint in the end grain of the rafter feet. For measurement, two hazel rods were cut from the abutting woodland, one for the span; the other, about 6 inches (or 24 barleycorns!) long,

had various notches relating to joint dimensions (fig 3). Levelling was done by eye, no spirit levels were used.

During the 'treewrighting' everyone's handiwork with the hatchet noticeably improved over time. The hatchet is a real multipurpose tool – it can **chop** (cut across the grain), **strike** (cut along the grain), **pare** (remove thin slithers), **scratch** a line and **hammer**. The efficacy of the work is dependent on the skill, experience and care exercised by the user. It embodies the 'workmanship of risk' as defined by Professor Pye in *The Nature and Art of Workmanship*, 1968.

In contrast the auger is a tool that does one task only and requires only a short induction and consequent modicum of skill in its correct use – and tends towards the other end of the spectrum – the 'workmanship of certainty'.

With any learning experience there are bound to be mistakes. The biggest of these was probably my decision to place the splayed scarf joint of the wallplates over a stave and to use the 'tap' joint (a primitive form of tenon) to fix the two parts together. The theory sounded good, if rather derivative of medieval carpentry, but in practice the sweet chestnut timbers

did not take kindly to having a 'lok' or mortice cut through such a thin section and so near to their ends – and all four split. Next time I would cut the scarf to fit *between* the staves.

The topping out ceremony was held as the last rafter pair was reared up. Whilst explaining to the group the significance of this event and how it crops up in many cultures worldwide, all the while imbibing a small quantity of museum cider to celebrate, we engaged in discussion with some passing Dutch visitors. They were able to introduce us to the matching concept of 'pannenbier' or 'tile or roof beer', a wonderful link to close on (fig 4).

In spite of the lack of saws, tape measures and power tools we have cut and reared up an earthfast timber building that has been revelatory in terms of how much a hatchet can do and how accurate you can be with it. The resulting building will be a tangible debating point, testament to all those who have helped make it and which should continue to 'educate, inform and inspire' visitors for the next 30 years or so, by when the staves/posts will have rotted at ground level and it will fall down (fig 5)!





Hosting a special WI celebration!

The museum is just down the road from the place where the very first WI (Singleton & East Dean Women's Institute) was founded in England – The Fox pub in the neighbouring village of Charlton.



Celebrating Singleton & East Dean WI in the Downland Gridshell for the national WI centenary festivities.

So, with the national WI centenary celebrations in full swing country-wide, the museum hosted "100 not out!" Singleton & East Dean WI's own anniversary festivities. Its members staged a superb display in the Downland Gridshell, with a splendid backdrop of full size 1915 and 2015 room sets, and old photos and artefacts documenting the beginnings of the oldest WI in England. There was also a tribute to seven local inspiring women and our Queen, plus a display by visiting local Women's Institutes.

Sussex Business Woman of the Year for Arts, Deborah Harwood gave two very well received talks entitled *The Power of Creating*. A walnut tree was planted in the grounds of the museum by Jane Probitts of the National Federation of Women's Institutes as a lasting commemoration of this milestone in Singleton & East Dean WI's history.

Around 450 visitors came to the celebration, about half of whom were WI members from both near and far afield. Our visitors also explored special displays and demonstrations by the museum's interpretation staff and volunteers, as well as enjoying a light lunch in the warm sunshine. BBC Radio Sussex transmitted an outside broadcast from 8.00am till 12.30pm and the centenary was also celebrated on BBC1 *Countryfile* which was shown on television on 13 September.

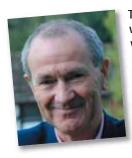
A collection of some of the documents and artefacts belonging to Singleton & East Dean WI is now on display in the foyer of the hall from Crawley at the museum, where it will remain until the end of 2015, continuing to commemorate the founding of the first WI in England.

Karen Searle-Barrett Head of Interpretation

BBC TV's Countryfile presenter John Craven (pictured) filmed at the museum as part of a special programme to commemorate the centenary of the founding of the Women's Institute: the producers chose to base its broadcast in Singleton & East Dean where the first WI in England was formed. John Craven interviewed a number of local people and at the museum talked to Diana Rowsell, Head of Learning, in Whittaker's Cottages. Another Countryfile presenter and rare breed enthusiast, Adam Henson, who runs the Cotswold Farm Park, visited the museum earlier in the year when he delivered three Exmoor ponies to the Sussex Wildlife Trust on Levin Down, which overlooks Singleton. Museum director Richard Pailthorpe knew the trust was looking for some ponies to graze Levin Down as part of its conservation management and put the trust and Adam in touch. Adam's father, Joe Henson, who appears occasionally on the programme, presented the trophies at one of the museum's early Rare Breeds Shows.



From the Chairman



Twelve months ago, when writing this column, it was with optimism that I described our submission to the Heritage Lottery Fund (HLF) seeking approval and money for our £5 million Gateway Project. A lot of water has passed under the bridge since then:

- The HLF approved a £4 million grant in December 2014
- Planning permission was agreed in May 2015
- Fund raising has continued apace
- Work has started on site with the deconstruction of the medieval house from Sole Street and the Pallingham Quay wagon shed, prior to re-erection on site as exhibits
- The Visitor Interpretation Gallery has been designed
- The HLF-funded Activity Plan has started, and
- We are about to approve the detailed designs prior to seeking tenders for the main construction contract.

Moreover, normal activities have continued with the usual range of events, plus the construction of an Anglo-Saxon house, based on archaeological evidence, the dismantling of a barn and stable from May Day Farm in Kent ready for re-erection at the museum, the award of an Arts Council England grant to enable the transformation of our IT facilities, and the introduction of a wholly new website.

All that in 12 months! I do take my hat off to our Director and all the staff and volunteers for their hard work, loyalty and extraordinary commitment to the cause of this great museum.

Which brings me to our Friends and supporters. You too have been marvellous in your response to our appeal for funds for the Gateway Project. At the time of writing we have raised just over £1 million from a combination of major Trust Funds, Local Authorities, corporate and individual giving. The latter accounts for over £127,000. Donations via the internet facility, Justgiving, have totaled £5,770. This latter is a new avenue for us and we are warmed by and grateful for the response.

If you are still contemplating making a contribution please do. Subject to the final building tender results, we estimate we need to raise about another $\mathcal{L}200,000$. Two of the ways in which individuals can donate are by paying for and signing the handmade shingles that will be used in roofing some of the new buildings, and via Justgiving, referred to above. The latter is found by clicking on the Gateway picture on our website and then on 'Donate'.

I look forward with excitement to what the progress may be for me to report in another 12 months' time!

Finally, I'd like to wish our former Trustee, Jim Dicks, best wishes for his new role. Jim resigned during the year to become Honorary Treasurer of the St Wilfrid's Hospice, which has its own major project to finance.

Paul Rigg Chairman of Trustees

The Gateway Project begins . . .

Work has now begun on achieving the museum's ambitious Heritage Lottery Fund-supported £5.5 million Gateway Project, with its new visitor centre providing admissions facilities, shop and café, new interpretation galleries and fresh site interpretation and orientation, as well as the opportunity to re-present two of our cherished historic buildings as exhibits.



Following the grant of planning permission at the end of May, work has begun on the dismantling of the two historic buildings formerly used for our catering, the medieval house from Sole Street and the Pallingham Quay wagon shed, led by our Carpenter-in-residence Joe Thompson. Fildes Roofing removed the tiles and the site is being prepared for the main building contractors to start work in the New Year. The main contractor will be chosen soon, but we have already appointed Delta Green as M&E (mechanical and electrical) engineers and Cooper & Withycombe as structural engineers.

Meanwhile, local woodland craftsman Ben Law has been commissioned to produce some 56,900 chestnut shingles! These will be used to roof the two main buildings of the new visitor centre. See below for more.

Two important elements of the Gateway Project are the implementation of an Activity Plan and the development of the new Interpretation Galleries.

The Activity Plan

This includes everything that is not included in the capital works so the list is long! The aim is to provide opportunities for people to explore and participate in the project's development and the museum itself in new ways. They include —

- Paid trainee/apprenticeship roles (in historic carpentry, site work, and curatorial, marketing, learning/interpretation and gardening departments)
- New volunteering opportunities (see below to find out more).
- The chance to join a talk on the building work, or chat informally to our team about the process and at key moments, such as the raising of the



The Gateway Project
ARIR Architects

Gateway Project architects are now involved in the detailed design for the visitor centre buildings – this shows a cut-away of the visitor entrance and shop structure.



Above, the museum's Gateway Project to transform visitors' experience of the museum began in summer with the first stages of dismantling the two historic structures on the visitor centre site, ready for their new lives as exhibit buildings (above left). The medieval house from Sole Street, Kent and the Pallingham Quay wagon shed have both been used for catering over several years. The medieval house will be re-erected immediately on its new site by the sheepfold on the track between the market square and Bayleaf farmhouse, enabling people to view it as part of their visit. Its site has been carefully decided on the basis of its orientation on its original site. Meanwhile, above right, a temporary catering building has been sited behind the market square, and will provide refreshments until the visitor centre with its new café is completed in 2017.

- house from Sole Street in its new location, an event which will bring together both the building work and historical research
- Family learning focused on a new hub in Hambrook Barn including new inter-
- pretation leaflets and explorer satchels
- Activities for schools, such as new resources to support science learning, our careers event which took place in October, and a project working with fashion students

"We're nearly there!"

We have been actively fundraising for the Gateway Project for many months and through the generosity of those who love and support the museum, we are nearly there! Our supporters include the Heritage Lottery Fund, grantmaking trusts, local councils, the South Downs National Park and many private donors to whom we say a very heart-felt thank you - you are helping make this ambitious project into a reality.

But being 'nearly there' is not the same as actually being there - more funds are still needed to fulfil the ambitions of this project. Any support you can give would be greatly welcomed and appreciated. In the meantime, thank you to -

West Sussex County Council Chichester District Council DCMS Wolfson Museums & Galleries Improvement Fund South Downs National Park Friends of the Weald & Downland Open Air Museum Garfield Weston Foundation Ernest Kleinwort Charitable Trust Foyle Foundation David Benson Peacock Trust Woodger Trust PF Charitable Trust Bassil Shippam & Alsford Charitable Trust Golden Bottle Charitable Trust John Coates Charitable Trust Mrs Margaret Rank Charitable Trust John Murray Charitable Trust Sanderson Foundation Golden Charitable Trust Vestris Trust Barkshire Charitable Trust Radcliffe Trust Boltini Trust Birthday House Trust Covers, Chichester Ian Askew Charitable Trust JD Burton Charitable Trust

And a large number of individuals, including online via Justgiving at http://www.weald

down.co.uk/get-involved/fundraising/

 Many more community activities, including the Women's Institute Centenary celebrations which were held this September and dementiafriendly tours.

Opportunities will be advertised as they arise on our website, through social media, in the magazine and at the museum, so do keep an eye out! Also, our e-newsletter is a good place to find out what's going on - if you haven't already signed up you can do so at www.wealddown.co.uk/subscribe/

The Interpretation Galleries

Meanwhile, exciting plans for the new Interpretation Galleries are being developed to create a striking and coherent introduction to the museum for our visitors. They comprise three linked buildings as visitors enter the museum from the entrance area. Together with new site-wide signage, the galleries will help orientate visitors, creating a sense of anticipation and providing information about the context of the museum and

what they can expect to discover. In addition to telling important stories about our themes they will include some of the interesting artefacts from our collection. This will help everyone plan their day to get the most out of their visit and experience the museum in the most rewarding ways.

The galleries are designed with large windows to allow a 'preview' as visitors enter the museum from the car park, and visitors will be encouraged to return to them during the day, either to visit the gallery again to re-orientate for another part of the museum site, or to enjoy refreshment at the café or browse in the shop.

Information about the South Downs National Park and how its work and that of the museum are inter-related will also be included in the entrance area and galleries, in the visitor centre courtyard and on the pathway from the car park.

For the last 18 months the museum has worked closely with Jonothan Potter of Potter Associates to create a plan for the Interpretation Galleries. Laid out in an L shape, they consist of three distinct

- 1. How the museum was founded, and the landscape of the Weald & Downland region. The history of the museum begins with the destruction of vernacular buildings in the 1960s and our crucial role in rescuing some of these significant historic structures. Discover why the geology of the region was critical in providing local building materials, in influencing the patterns of agricultural work and products, and creating the wooded landscape which connects with so many of the region's traditional work and crafts.
- 2. The building exhibits. These tell the story of the houses and workplaces of the region's communities across the centuries. The gallery will include a

timeline and explain the development of timberframed buildings, demonstrated by our site exhibits. It will also focus on the museum's expertise in building conservation and how

our buildings are dis-

mantled, conserved and

Magazine re-erected, using case Awards! 3. What a visitor can find at the museum on the day of their visit. This section will help visitors plan their way around the museum and explain what they will be able to see and experience. Four screens will show a continually changing series of still photographs from the work of the museum, divided into seasons demonstrating the changing lives of the occupants of our houses and workplaces. Visitors will discover what they can find at the museum at other times of the year, with an elec-

tronic 'What's on today' board, leaflets

and maps, children's trails, posters and

other useful information.

Apprentices wanted

The museum

has won Sussex

Visitor Attraction

of the Year in a

public vote run by

the Sussex Life

The Gateway project offers a unique opportunity for two apprentices to work with the conservation and re-erection of the museum's medieval house from Sole Street for six months beginning in 2016. If you are interested, see the website, www.wealddown.co.uk, for more information.

Sponsor a shingle!

West Sussex woodland craftsman Ben Law making the chestnut shingles at his forest workshop near Lodsworth for the two main buildings of the new visitor centre. By the time he has finished he will have produced some 56,900 of them! You can help the museum pay for these by sponsoring shingles for £5 each – they can be 'bought' at the museum shop, and you can write your own message on each one, and become a permanent part of the project! Pictured clockwise from top left: Ben cleaving the individual shingles, shaping with a side axe, finishing each one, and bundled ready for delivery to the museum.









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Make Your Mark on the Museum!

Buy a wooden roofing shingle, write your name or message on it and be part of the Museum's exciting new Gateway Project!



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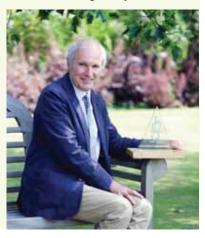
www.wealddown.co.uk/gateway



Director wins Sussex Heritage award

The museum and its Gateway Project architects enjoyed double success at the 2015 Sussex Heritage Trust Awards. Museum Director Richard Pailthorpe was named Sussex Heritage Person of the Year for his work in the rural heritage and museum world. The citation noted how Richard had spent his working life inspiring and enthusing others to learn more about their local history and heritage. The museum, was "an exemplar in its field and a major visitor attraction in Sussex", and had recently attracted significant grant funding of £4 million from the Heritage Lottery Fund for the Gateway Project, including the construction of a new visitor centre, with café and shop, as well as an education and community space, and new interpretation galleries and site signage. The centre is designed by ABIR

Architects of Hove who won an award in the building crafts category for its Wilbury Lawn, Hove residential development, working with joiner, Jodie Flaherty Rigg. The awards were presented at an event at Pangdean Old Barn, Pyecomb, East Sussex by the trust's President, the Rt Hon Lord Egremont. Richard is pictured with his award.





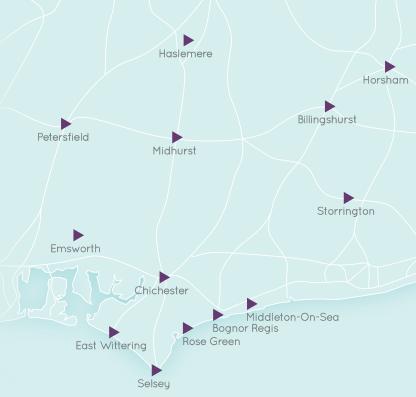
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May Day Farm buildings secured by the museum

The museum has now successfully dismantled the barn and stables at May Day Farm, Tonbridge, in the East Kent Weald.

Work on the dismantling, led by the museum's Carpenter-in-residence, Joe Thompson, began in January. The barn roof was found to have been rebuilt, probably in the late 19th century, whilst the original wall frames that survived had a legible numbering system and a significant number of reused timbers.

The last elements of the barn - stone footings to the side of the threshing floor - were recovered in June, following the below ground investigations by Oxford Archaeology. "It was fascinating to compare notes on site with the 'dirt' archaeologists," says Joe Thompson, "as there was very good confirmation from them of all the features we had noted from the standing buildings." The archaeologists also found furnace slag used to create a pathway/hard standing in front of the stables and evidence of a lean-to to the east of the stables which had not been obvious, but which add to our understanding of the development of the farmyard complex.

The 18th century barn and early 19th century stables are part of May Day Farm, Pembury Road, Tonbridge, and were rescued as a result of a road-widening scheme on the Tonbridge-Pembury section of the A21 in Kent.

The building materials are now in







- (1) The barn and stable before dismantling.(2) The barn rafters before dismantling.(3) The rafters stacked and labelled
- (3) The rafters stacked and labelled awaiting collection. (4) Stone and brick footings to the eastern side of the threshing bay. Photographs: *Joe Thompson*

store at the museum carefully stacked in labelled pallets and stillages and covered with corrugated iron sheeting. Work will start on the analysis, repair and re-erection of the buildings in 2016.



You can read more about the May Day Farm buildings in the Spring 2015 issue of the magazine.



The power of steam!

Over 6,000 people enjoyed the bustle of a traditional steam fair at the museum's Vintage & Steam event in August. The sights, sounds and smells of an era when steam and world class engineering powered the country were ever present across the two day festival with an extensive selection of full-size steam engines, miniature steam engines, model railways and boats and classic cars. The Jaguar Enthusiasts' Club hosted its Portsmouth region annual event at the show on



Sunday. Highlights included the gallopers, powered by a Fowler Showman's steam engine, at the centre of a small traditional fairground; rides on a narrow gauge steam railway, and two full days of displays in the arena including the popular 'steer a steam engine' and the St Giles horse-drawn steam fire engine galloping into the ring to put out a real fire. Next year's event is on 20-21 August.

JONES AVENS Chartered Accountants

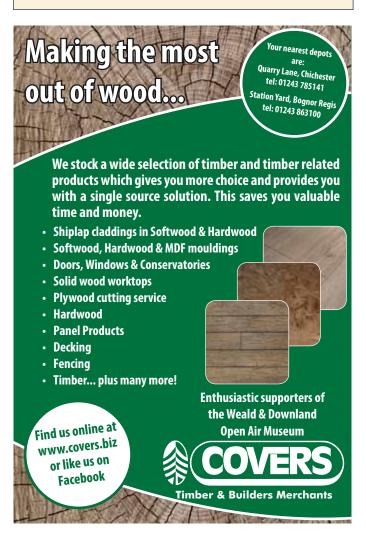
ACCOUNTANTS, AUDITORS AND ADVISORS TO CHARITIES

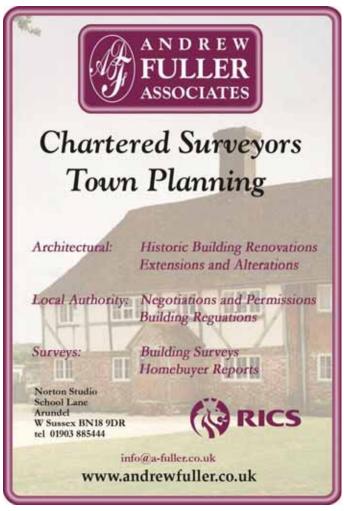
We wish the Weald and Downland Open Air Museum deserved and continuing success.

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Museum woodsman Jon Roberts led a traditional earth-clamp charcoal burn in August. It's a labour-intensive job and involves staying up all night, as Jon reveals . . .

Diary of a Charcoal Burn

The charcoal burners' camp was one of the original exhibits when the museum first opened to the public in 1970, and charcoal burning was the first rural trade to be demonstrated. This was only possible thanks to the assistance of Mr & Mrs Arthur Langridge who had made charcoal using traditional earthcovered clamps until 1948 and advised the museum on the camp's reconstruction. Since the opening of the museum charcoal making has been one of the rural occupations most consistently demonstrated, notably by Lynn Armstrong and Alan Waters. I am merely the most recent practitioner among staff members and volunteers to have benefited from the Langridges' skills and experience. So, what is involved in setting up and managing a traditional earth burn?

October 2014 – February 2015. We begin cutting down, trimming-up and sorting out material from a one acre cant of 10-year-old hazel coppice. It is from this that the wood for the burn comes.

April 2015 – August 2015. I am busy cutting up the coppice material, stacking suitable wood for the clamp – along with hedging stakes and binders, anti-deer protection for the gardens, bean rods and, most important by volume required, fuel wood for the museum's buildings (and hoping these materials will still be where you left them when they are required!)

9 July, 14 August, 26 August. We barrow about 2½ tons of wood to the hearth at the charcoal camp.

26 August. This is spent clearing the hearth, collecting forked hazel sticks for constructing a windbreak, and filling hurricane lamps for the night watch. When I leave there is a 5ft diameter puddle of water in the centre of the hearth. A wet, or 'green', hearth slows down the clamp because evaporating the water in the ground reduces the temperature in the clamp.

27 August. It's Day One Things begin in earnest.



Stacking the kiln with wood from the museum's coppice.

10.00am – Sarah Ridley and I take wheelbarrow and turfing iron, cut about 2 square yards of turf and barrow it back to the camp. The turf is used to seal the firing hole in the centre of the clamp once it is burning well. It is useful to have some extra to quickly plug any large holes that occur during the burn.

10.30-11.30am – We sort the wood into stacks of thick, middling and thin. The heavier pieces are used to build the central flue and the centre of the clamp. This gives the clamp stability and the greater heat at the centre will cook the thick pieces better. The thin pieces are used for roofing the clamp and filling gaps in the outside layer which makes the kiln easier to cover.

11.30am – We start to build the clamp. First, the central flue or firing hole is constructed by laying some of the heavier pieces of wood horizontally in a triangular arrangement until its height is slightly less than the length of the wood being used (3ft). Then the bottom third of the flue is filled with handfuls of dry brushwood to act as kindling. If you forget to do this at this stage its most inconvenient because then you have to climb onto the clamp, reach down and place the kindling at the bottom of the flue. With the flue built and primed with kindling we start to lean the fuel wood against the flue working steadily outwards in concentric circles. Time and care taken during the construction of the clamp saves a great deal of woe later when your clamp decides to twist and fall over. All the logs should lean towards the centre of the clamp and be fitted together as tightly as possible. As you work outwards you gradually make the slope shallower to

the clamp and so easier to cover. When we reach our desired diameter, about 9ft, we roof the clamp by laying some of the thinner sticks radially on top.

1.00pm – I start a fire to give a good supply of glowing embers with which to light the clamp. Then we have lunch.

2.00pm – We get together the tools we will need for the next few days: two shovels, a rake, an iron bar, two watering cans and, most importantly, a kettle and tripod. We then begin covering the clamp. First we 'thatch' it with hay (about half a small bale). This is then wetted with the watering cans before we cast on a thin covering of finely sieved earth and ashes. This is what will restrict the supply of oxygen to the fire in the clamp and will cause the wood to 'cook' into charcoal rather than burn to ashes. It is a slow process as you need to very gradually build up the earth or it will slump down the sides, and you must avoid it falling into the flue.



Sealing the chimney with turves.

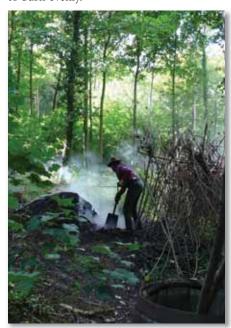
interpretation



Night-time - the tent by the charcoal kiln.

▶ 3.30pm – We are ready to light. We scoop up shovelfuls of embers from the fire and drop them down the flue and wait for the kindling to start burning. As soon as the twigs have caught we drop small pieces of wood down the hole in the middle and gradually stoke up the fire. Having a very wet hearth can sometimes make this a slow process, but this clamp catches very well. Finally we pack the flue with thicker pieces of wood to fill the void and once we are convinced it is burning well we cap the hole with green sticks and turf, then earth up around the plug. Now begins the long process of watching the clamp and blocking up any holes that appear with more hay and earth and generally stopping the whole thing turning into a very messy bonfire.

3.30–6.15pm – While keeping an eye on the clamp, Sarah and I construct a windbreak from the forked sticks, hazel rods and brushwood to break up the prevailing wind which will help the clamp to burn evenly.



Jon Roberts opens the kiln.

6.15pm – I abandon Sarah and her partner Tom to look after the burn for the first night. The clamp is burning slowly when

28 August - Day Two

8.30am – I return to the charcoal camp where museum volunteer Richard Waller has already arrived an hour earlier to allow Sarah some rest. Once I had left the previous evening the clamp had started to burn much more vigorously with the clouds of white smoke and steam typical of the early stages of a charcoal burn, and in the middle of the night it became very lively and the central plug of turf fell in. This required swift action by Sarah and Tom who capped the resulting hole with some of the spare turf. As the wood in a clamp changes into charcoal it shrinks. This makes the clamp start to reduce in size and change shape and can result in holes which will let in oxygen. Charcoal burns need constant watching. By the time I arrive and send Sarah home for some sleep so that she can enjoy her birthday on Saturday everything about the clamp seems very settled and steady. I am joined by another volunteer, Roy Janson, and am able to spend the rest of the day cutting some more hazel for the windbreak and chatting to visitors about charcoal making and its social history.

6.30pm-1.00am – At 6.30 I cook myself dinner over the fire then refill the hurricane lamps. During the evening I have to patch a few holes but the clamp generally burns slowly and steadily, perhaps a bit too slowly owing to the damp ground. I light the lanterns at 8.00 and settle down to a night of drinking tea, smoking and eating fruit. It is not peaceful in the countryside at night, with the tawny owls starting to chatter before dark and pigeons clattering about in the canopy long after they should have gone to bed. Added to this there is a very loud firework display at Goodwood racecourse. But the clamp seems quite settled and I allow myself a few strolls around the museum illuminated by a very bright full moon. At about 1.00am the clamp decides to get a bit frisky and I have to spend about an hour plugging a series of small holes.

29 August – Day Three

1.00am-7.30am – For the rest of the night the clamp settles down and I can sit and relax, disturbed only by a dog fox down near the bottom of the site and a couple of deer crashing through the woods above the camp. When I am convinced the clamp is unlikely to misbehave I have an hour's doze between about 4.00 and 5.00am on a bed of faggots covered in hay. I put the hurricane lamps out at about 6.30am and am joined by Richard Waller about an hour later.

7.30am-3.30pm – During the morning Roy and Phil Rickett come in to share explaining the process to our visitors and allow me to 'vegetate' a little. In the course of the day I realise the clamp is proceeding very slowly and that I would not be able to put it out during the afternoon as I had planned.

3.30–6.00pm – As we could not cover watching the clamp for a third night I gradually thicken up the earth covering and pull out any unburnt stubs of wood at the bottom edge which might form flues into the clamp. Mark Allery who is demonstrating wood-turning and scythe handle-making in the Woodyard and staying over at the museum kindly offers to look at the clamp before he turns in and first thing the following morning. And so I go home to shower, eat and sleep.

30 August - Day Four

9.00-6.00pm – Mark tells me that he earthed up a few glowing patches in the clamp but fortunately nothing dramatic had happened during the night. A few test probings with an iron bar show me where in the clamp there are areas of unconverted wood. To draw the fire towards them I make holes near the base of the clamp and leave them open until I can see a glow, then plug them. At about 4.00pm I set about shutting it down. I again pull out any short lengths of 'brown ends', halfburnt charcoal, from the base. Next I make a series of holes in the clamp and pour in water from the watering cans. I work systematically from the middle outwards in a spiral making a hole, dribbling in some water, then plugging the hole. This extinguishes any hot spots and the water turning to steams cools the whole clamp. Finally I make sure the earth covering is secure and consistent, then head home.

31 August - Day Five

9.00am-5.00pm – As I cycle in and the rain becomes heavier and heavier I realise I would not be opening the clamp today. Charcoal is very hygroscopic, it absorbs water very readily, and once wet is very hard to dry again. It is not only difficult to light when damp but burns inefficiently giving off carbon monoxide. All I can do during the day is rake out as much of the hay used in the covering as I can to make the eventual opening of the clamp easier and cleaner. As the next few days were my weekend we decide to leave the opening to the following Saturday. During the week various museum volunteers, Mervyn Mewis and Sarah check the clamp periodically and damp down the inevitable hot spots. Unless you use a great deal of water it is almost impossible to completely extinguish an earth clamp.



Raking the earth covering to reveal the finished product.

5 September – The final day

9.00am-5.00pm – With watering cans filled ready to damp down any still glowing charcoal I open the clamp. Starting in the middle at the top I rake off the earth covering pulling out any brown ends as I go. The slow burn time meant that the structure of the clamp had remained pretty much intact and although the charring process had broken up the logs the original arrangement could still be seen. Keeping an eye on the charcoal I throw the covering through the sieve pulling out any remaining hay to recover the earth. The more times it is used the better it becomes as a cover. There is still sufficient heat, even after more than a week, to relight the charcoal in several places. These I have to deal with by raking apart the glowing coals and damping them down or earthing them over. Once the cover is sieved I clean the debris from the riddle and then start shovelling the charcoal onto it to remove earth, stones, unburnt wood and hay. This leaves a heap ready for grading and bagging for use in our forge, on some of our courses and for roasting chestnuts over Christmas.

I would like to thank everyone who helped as presenting an earth burn to our visitors requires a large commitment in both time and dirty, heavy labour. Those woodcolliers, like the Langridges, who did this commercially through the centuries, have my greatest respect.

"Just got back from an enjoyable day, grandson really had fun thanks to all."

"A really lovely relaxed [Rare Breeds] show, well organised, very welcoming, easy to unload and park your vehicles and easy to reload. Love the brasses for best of breeds and Champions, a lovely momento!! Already looking forward to next year. Thank you to all the Stewards, judges, organisers, helpers and everyone that helps make a great show!!"

Preparing for the future

The museum has received £130,000 from Arts Council England (ACE) towards a Business Development Project which will help ensure the museum's sustainability.

Its objective is to establish a stronger and more commercial foundation, as well as additional resources to help prepare the museum for the opportunities provided by the Gateway Project from 2017. While the museum is an independent registered charity, it is, like many other small organisations in a similar position, having to adopt an ever more business-like approach.

While the funding is targeted at helping the organisation adapt, the starting point is to improve the museum's overall visitor experience. The museum provides not only a fantastic family visitor attraction but also, as an Accredited museum, unique insights into the south east region's cultural heritage and access to lifelong learning. By helping to strengthen the way the professional business works, the project will contribute to the museum's broader aims, sustaining visitor numbers and securing vital income for its long-term future.

One of the early outcomes of the project has been to procure a major new IT business system. The visible part of this will replace the museum's obsolete shop and admission tills, which will streamline admissions, Gift Aid and on-site sales. The improvement isn't just limited to retail; the project will also launch new secure online services for ticketing and booking, as well as a dedicated online shop for key museum products, including Gransfors Bruks axes. These, and



The new EPOS IT system in place in the shop where it is helping upgrade the museum's admissions and retail sales operation.



The museum, operated as an independent charitable trust, is Accredited by Arts Council England and Designated by the Government for the quality of its collections. It receives no core grant funding, raising funds through visitor admissions, diverse income streams and sponsorship and donations. It makes a significant contribution to the economy of south east England, contributing £3.4 million each year, made up from just over £2 million value to tourism and £1.4 million spending on goods and services in the region.

other, online services will be integrated with the existing museum website over the next 18 months.

This is just the start. New systems will also begin to replace many existing internal administrative procedures across the museum. While many of these will be invisible to customers, they will make a big difference for staff and volunteers, improving financial processes, providing more accurate accounting and auditing, and enabling significantly better management information.

Another key element of the project is to build expertise and capacity in business development, including strategy, planning, performance, culture change, IT, project management and implementation. The funding is helping to pay for business consultancy expertise seconded from West Sussex County Council.

The ACE grant is providing valuable support for the museum at a crucial time. The Business Development Project lasts for two years up to March 2017 to coincide with the completion of the Gateway Project, with its much improved visitor centre, interpretation and signage. This significant investment will improve the museum's ability to succeed in an increasingly competitive leisure marketplace and also help to meet the diverse expectations visitors.



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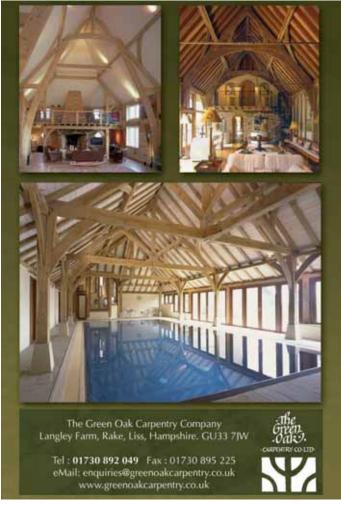
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WHAT'S ON 2015-1

NOVEMBER

14-15 CHRISTMAS MARKET (£5 entry)

Reduced entry for all and free admission to museum Friends. Find that perfect gift and enjoy a great day out at the museum! This bustling Christmas Market is located in and around the museum's historic buildings, with stands selling arts, crafts, food, unusual gifts and much more.

27 CANDLELIT WALK (ticketed)

Explore the museum by candlelight and learn about the lives of our rural ancestors. A guided walk starting at 5pm, finishing with mulled wine and mince pies.

DECEMBER

5, 6, 12, 13, 19, 20 MEET GREEN **FATHER CHRISTMAS (ticketed)**

On three weekends in December, we will be welcoming a very special guest to the museum. Seated in his chamber, traditionally decorated with seasonal greenery, Green Father Christmas will be selecting a traditional wooden toy to give to each child that he meets.

6 TREE DRESSING

A magical occasion for all the family, which celebrates the importance of trees in our lives. 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 MUSEUM AT CHRISTMAS

Traditionally decorated houses reflect the spirit of Christmas throughout the ages – from Medieval to Edwardian times. Period music, historical demonstrations, traditional food and drink, plus crackling open log fires will bring history to life so visitors can discover how our rural ancestors celebrated Christmas.

29 DECEMBER-1 JANUARY 2016 SPECIAL OPENING

The museum is open until New Year's Day. Enjoy a stroll around our 40-acre site and enjoy the buildings decorated in traditional greenery

- the perfect way to walk off any festive indulgences!

FEBRUARY 2016

15-19 WINTER HALF-TERM FAMILY ACTIVITIES

Put on your winter woollies and wellies, and warm up with a week of creative activities and countryside skills, including outdoor trails, arts and crafts to inspire all of your family! Suitable for all ages. Under cover if wet.

19-20 UNDERSTANDING AGINCOURT

2015 marked the 600th anniversary of the Battle of Agincourt and this special weekend aims to increase understanding of this legendary battle for Henry V's Army.

MARCH

6 MOTHERING SUNDAY (reduced

entry)Mothering Sunday is a fantastic time to visit the museum, with new-born lambs and spring buds bursting into life as visitors enjoy the South Downs in springtime.

25, 27, 28 MUSEUM AT EASTER

25, 27, 28 MUSEUM AT EASTER
Step back in time and experience the Tudor and traditional Easter celebrations of ordinary folk on Good Friday, Easter Sunday and Easter Monday. Our fun-packed schedule offers Easter cooking in the Tudor kitchen, egg painting, bonnet making and a traditional Bonnet Parade on Easter Monday.

2-8 HISTORIC CLOTHING EXHIBITION

Replica clothing made by the Needlework Group will be on display in Crawley Hall, including Medieval, Tudor, Stuart, Georgian and Victorian clothing.



9-10 SHEPHERDING & SHEPHERDS' **HUTS**

This two-day event focuses on shepherds' huts and their agricultural applications. The range of huts on display will include visiting exhibits as well as the museum's permanent collection.

MAY

1-2 FOOD & FOLK FESTIVAL

The very best of the South East's produce, crafts, books and plants will be showcased at our spring event. Enjoy cookery classes and demonstrations, traditional folk music, dancing and storytelling. There will be lots of tasty samples to try before you buy!

13-14 MUSEUMS AT NIGHT (ticketed) Join us for a guided walk around the museum and experience life in a world without electric lighting.

30 MAY-3 JUNE SPRING HALF-TERM ACTIVITIES Make the most of the longer days with a wide

range of arts, crafts, games and activities based in and around the museum's site. Suitable for all ages. Under cover if wet.

JUNE

4-5 HEAVY HORSE SHOW

The Heavy Horse Show will be an unforgettable weekend of displays, demonstrations and parades. The show is a long-established

highlight of the museum's calendar, and one of the largest shows of its kind in the south of England.

27 JUNE-2 JULY HISTORIC GARDENS WEEK

Enjoy the museum's period gardens with their herbs, vegetables and flowers showing how rural households would have used their outdoor space from Tudor times to the Victorian

JULY

16-18 FESTIVAL OF ARCHAEOLOGY WEEKEND

We join in the national Festival of Archaeology with fascinating aspects of archaeology reflected in our historic buildings and rural life collections.

17 RARE & TRADITIONAL BREEDS SHOW

Four legs, furry legs, feathered legs... come and see cattle, sheep, pigs, goats and poultry in this delightful agricultural show for rare and traditional breeds. One of the biggest events of its kind in the south east, it's popular with smallholders and visitors alike

AUGUST

20-21 VINTAGE & STEAM

Experience what life was like in an era when steam and world class engineering powered the country. This wonderful event will showcase a huge selection of classic, vintage and steam vehicles. With vintage music, themed refreshment stands, traditional fun fair, local crafts, demonstrations, and continuous arena displays, it's a great day out.

3, 10, 17, 24, 31 WONDERFUL WEDNESDAYS

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

26-29 CHARCOAL & WOODYARD WEEKEND

For five days, a traditional early 20th century earth clamp will be built, tended and then dismantled on Bank Holiday Monday. Woodland management demonstrations will also take place.

OCTOBER

8-9 AUTUMN COUNTRYSIDE SHOW

Experience the countryside at harvest time and our sixth horticultural show. Take a step back in time and see heavy horses ploughing the fields, vintage tractors at work and steam-powered threshing demonstrations. Watch woodland and rural craft demonstrations, as well as thatching and traditional competitions through the weekend. There is also a chance to browse and buy gifts with a countryside theme at the many craft and trade stands.

24-28 AUTUMN HALF-TERM FAMILY ACTIVITIES

Wonderful seasonal activities and fun for families. Play conkers, make a mini Guy Fawkes and much more. Suitable for all ages. Under cover if wet.

NOVEMBER

26-27 CHRISTMAS MARKET (£5 entry) 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.

NOTE: The museum will be closed after the Christmas Market until Spring 2017 for necessary work towards completion of the Gateway Project.

The Fittleworth Painted Panels

By Danae Tankard

In the entrance lobby of the hall from Crawley are four painted panels which were removed from the upper room of Ivy House in Fittleworth in 1968. The elaborate black-on-white floral, foliate and abstract designs, thought to date to around 1580-1600, were discovered whilst the house was undergoing renovation to remove a bulging infill between the framing timbers. This turned out to be a layer of reed plaster that had been used to cover up the wall paintings, probably in the 18th century. The new plaster was supported on battens, creating a protective air space for the original painted plaster.

As is typical of schemes like this the decoration continued across the timbers without interruption. Surviving painting on the timber framing showed that the scheme had initially covered all four walls although that on two of the walls had been destroyed at an earlier date when the wattle and daub panelling was replaced. The painted scheme on either side of the front-facing window included two wreathed roundels. The inner space of one was blank but the other contained a partly-completed heraldic shield. On this there were faint remnants of yellow and red colour.

The person who more than anyone else was responsible for recognising the significance of the wall paintings and for ensuring their survival was Marjorie Hallam, a key figure in the early history of the museum and one of the founders of the Wealden Buildings Study Group. Marjorie also undertook the initial research on the wall paintings.

Building preservation

Ivy House was a listed building and the owner had sought, and been given, permission to renovate by the local authority. The wall paintings had not been visible at the time permission was given. Once they had been discovered the authority should have been notified. However, the owner had already begun to knock out the painted panels by the time the Wealden



The paintings discovered beneath reed plaster.



Ivy House, Fittleworth, 1968.

Buildings Study Group and the museum were alerted to their discovery and the most that they could do was to persuade him to delay his building works until a detailed photographic record of them could be taken, prior to their removal. The owner, intent on their destruction so that he could complete his renovations, agreed that the newly-founded museum could take them. As Armstrong said in a letter of May 1969, 'I think it is fair to say that but for our action there would today be no more trace of this historical and artistic find . . .'. The wall panels were conserved by the South Eastern Area Museum Service laboratories and displayed initially in Hambrook Barn (as part of the museum's introductory exhibition which won the National Heritage Museum of the Year Award in 1975) before being moved to their current location in the lobby of the hall from Crawley.

Ivy House

A building survey undertaken by Annabelle Hughes in 1993 revealed that Ivy House started life as a late medieval open-hall house, like Bayleaf, consisting of a two-bay hall, with a chamber at the upper (southern) end and a service room (or rooms) at the lower (northern) end.

The house underwent substantial modifications in the 16th century. The open hall was floored over and a chimney stack was inserted at the lower end providing a ground floor and possibly two first-floor hearths. Ceilings were put into the first-floor rooms. The orientation of living space would have changed at this point, with the 'best' rooms in what had formerly been the lower end. There was an access stair at the southern end of the house, which probably provided the only first-floor access, with passage from room to room.

Subsequently a face or cross wing was added at the northern end of the house with an eastern-facing jetty and an external chimney stack serving two hearths. An east-facing staircase tower was added providing separate access at this end. The style of timber framing, in particular the distinctive ogee braces, suggests that the cross wing was built between 1580 and 1600 which is consistent with the dating of the wall paintings. The house was extended towards the south in the 18th century and to the front in the late 18th or early 19th centuries.

Unfortunately it has not been possible to find out for certain who was living in Ivy House at the time the wall paintings

historic buildings

were executed. We know that it was a copyhold property held of the manor of Bury which was part of the estates of the Dukes of Norfolk. The earliest clear reference to it in manorial records is in 1673 when John and Frances Peckham transferred the copyhold to John Gibson. At this date it was described as a 'messuage or tenement, barn, stables with garden and orchard . . . situated . . . in Fittleworth within the tithing of Sonde' (the manor was divided into four tithings: Bury, West Burton, Sonde or Sand and Hurst). Frances had inherited the property from her father, John Stanley, who died in 1660. He may have been resident in the house when he signed the Oath of Protestation in 1641. John Peckham and John Stanley are described in contemporary records as gentlemen; in other words, they were members of the minor or lower gentry.

There is a gap in the manorial records between 1619 and 1672 and when we look at those covering the years 1583 to 1607 it is not clear which property is ours. Someone living in the area who is of the right status is Richard Hardam senior who died in 1604: like Stanley and Peckham he is described as a gentleman. His death was recorded in the manorial court in 1605 at which time his property was described as 'a cottage or tenement lying in Fittleworth . . . and also a barn'. It was inherited by his son, Richard Hardam junior. Like the copyhold property described above, this one lay within the tithing of Sonde, but it is unlikely that Ivy House would have been described as a 'cottage' even before it was extended. Hardam junior was an attorney



The paintings in situ in the upper chamber of the cross wing.

in the Court of Common Pleas, a common law court dealing with civil cases, mainly debt and property, which sat in Westminster Hall. In this role he would have divided his time between Westminster and Fittleworth.

The heraldic shield

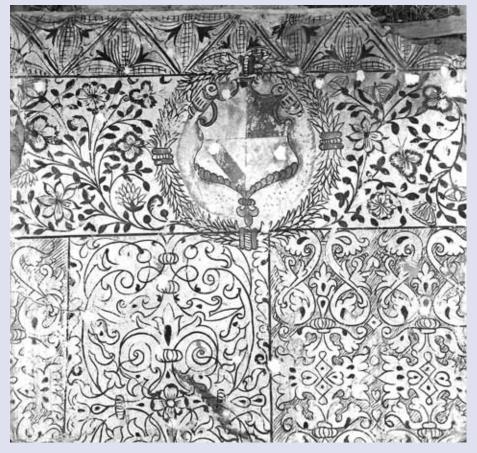
In his will of 1604 Richard Hardam senior bequeathed to his son 'my lute, my luting books, my book of armoury and all . . . other my books'. The reference to the 'book of armoury' is intriguing given the heraldic

shield that features in the Fittleworth paintings. Which 'book of armoury' Hardam owned is unknown but it may have been Gerard Leigh's popular *The Accedens of Armory*, first printed in 1562 and reprinted five times between 1568 and 1612.

The Fittleworth shield is unfinished since it lacks heraldic signs and was probably generic or fictional (i.e. it was not intended to represent an actual coat of arms). It is likely that its function was intended to be decorative. Alternatively or additionally the householder may have thought that it would enhance his status; in that sense, it could be described as aspirational. The choice of colours may have been purely decorative but it may also have been symbolic. The complex symbolism of heraldic colour is explained by Leigh. So for example 'gules' or red was 'a royal colour and has that proper quality in itself that it may not be gazed on any while for then the eye is weakened thereby'. Its associated planet was mars which 'betokens strength, boldness, with hardiness' and its associated precious stone was the ruby. 'Or', gold, or yellow symbolised prowess and virtue; its associated planet was the sun, the worthiest of all planets, and its precious stone was the topaz. The symbolism of these colours changed when they were combined together so 'gules' combined with 'or' signified 'a desire to conquer'. The pigments used to achieve these colours would have been red and yellow ochre.

The black-on-white design

The heraldic shield is a small part of a complex and highly sophisticated scheme created using carbon black and chalk white. The scheme was not uniform across the whole room, but used a variety of patterns which were repeated in approximately similar arrangements on each wall. The wall plate was decorated with a chevron design. Below this was a broad horizontal band of



The heraldic shield.

historic buildings

a naturalistic floral and foliate design, followed by alternating vertical bands of more abstract, curvilinear decoration. Different schemes were used for the intervening timbers of the wall frame.

The floral and foliate design bears some resemblance to the scheme found in the upper room of the house extension from Reigate which is of course coloured rather than black and white and thought to date from about 1620. Both schemes have much in common with contemporary embroidery patterns. The Fittleworth scheme in particular is similar to so-called 'black work', a style of embroidery popular in England in the late 16th and early 17th centuries found on women's headwear (coifs and forehead cloths), stomachers and waistcoats. Designs were either handdrawn with pen and ink or block-printed onto linen cloth before being embroidered in black thread. These designs were influenced by printed herbals such as Gerard's Herbal of 1597 and other popular books about the natural world. They could also be copied from embroidery manuals such as Richard Shorleyker's, A Schole-House for the Needle, first published in 1624. The museum has an example of black work in its collection, a clothing fragment, most likely part of a sleeve, which was found hidden in the eaves of the house extension from Reigate during its dismantling. The elaborate floral design is worked in black silk and silver and silver



Black-work embroidered sleeve.

gilt thread onto a linen background. The piece is thought to date from about 1580.

A room to be seen

Like the Reigate scheme, the Fittleworth paintings were in an upper chamber. Their opulence suggests that the room had a public function alongside its private one. The wall paintings were clearly meant to be seen and no doubt favoured guests would have been invited up there where they might have sat in an armchair and

drunk a glass of wine with the householder and his wife. Perhaps they were offered a sugar candy or an orange, luxury food items that were being imported into London at this time.

It is a shame that we do not know who was living in Ivy House at the end of the 16th century. Although probably living elsewhere, the Hardams are the sort of people who we would expect to be occupying a house like this – minor gentry, literate with strong London connections. Socially aspirational, they would have enjoyed showing off their new cross wing with its fashionable wall paintings to their friends and neighbours.

The removal of the painted wall panels from Ivy House nearly 50 years ago meant, of course, that their context was lost. Even with the accompanying photographic record it is difficult to understand the complete scheme. But Armstrong was no doubt right in his insistence that the prompt action of the museum and the Wealden Buildings Study Group prevented their complete destruction. In a letter on the subject to the local authority in May 1969 Armstrong stated what has always been the core principle of the museum's collections policy: that it will not accept any building or artefact that could possibly remain in situ.

With thanks to Eddie Booth, Annabelle Hughes, Anthony Poole and Christopher Whittick.



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itripadvisor "Really great open air museum with buildings from all over the Weald and Downland. The mill is particularly interesting and still grinds flour which is used in biscuits you can try. Timed our previous visit with a food festival being held which was fantastic and had loads of local suppliers."



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

Museum's award-winning course programme for 2015-2016

The way in which our award-winning courses programme transfers to practical action for many participants was demonstrated perfectly this year when 14 students from previous *Timber framing from Scratch* courses were recruited as volunteers to help our Carpenter-in-residence, Joe Thompson, construct the new Anglo-Saxon house exhibit (see also pages 3-5). This collaborative project has also had a major input from our curatorial department with Curator Julian Bell spending much of last winter converting the timber in the museum's Woodyard. The ex-students worked in teams of three-five people each day for 12 working days. Work on the building continues, with the need for wattles for the walls providing an opportunity to hold a training day in October.

Historic building conservation courses

The new Victoriana Gloriana building types series and the Fire & *historic buildings* were delivered to enthusiastic and appreciative audiences, and the *Leaded light stained glass restoration* day school has become very popular with recent participants including two ladies from Yorkshire who left the museum with the confidence to go home and embark on an ambitious project. Damp in historic buildings was a great success with a large varied audience. In 2016 its tutor, Duncan Phillips, will also run *Modern service in period and pre-1919 houses*. Two more new day schools include All pests great and small and Green architecture. The Roman carpentry revolution, a practical introduction is another new course, led by Dr Damian Goodburn, an archaeologist specialising in early woodworking from the Stone Age to the 19th century – this fills the gap between the Prehistoric and Anglo-Saxon courses that he teaches at the museum, Building technology before the saw & the ruler and Saxon treewrights & the buildings they built. These ran for the first time this year and were a great success.

Traditional rural trades and crafts

Former member of the museum's adult learning team, Rebecca Osborne, is returning to deliver an *Introduction to Calligraphy* day and another skilled calligrapher, Jan Mehighan, is to teach the art of *Illuminated Lettering*. Textile courses continue to be very popular and among new ones on offer Flo Collingwood will lead an *Illuminated letter* day where participants will create ornate embroidered monograms. She is also running *Applique Cushion. Nalebinding*, a textile day from last year which created much excitement, will be repeated in 2016.

Apprentice training

The museum hosted and facilitated a two-day National Trust and Princes Trust apprentice training event for 60 apprentices. The event included



Students listening to Sibylle Heil on a *Limework, distemper* & *linseed-based paints* course.

lectures and the opportunity to work on two of seven different building conservation crafts prepared for them by the museum. Two of our volunteer blacksmiths delivered practical training in the forge in a very professional manner. The museum also ran a three-day bespoke course for a group of forestry students from Nihon University in Japan, reflecting part of the timber module of our MSc in Building Conservation degree course.

Courses re-visited

In March we ran a *Courses Re-visited* exhibition in the Downland Gridshell, when past tutors and students from the Historic Building Conservation and Traditional Rural Trades & Craft programmes were invited to submit work relating to a museum course or inspired by one. It attracted 30 people displaying more than 60 pieces, from botanical illustrations to rag rugs, from a trompe l'oeil panel to a companion set.

2015 Museum Conference

The British Oak conference in June was a great success with 112 delegates, taking place on the day before the weekend Wood Show which returned to the museum after a gap of eight years. This conference was the first one in the UK to celebrate the British Oak since the University of Sussex held one in 1972! Kindly sponsored by Woodland Heritage, their support enabled us to provide bursary places for young people wishing to enter the industry. Every delegate was given a copy of Woodland Heritage's 2015 Journal, a copy of a report on the very worrying Acute Oak Decline, and a free ticket for the Wood Show.

Graduation Ceremony

The museum has been delivering Masters level degree courses since 1994 – but a remarkable 'first' took place in the Downland Gridshell in June – a graduation on site. The first graduates of the Museum's MSc in Timber Building Conservation and MSc in Building Conservation were conferred with their degrees by Dr Jane Grenville, Deputy Vice-Chancellor of the University of York, which validates the courses. Also there were programme leaders Richard Harris and Eddie Booth, university subject contact Gill Chitty, members of the academic team, and most importantly, students' family and friends. Within the group were seven distinctions and 10 merits, and the high standard of work produced was remarked upon. The ceremony marked another important milestone in the development of adult learning at the museum over the last 20 years.



Graduates in the museum's MSc in Timber Building Conservation and MSc in Building Conservation were conferred with their degrees from the University of York in June in the first ceremony to take place at the museum.

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 Winter 2015 - June 2016

Oak timber framing: roof framing

Leader: Joe Thompson Monday–Friday 18–22 January £520 Monday–Friday 23–27 May £520

Flint walling

Leaders: Mark Middleton & Chris Rosier

Tuesday–Wednesday 9−10 February £270

Historic timber framing: modern engineering solutions

Leaders: David Yeomans & Jim Blackburn

Tuesday 8 March £110

Oak timber framing: jowl posts

Leader: Joe Thompson
Monday–Friday 14–18 March £520

Repair of timber framed buildings

Leaders: Richard Harris & Joe Thompson Tuesday 22 March £110

Sash windows: history, repair & maintenance

Leaders: Stephen Bull & Charles Brooking Tuesday 12 April £110

Oak timber framing: wall framing

Leader: Joe Thompson

Monday–Friday 18–22 April £520

Introduction to dating timberframed buildings in the South-East

Leader: Joe Thompson Wednesday 27 April £110



Oak timber framing: jowl posts.

Energy conservation in traditional buildings

Leader: Richard Oxley Tuesday 10 May £110

An introduction to timber repairs

Leader: Joe Thompson
Wednesday–Friday 11–13 May £325

Damp and historic buildings

Leader: Duncan Philips Tuesday 17 May £110

Introduction to leadwork

Leader: Nigel Johnson Thursday 19 May £110

Timber decay & its treatment

Leader: Matt Green Wednesday 8 June £110

Historic roof coverings

Friday 10 June £110

Wattle and daub

Leader: Joe Thompson Tuesday 14 June £110

Modern services in period houses

Leader: Duncan Philips Wednesday 15 June £110

English brickwork: Tudor to Edwardian

Leader: Gerard Lynch Monday 20 June £110

Jointing, pointing & re-pointing historic brickwork

Leader: Gerard Lynch
Tuesday–Wednesday 21–22 June
£230

Historic lime plasters & renders

Leaders: Jeff Orton & Tim Ratcliffe Tuesday–Wednesday 28–29 June £230

Details of the full programme of courses for 2016 are available on the museum's website, www.wealddown.co.uk. Alternatively, if you would like a brochure by post please ring 01243 811021.

IN BRIEF

HOUSEWORK!

Flint walling.

Thatching repairs are on-going annually at the museum and whilst some patching repairs have been undertaken at the Littlehampton Granary, the main projects this autumn will be re-thatching the horse whim from West Kingsdown and thatching the newly constructed Anglo-Saxon House, using our own home-grown straw. Site manager Nick Conway has been busy undertaking a number of groundworks through the season in preparation for the Gateway Project, including the installation of the temporary catering unit and relocating electric cables from the former catering buildings (the medieval

house from Sole Street and the Pallingham Quay wagon shed) to keep other services and buildings working during the forthcoming new build.

KEEPING THE RIGHT ATMOSPHERE IN THE GRIDSHELL!

The Downland Gridshell has a spanking new ecologically effective boiler, after the original one broke down earlier in the year. Maintaining precise temperature and humidity levels to protect the museum's extensive artefact collection in the building while keeping energy costs and emissions down were key requirements. We are grateful to Robin Osborne from Chichester-based ATAG Heating UK which has sponsored the replacement with an ATAG Q60S condensing combination boiler, one of the most efficient light

commercial boilers on the market. Gridshell manager Guy Viney is delighted that the new boiler combines the correct level of relative humidity and the museum's environmental ethos, at the same time achieving lower energy costs for the museum.

KEEP UP TO DATE WITH OUR NEWS

Do you receive the museum's monthly email newsletter? This was reinstated in April after a gap and contains all our latest news – everything from stories about our historic buildings and rural life collection, and the Gateway Project's progress, to our awardwinning course programme, fascinating blogs and much more. Sign up to receive your copy at www.wealddown.co.uk/subscribe/

Traditional Rural Trade & Craft Courses 2015-2016

Hedgelaying

9.30am—4pm Leader: Phil Hart Saturday 6 February–Saturday 7 February £130

Living willow chair workshop

9.30am–5pm Leader: Ganesh Kings Saturday 6 February £100

Make your own stick for country walking

10am—4.30pm Leader: Charles Hutcheon Saturday 13 February—Sunday 14 February £140

Traditional English Longbow

9.30am–5pm Leader: John Rhyder Friday 26 February–Sunday 28 February £260

Elizabethan Walnuts

10am–4pm Leader: Judith Balcombe Saturday 27 February £55

Introduction to Blackwork embroidery

9.30am–4pm Leader: Caroline Vincent Sunday 28 February £55

Ropework - make an animal halter

10am–4pm Leader: Charlie Tyrrell Saturday 5 March £50

Illuminated letter embroidery

9.30am–4.30pm Leader: Flo Collingwood Saturday 5 March £75

Introduction to spinning: drop spindle & wheel

10am–4pm Leader: Steve Kennett Monday 7 March–Tuesday 8 March

Learn to crochet

9.30am–4.30pm Leader: Rose Savage Saturday 12 March £55

Card weaving

10am–4pm Leader: Hilary Charlesworth Sunday 13 March £55

Sussex Trug making workshop

9.30am–4.30pm Leaders: Robbin Tuppen & Mike Church Saturday 19 March–Sunday 20 March £140

Horse logging

10am–3.30pm Leaders: Robert Sampson & Mark Buxton Sunday 20 March £90

Willow garden supports

9.30am–5pm Leader: Ganesh Kings Saturday 9 April £100

Irons in the fire

9am-5.30pm Leader: Martin Fox Friday 15 April £90 Saturday 16 April £90 Friday 20 May £90 Saturday 21 May £90 Friday 24 June £90 Saturday 25 June £90

Leaded-light stained glass

9am-5pm Leader: David Lilly Friday 15 April £110

Dowsing day

10am–4pm Leader: Pete Redman Sunday 17 April £50

Beekeeping for beginners

10.30am–4.30pm Leader: Christine Stevens Sunday 17 April £50

Introduction to pole lathe turning

turning 9.30am–4.30pm Leader: Mark Allery Friday 22 April £60 Saturday 23 April £60



Sussex trug making workshop.



Flax to linen.

Woven tapestry weekend

10am–4pm Leader: Hilary Charlesworth Saturday 23 April–Sunday 24 April £95

Tudor farmhouse day in Bayleaf

10am–4pm Leader: Lesley Parker **Saturday 23 April** £60

Walk through the woods

2pm–4pm Leader: Jon Roberts Saturday 23 April £15

Make a shave horse

9.30am–4.30pm Leader: Mark Allery Sunday 24 April £85

Care, management and harnessing of heavy horses

10.00am–3.30pm Leader: Mark Buxton Sunday 24 April £90

Nålbinding or single needle knitting

10am–4pm Leader: Judith Ressler **Sunday 24 April** £55

Deer preparation and butchery

9.30am–4pm Leader: Dominic Strutt Sunday 24 April £85

Mill experience

9.30am–12.30pm Leaders: Museum Millers Monday 25 April £45 Saturday 14 May £45 Monday 6 June £45

Gypsy peg making

10am–4pm Leader: Peter Jameson Saturday 30 April £50

The Kingdom of Alfred and his Dynasty

10am–5pm Leader: Stephen Pollington Friday 6 May £60

Medieval appliqué

10am–4.30pm Leader: Tanya Bentham Saturday 7 May £55

Nettles: from sting to string

10am–4pm Leader: Cathy Flower-Bond Saturday 7 May £55

Dawn walk with breakfast

4.30am–7.30am Leader: Jonathan Mycock **Saturday 7 May** £20

Bark basketry

9.30am–4pm Leader: John Rhyder Saturday 7 May £65

Stone carving: ammonite

9.30am–5pm Leader: Will Spankie Saturday 7 May £80

Exploring early medieval embroidery and art: needleworked medieval beasties

10am–4.30pm Leader: Tanya Bentham Sunday 8 May £55

Letter cutting in stone

9.30am–5pm Leader: Will Spankie Sunday 8 May £80

Animal tracking and trailing

9am–4pm Leader: John Rhyder Sunday 8 May £75

Museums at Night

9pm-11pm Leader: Museum staff Friday 13 May £15 Saturday 14 May £15

Willow workshop: oval

9am–5pm Leader: Deborah Albon **Saturday 14 May £70**

Traditional Rural Trade & Craft Courses 2015-2016

Life in a late Victorian cottage

10am–4pm Leader: Lesley Parker **Saturday 14 May £60**

Flax to linen

10am–4pm Leader: Cathy Flower-Bond Sunday 15 May £55

Medieval tile making

9.30am–5pm Leader: Karen Slade **Sunday 15 May £125**

Rag rugging workshop

9.30am–4pm Leader: Linda Chivers **Friday 20 May £55**

Herbs, humours and astrology

9.30am–4.30pm Leader: Christina Stapley **Friday 20 May £60**

Hand shearing

10am–4pm Leader: Phil Hart Saturday 21 May £60

Woodland herbs

9.30am–4.30pm Leader: Christina Stapley Saturday 21 May £60

Make a traditional hand-sewn

9.30am–4.30pm Leader: Angela Thames Saturday 21 May £60

Driving heavy horses

10.00am-3.30pm Leader: Mark Buxton Sunday 22 May £90 Thursday 9 June £90 Sunday 26 June £90

Introduction to traditional dairying

10am–4pm Leader: Cathy Flower-Bond **Sunday 22 May £60**

Historic quilting

10am–5pm Leader: Norma McCrory Sunday 22 May £55

The medieval medicine chest

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

Make a felt hat

10am–4pm Leader: Hilary Charlesworth **Sunday 12 June** £55

Natural dyeing

10am–4pm Leader: Lesley Parker Wednesday 15 June £55

Natural navigation walk

2pm–4pm Leader: Tristan Gooley **Friday 24 June £20**

Woodcut printing: historic buildings

9.30am–4.30pm Leader: Will Dyke Saturday 25 June £65

Stumpwork embroidery: A garden scene

9.30am–4pm Leader: Caroline Vincent Saturday 25 June–Sunday 26 June

Historic cheese making

10am–4pm Leader: Lesley Parker **Sunday 26 June** £60

Details of the full programme of courses for 2016 are available on the museum's website, www.wealddown.co.uk. Alternatively, if you would like a brochure by post please ring 01243 811021.

Could the museum provide the backdrop for your event?



Bayleaf Farmhouse provides the subject on a delightful summer day's painting for members of the Christopher Cole Art Classes, based in Headley, Hampshire. Each year nearly 15,000 people make use of the museum's beautiful downland site and facilities on value-added group activities, from birthday parties and weddings to meetings, conferences and company staff events; from colleges and universities to special interest groups. Among these at the museum this year were: the Kingfisher Property team for an 'away day', including weeding the curtilage of the Tindalls smallholding; numerous U3A groups for special visits; a walk as part of the Attingham Summer School based at West Dean College; Sussex West Girl Guides for their now traditional sleepover in the Gridshell followed by a morning of voluntary activities, and more than 300 cyclists in three cycle races organised by Evans Cycles - "Great day, 90 miles and not one of them flat!" was a quote from one participant. We also hosted a visit for a group of blind people with the assistance of some very dedicated volunteers which we hope can become a template for future groups; Fernhurst Choral Society brought 50 of their European counterparts for a visit and a fish and chip lunch in the Downland Gridshell, and we hosted West Dean Primary School's Fantastic Elastic Brain Show (based on their work on metacognition), with 300 children, parents and grandparents from our local community in the audience. The museum also ran a bespoke herb day for a group of visitors from Japan, and hosted the Sussex Museum Group's August meeting, with a focus on commercial activities in museums. If you would like to make a booking contact Diana Rowsell on 01243 811464.

Meet Green Father Christmas

On the weekends of 5-6, 12-13 and 19-20 December we are welcoming a very special guest to the museum – Green Father Christmas (Old Winter). Seated in his chamber in one of our historic houses traditionally decorated with seasonal greenery, Old Winter will be selecting presents from a large wooden chest to give to each child he meets. Every child will receive a traditional wooden toy wrapped in brown paper and raffia. Old Winter will need to be seen by appointment and tickets must be purchased in advance, by contacting 01243 811021 or emailing courses@ wealddown.co.uk. The cost is £10 per child and £5 for each accompanying adult (maximum of two and Friends of the Museum enter for free). For other accompanying visitors regular museum admission charges will apply.



Enjoy yourselves as a volunteer!

Volunteers enjoying their annual bash in the summer – it's one of the ways in which the museum thanks its large and very talented team of volunteers (some 500!) who daily perform a myriad of tasks around the museum. This fantastic support allows the museum to continually grow and develop. If you would like to join this fun-filled group please contact Charlie Thwaites at volunteers@wealddown.co.uk or call 01243 811933. No special skills are needed as we offer training, and do not be concerned about how much time you can offer as we can schedule things to fit in with you. Go on, come and join us!





Think like an historian!

"We had a fantastic day. The child's life through the ages workshop really helped develop the children's understanding of chronology as homes were explored in order."

Primary teacher, June 2015

Over the last academic year the new Through the Ages workshops have proved a very popular way of incorporating new elements of the curriculum and exploring the museum site, says *Schools Services Manager Lucy Hockley*, with children learning to think like an historian and examining everyday life in the



past (pictured). Our workshop leaders take children to key locations for each session and we make the most of our multi-sensory environment. This autumn we're also enjoying sharing the developments on the new Anglo-Saxon house with educational groups. To discuss a possible visit with an educational group please contact us on 01243 811459 or email: schoolbookings@wealddown.co.uk

Understanding Agincourt 19/20 February 2016 AGINCOURT

To mark the commemoration of the Battle of Agincourt museum visitors will be able to take part in a range of historic activities linked to the battle, including archery, with short talks about how the sport was used as a weapon of war.

Military-style training exercises will take place and visitors can discover how people were recruited and trained for battle, the conditions they fought in and the importance of working as a team. Other highlights include: solving a food rations challenge; creating a coat of arms for your family; blacksmithing demonstrations and a woodland display. Interpreters around the museum site will recount tales of Agincourt, discuss the role of horses in the battle, and demonstrate historic medicines and the treatment of wounds. Displays will challenge what people think they know about the battle focusing on where the ideas originated, how ideas in history are used at later times, and why the battle has been presented in certain ways at certain times in history. Experts will give a free midafternoon talk on one of the days, which will feature a debate, with time for questions

at the end. (See details on our website.)

The Agincourt event is during half-term and we're particularly keen to hear from youth groups – you can apply for funding towards your travel costs too, in addition to the free activities. Please contact Lucy on 01243 811028 or email education@wealddown.co.uk to register your interest or find out more.



Our Understanding Agincourt event offers the opportunity to try your hand at archery.



Nuffield holiday research project

During the summer holidays this year we again hosted two Year 12 students on a Nuffield science research placement. Beth and Arran (pictured) examined herbs used in modern medicine and an overview of their project is published online as a blog post: http://www.wealddown.co.uk/herbsmodern-medicine-nuffield-summer-placement/. We were grateful to have the support of experts linked to the museum in supporting this activity and wish both students all the best in their future studies.

Getting busy in the summer!



For the first time the museum will run a five-day Summer Activity Week at the beginning of the summer holidays (25-29 July) for 8-12-year-olds. A busy and exciting programme is planned enabling young people to get crafty and make things, taking inspiration from the museum's fantastic environment. Activities include pottery, bookbinding, textile work and blacksmithing. The emphasis is on having fun with a new group of friends trying creative activities linked with the museum's work, with participants working towards the 'Explorer' level Arts Award, a national qualification, with each receiving a certificate at the end of the week. To round off the five days a mini-exhibition will showcase all the work created. Pictured is miniature willow hurdle-making beneath Titchfield Market Hall.

Shakespeare Week 2016



Shakespearean language will resound around the market square in the week beginning 14 March 2016 as we

work again in partnership with Chichester Festival Theatre from Monday-Friday to offer an action-packed day on Shakespeare's World and Works. Saturday 19 March will be a day of dropin activities for families – and the young at heart (!) – along the same theme. We are delighted to once more be a national partner of the Shakespeare Birthplace Trust for this week.



Join the History Gang! For young people aged 8-12 www.wealddown.co.uk/ join-history-gang-2/

What's on for schools 2015-16

All museum workshops are listed on the website and are available throughout the year. Plus –

Until the end of November – free Anglo-Saxon House construction

20 November – Kids in Museums National Museum Takeover Day

On closed days in January until

February half-term

- Winter Workshops, including the Anglo-Saxon workshop trialled this year. 74% of visiting school groups took part in a museum-led workshop in 2014-15

On Wednesdays – normal visits similar to other times of year

12 March 2016 – Teacher Preview Day

14-19 March 2016 – Shakespeare Week

And -

(10 sessions)

Third Saturday of the month (excluding August and December) – History Gang in 2016

25-29 July 2016 – Summer activity week

Celebrating wood!

Wood is very much at the heart of the museum, in use in our many timber-framed buildings, as well as in crafts and skills associated with exhibits and courses as well as our rural life collection. So the special weekend Wood Show in June proved a lively and diverse affair! Many of the activities took place across the whole site, with visitors enjoying discovering new woody things around every corner. Highlights included wood craft demonstrations, a working wood yard, a traditional charcoal burn, logging using heavy horses and a steam-driven saw bench. Woodland tours, wood carving, discovering the techniques involved in making a timber frame, and demonstrations of a wide range of wood products from furniture and tools to bowls and toys, all helped provide a comprehensive picture of the world of wood. Pictured are, (1) all hands on deck to tyre a wooden wheel; (2) Robert Sampson uses his Percheron stallion to move felled beech logs to the wood yard; (3) using wood to make a rustic chair.







Activity in the Woodyard

A great deal has happened in the museum's Woodyard over the past year, writes Curator, Julian Bell, notably acting as a central focus during the museum's Wood Show (see also page 27) but whilst not all of it has been positive, opportunities have arisen which will give the yard a new lease of life and make it the focus of future use of our woodlands.

Whilst the Collections team was away over Christmas the timber crane from Privett, Hampshire - the centrepiece of the Woodyard - suffered a major failure in the end of the jib, and snapped. The cast iron cap to which the connecting cable was attached came away completely so it came crashing to the ground, demolishing the sawpit on its way. A detailed inspection showed other areas of rot in the main upright and supporting outriggers and with safety in mind, we decided it must be dismantled. It is unusual for rot to have set in so quickly as the crane was only rebuilt in 2006 using new, Douglas fir timber: there are many possible reasons the failure, but disease seems

We have recently taken delivery of new timbers to complete the repair job. The carpentry involved is straightforward but the greatest challenge comes in manoeuvring the timbers as the smallest are 9in square and 25ft long, whilst the largest are 12in in width and 37ft long. A timber crane would certainly come in handy during the job! We hope to have the carpentry completed during the autumn and the crane re-erected before Christmas or in early spring.

Whilst the crane is dismantled it gives the museum the opportunity to remove one of the very large horse chestnut trees adjacent to the Woodyard compound. The tree in question is problematic as its main trunk divides a quarter of the way up, and whilst one section continues to grow vertically, the second veers off and overhangs the shed from Coldwaltham at an alarming angle, dropping huge quantities of conkers and branches during the autumn and winter and causing major damage to the shed roof. The overhang is also a major potential danger to staff and visitors. The clearance of the tree and the crane restoration give us the opportunity to reorganise and relocate some of the Woodyard's elements, including the racksaw bench, sawpit, living vans and the yard's boundary.

Meanwhile, iron tree markers made some years ago by the British Artist Blacksmiths Association have been relocated to a new site just above the Woodyard. Set in a circle, the markers form an interesting 'henge' and help visitors identify different types of trees in the weald and downland region.





(1 & 2) The broken timber crane in the Woodyard, and inset, new timber ready for the repair. (3) The tree markers on their new site.

Bill – as you've never seen him before

The museum played the role of William Shakespeare's home town in the new movie, *Bill*, released in UK cinemas in September. *Bill* is the hilarious tale of William Shakespeare as you've never seen him before – telling the story of

what really happened during
Shakespeare's 'Lost Years' –
how hopeless lute player, Bill
Shakespeare, leaves his family
and home to follow his dream.
It's a tale of murderous kings,
spies, lost loves, and a plot to
blow up Queen Elizabeth!
Bill stars the BAFTA Awardwinning lead cast of BBC
TV's Horrible Histories and Sky
One's Yonderland – Mathew
Baynton, Simon Farnaby, Martha



Howe-Douglas, Jim Howick, Laurence Rickard and Ben Willbond – who together play 40 roles in the film. The cast is joined by award-winning actress Helen McCrory (*Skyfall, Harry Potter*) and Damian Lewis (*Homeland* and *Band of Brothers*). Here's a still from the filming showing the museum's market square in the background.

IN BRIEF

MEMORIES OF ST MARGARET'S CHURCH, SOUTH WONSTON

A visitor to the museum who is a past resident of South Wonston, now living in Australia, recently sent in his memories of South Wonston and the church. He says: "On trips to the UK I would visit South Wonston just to see the development and on one occasion in 2005 I discovered the church open. It was being used for furniture manufacture and I was allowed to have a look around. It was sad in a way, because the eventual destruction of the building seemed inevitable. I was pleased to hear of its rescue and re-erection and on a visit in 2011 inspected the finished article at the Weald & Downland Open Air Museum. I must congratulate all those responsible for the project, and for the whole museum. Thank you for the lovely restoration you have done to save this building, which held a significant place in my childhood and that of other residents of South Wonston".

Little & Large

Part 1 of a fascinating article throwing light on some of the treasures in the museum's collections

During our regular maintenance programme and research into the artefact collections, we often come across examples of duplicate or similar items; quite often the range of objects made to perform a similar task is very wide indeed. Recently we unearthed an incredibly small screwdriver, only 3in long, and a few days later we were examining perhaps the biggest screwdriver I've seen which, at 28in long could quite easily be mistaken for a small sword! This led the Collections team to start thinking about other items of the same nature but of similarly disproportionate size which we might also have represented at the museum. The results certainly demonstrate the range and depth within our collection!

SPIRIT LEVELS

The smaller level, measuring 6in in length, we believe was used in general carpentry and joinery, where small items

were being constructed, and was acquired by the museum in 1985 from Mr Tapner. The large level may have been used either by a builder for walls or an estate groundsman for levelling a lawn. It is a whole 10ft longer than the smaller one!



The anvil is synonymous with the blacksmith's art and provides a solid, implacable base for their work, being both incredibly heavy and sufficiently robust to withstand the endless hammer blows in the course of their work. The much smaller example unfortunately has no provenance, so we aren't sure what it's purpose might have been but we can guess that it may have been some sort of ornament, paperweight or advertisement.



SCREWDRIVERS

Although little provenance exists for either item, the smaller screwdriver is likely to have been used for watch repairs or similar, whilst the larger

example came from the clearance of Allins Ironmongers in Midhurst and was probably for large carpentry or timber framing tasks.



BELLS

In 2011 the museum borrowed the Miles Grave Bell from St Helen's Church in Ipswich to be displayed in the Stoughton bell frame. Made of bronze, it measures some 3ft in height, 2ft in diameter and weighs some 3 or 4 hundredweight. The small brass bells were worn as part of a heavy horse show harness on the saddle pad and are only 1 in high with a diameter of 11/2in.



30 years celebrating the diversity of farm livestock!

The popular Rare & Traditional Breeds Show celebrated its 30th anniversary at the museum this year, welcoming more than 4,500 visitors on a warm sunny day in July. With more than 600 individual animals to see, people enjoyed the chance to get close to a large number of different breeds of cattle, sheep, pigs and goats, poultry and geese as well as trade stands promoting the use of fleece and wool and specialist meat products. Highlights included the breed championships, young handlers classes and a grand parade, with prizes presented by Gail Sprake, chairman of the Rare Breeds Survival Trust. Supreme interbreed championship went to Mrs S M Tedbury for Hennesfield Eillen, a Longhorn heifer with a calf at foot, with the sheep championship going to Jenny Hughes for her Coloured Ryeland sheep (both pictured with Gail Sprake). The goat championship went to Annette & Peter Monument for English goat Brimstone Geoffrey, and Mr & Mrs S Westron for

of the year were Sian Bird for sheep and Bed Westron for pigs. The show was also a qualifying show for the Shetland Sheep Society's quinquennial champion of champions competition. The third picture shows museum trustee and former Chairman, David Tomlinson, polishing the trophies. Next year's show is on 17 July.





Julian R A Livingstone

Chartered Architect

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

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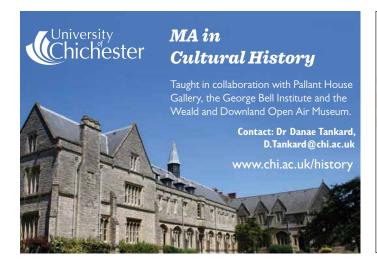
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Join the Friends and get free entry!

foundation

The Friends of the Weald & Downland Open Air Museum is a support organisation for the museum and is one of the largest museum Friends groups in the country. It's now run by the museum itself and as always we are most grateful for your

continuing support. Friends' member-£2.7 million ship remains in fine the amount raised fettle - and we are by the Friends since organising an interthe museum's esting programme of events for 2016. Visits to places not normally open to the public and

behind-the-scenes tours are among the favourites - so watch this space in the spring issue of the Museum Magazine! If you have ideas we would be delighted to hear from you!

Friends enjoy a raft of membership privileges -

- free entry at all times
- special e-newsletter with advance notice of news and events
- · discounts in the café and shop, and of
- the twice-yearly magazine.

This year the Treasure Hunt in July was a huge success with over 10 teams competing for honours. The quiz proved

individual members popular and, thankfully, the weather was fine. Ticket sales raised over £1,000 and plans are being

4.350 -

the number of

Friends memberships,

representing 9,500

drawn up for a similar event next year. To raise funds for the Gateway Project, the Friends began offering opportunities to sponsor hand-made chestnut shingles for roofing our new visitor centre buildings at the Rare Breeds Show in July and the Vintage &

Steam event in August. Demand far exceeded supply with nearly £800 raised to date! The shingles will next be available at the Christmas Market in November, and you can 'buy' them through the museum shop. See more on page 9.

Contacting the Friends

The Friends' membership secretary is Lisa Neville who will be pleased to help you with any queries you have about membership. The office is manned parttime, normally on a Wednesday and Thursday morning. Friends of the Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex PO18 0EU. Tel: 01243 811893. Email: friends@wealddown.co.uk.

Membership matters

Gift Aid – The museum is helped enormously by tax we are able to claim back each year from Gift Aid: last year this was £47,000. If you are a UK taxpayer and have not signed up for Gift Aid, please complete the box on your membership renewal request. Direct Debit - It helps us greatly to reduce administration if members pay their subscription by Direct Debit: please watch out for the Direct Debit invitation on your membership renewal form. E-news – Members who have provided their email addresses can receive a special e-news with information about special events and other museum activities. If you are not already receiving this and would like to do so please let us know your email address by contacting friends@wealddown.co.uk.

This Christmas give someone a special gift. a year's membership of Share with your family and friends the pleasure of visiting the Museum and the satisfaction of contributing to the development of this unique heritage project.

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

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How many trees to build Bayleaf Farmhouse?

By Joe Thompson



construction of

Bayleaf

Farmhouse

Bayleaf Farmhouse, re-erected at the museum in 1971/72.

This is without doubt one of the most commonly asked questions at the museum. So the recent 'British Oak' conference hosted in June, just before The Wood Show, seemed an ideal time to try to answer it.

The starting point was Professor Oliver Rackham's paper in Vernacular Architecture 3 – Grundle House; on the quantities of timber in certain East Anglian Buildings in relation to local supplies.

Professor Rackham, who sadly passed away in January, was a plant ecologist who undertook pioneering research into the history of woods and their management, and was interested in the quantities, sizes and ages of the trees that went into buildings. Grundle House is a large seven-bay, hall house with two cross wings dating from c1500 and was substantially complete with clear evidence for any missing timbers.

For his investigation he assumed that:

- All the trees were local
- All the timbers were new (not second-hand)
- They all came from woods (not hedges, fields or parks)
- They were all oak (not ash or elm).

His results showed that it contained about 730 timbers, with a volume of about 1,230 ft³, fixed with about 1,250 joints. He then used these figures to calculate the number of trees needed to produce Grundle House. To do this he divided the trees into five size classes (0 to 4), according to their basal diameter *(under bark)*, the cross sectional area of the class

doubling each time. In terms of their length as 'Medieval oaks tended to be short as well as small' he took a useable log to generally fall between 14–20ft. The multitude of branches forming the crown of the tree would have been cut off and not used for building: this is sometimes described in Medieval accounts as 'Loppium et chippium' and often paid for the felling and in some cases even the haulage of the logs.

Woodland managed by coppicing produces two crops, 'wood' and 'timber'. 'Wood' refers to a wide range of species with a maximum diameter of between 6-8in or a circumference of 18-24in, definitions varying over time and region. This is often written as 'Boscus, subboscus, virgultis informibus, underwood or spring' and was mainly for fuel, fencing and light construction etc. This was the more important of the two crops and was gathered under tenants' rights, often with conditions. 'Timber' refers

to three specific species with a minimum diameter of 6-8in or a circumference of 18-24in or a minimum quarter girth of 6in, definitions again varying over time and area. The terms 'Memerium' or timber are used to denote this larger oak, ash and elm suitable for building with. They were often subject to

payment to the Lord of the Manor (Fig 1).

A significant finding from Grundle House was that about half the trees were under 9in basal diameter. Today this size of log and larger tends to be processed into firewood, not converted into material suitable for framing.

I applied the same methodology to Bayleaf Farmhouse, a large, five-bay house, with an open hall and two jettied chambers, dating from the 15th century, now at the museum, but originally from Chiddingstone in Kent. It has been reconstructed to its arrangement at about 1500. Bayleaf famously is a



Fig 1: The number of trees of each size class in Grundle House, Stanton, Suffolk. The green circle refers to 'wood', orange circles to 'timber'

Wealden Hall House, one of about 800 or so surviving in the country. Roughly half of these are found in Kent, mainly in rural locations (as Bayleaf was – this type being formerly known as a 'Kentish Yeoman's house'), with a further quarter in East Sussex tending to be in urban areas, and the remainder scattered around England, often as prominent urban buildings.

The first task was to sketch out the various frames that make up the building; in this case there were two-plan, five longitudinal and six transverse frames, making a total of 13. This enabled every timber to be given a label and counted as either a Great (primary timber found in two abutting frames) or Small (secondary timber found only within that specific frame) timber. Then the site observations and measurements took place, noting not only dimensions but also if the timber was either a boxed heart (whole log), a half or a quarter, etc. This data was then entered onto a spreadsheet and organised into Professor Rackham's class sizes. Where the timber was less than the log length of 14-20ft then two or more timbers were combined to fall into this range, and similarly for halved and quartered timbers. My results for Bayleaf showed that it contains about 486 timbers, with a volume of about 1,100 ft³, requiring about 22 loads, weighing about 30 tonnes and fixed with about 830 joints (Fig 2).

There were none of the smallest Class 0 in Bayleaf, but there were significant numbers of Class 1 – mainly rafters (Quercus de cheverons), and Class 2 – mainly joists and studs. Class 3 are the Great timbers such as posts, plates and beams (this size sometimes known in Medieval times as Bletrones). The largest and only Class 4 log supplied the moulded arch braces in the open hall (for the rebuild in 1971, these two planks came from Venables timber merchants).



Fig 2: The number of trees of each size class in Bayleaf, as reconstructed at the museum.

If you look at the end grain of the jetty joists, you can see that many of them were fast grown with about four annual rings or so per inch. This equates to a circumferential increase of 1½in per annum. If all the timber grew at 1-1½in p.a. which is indicative of regrowth from existing root stock, (stored coppice) it could all be grown in less than 55-80 years. This presents a challenge for dendrochronologists who require ideally a minimum of 50 rings to give a statistically confident date or date range.

Whilst Bayleaf gives the superficial impression that it was

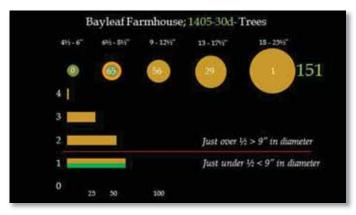


Fig 3: The number of trees of each size class in the earliest phase.

built in one go it was in fact framed in two distinct phases. The earliest part, of which the open hall and service end survive, dates to 1405-1430. This matches the Grundle House result of about half the trees being less than 9in diameter (Fig 3).

The second phase replaced the earlier parlour end in about 1500AD, and with its jettied chamber end it led to the current arrangement of a Wealden façade. Interestingly the majority of Wealdens in the South East were built between the 1380s and early 1500s, making Bayleaf a 'late' example (Fig 4).

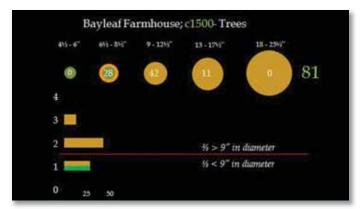


Fig 4: The number of trees of each size class used to build the second phase.

A secondary question is 'how long did it take to build Bayleaf?'

For this I assumed that Bayleaf was built in one phase, as it now stands. I estimate that it took three carpenters about two months to hew the timber (estimated at two logs hewn per carpenter per day). To prefabricate the frame took about three and a half months (estimated at four joints per carpenter per day) and to rear the frame up and make the oak pins took about two weeks. This makes a total time of about six months from hewing the logs to topping out the carcass. It still needed to be tiled, wattle and daubed and furnished and this could have taken a further three months or so.

So next time you look at Bayleaf consider that it contains about 230 trees, most grown in less than 50 years and that it could have taken three carpenters roughly six months to convert the logs, cut the joints and rear it up. Not bad going for a building that lasted for another 600 years or so.

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Developing a working smallholding at

Tindalls Cottage

The curtilage around Tindalls Cottage has developed in leaps and bounds this year and is now really beginning to take shape, says Head of Interpretation, Karen Searle-Barrett. Different to our other historic gardens, it has been planned as a working smallholding. The indigenous hedging around the curtilage has grown well, and we again had a good crop of our hops, now in their second year, for the brewing and harvesting weekend at the beginning of September. Most of the green hops are used by Ballards Brewery for its now famous On the Hop beer. Sheep have been grazing the small middle meadow, and it was mown by scythe in the summer. The upper area around the house has now been planted with a small selection of fruit trees, all of which are heritage varieties from the local area. The flax bed was





extended this year and has produced a good crop, which was pulled by the interpretation team in July, and prepared and dried during August, ready for storage and flax processing demonstrations in Cowfold Barn this autumn. We have been delighted with the quality of our flax and will be extending the growing area next year. We have also carried out brewing and dyeing demonstrations in the brewhouse in Tindalls Cottage, and an 18th century still room was set up there during our historic gardens weekend. The yard now contains two wood stores, an 18th century wheelbarrow; chicken cage and outdoor table and chairs. Pictured are, above, Tindalls Cottage with its curtilage stretching down towards Poplar Cottage to the north, and below, Jon Roberts pulling flax.

Buildings are the focus for national archaeology weekend

The museum marked this year's national Festival of Archaeology with a focus on Building Archaeology, particularly the upper room in the house extension from Reigate – our painted room which is not usually open to the public. The wall paintings in this room were discovered when the building was dismantled in 1981 – and the embroidered sleeve of a garment was also found concealed behind the chimney place. We also exhibited other concealed items which had been found hidden in some of our buildings and examined the reasons for the concealment: ritual protection of

houses is common throughout the centuries, although it is not always clear why the items were hidden. The museum's collection of shoes, known as the Nutley Hoard, was also on display and generated much interest (pictured). This is one of the largest collection of shoes found concealed in one place, and came from a house in Nutley, East Sussex in 1981. They all date from the late 18th or early 19th centuries; some are in a poor state of repair whilst others are still in a very wearable condition. This raises several questions as to why they were concealed and provokes inter-



esting discussion – but we cannot be sure of all the answers. We intend to repeat this exhibition in future and will also be opening the painted room more often as we develop new ways of interpreting this building, planned for next year. More information on the painted room, with further images, can be found on the museum blog on our website.

IN BRIEF

KIM LESLIE'S MUSEUM PAPERS AT THE RECORD OFFICE

West Sussex Record Office has made publicly accessible the full catalogue of papers relating to the museum deposited by its first Honorary **Treasurer, Trustee and Education** Officer, Kim Leslie, of Felpham, Bognor Regis. Anyone interested in the early years of the museum will find these papers an essential source of information about its pioneer days. Kim's papers have been in the Record Office for many years, but now the catalogue has been computerised and made more easily accessible. The extensive archive deposited in 2001 covers the development of the museum from its early beginnings, focusing on 1966-1985 in particular, as well as later deposits. Among highlights are minutes from the meetings of the Committee for the **Promotion of an Open Air Museum for** the Weald & Downland 1966-69; scrapbooks showing the development of the museum; letters to and from the museum's Founder, Dr Roy Armstrong and the first Chairman, James Farmer and material prepared by Kim for his contributions to the 2010 commemorative book on the history of the museum, Building History: Weald & Downland Open Air Museum 1970-2010 - the first forty years (this can be purchased from the museum shop). To access the archive you can attend the Record Office in person or to do so online go to the website, https://www.westsussex.gov.uk/ leisure-recreation-and-community/ history-and-heritage/west-sussexrecord-office/, and use the Search facility, entering 'WDM'.

ENJOYING MR STINK

The museum was the stage for two performances of Open Air Theatre in August with no less than 340 people enjoying Heartbreak Productions' dramatisation of David Walliams' Mr Stink. The museum was a new venue for many in the audience so we look forward to meeting them for another visit to our fascinating attraction in the future. The café stayed open for both events working from the new kiosk behind the Building Crafts Gallery – where the transition to the temporary facility has gone very smoothly.

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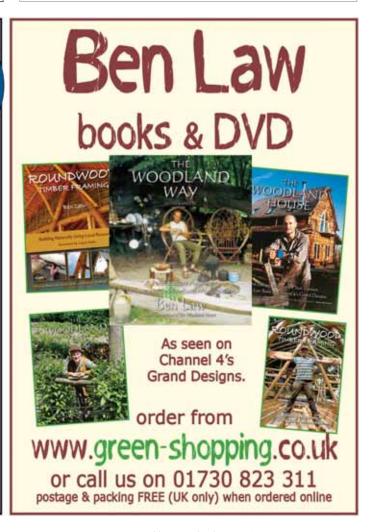
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Historic Gardens weekend

Our historic gardens always attract a great deal of interest, and our Historic Gardens Weekend in July was a magnet for gardens enthusiasts who came specially to see how we manage and interpret our period gardens (pictured). A display in the hall from Crawley included the museum's herbarium, a short film about the gardens, and

displays on the different gardens and the uses of the plants. The museum's gardening team members were on hand to talk to visitors and show them round, and Head Gardener Carlotta Holt led several well attended garden tours. included Also demonstrations of an 18th century stillroom, natural dyeing, an apothecary and cosmetics. Regular visitors have become familiar with our approach to our gardens – they are not manicured or decorative but functional, productive and interpreted as close as we can to how they would have been at the time. We do have to contend with a considerable amount of attention from deer, rabbits and pigeons, and because we can't use young children with bird scarers (!) we have had to resort to more anachronistic methods of crop protection such as netting and cages. Nevertheless, our period gardens have looked magnificent this year with good crops of produce and lots of colour and interest for our visitors.



Windlesham Carpenter's Shop comes to life

This year has seen our 19th century carpenter's shop from Windlesham, Surrey transformed into a working exhibit. The workshop has been displayed for many years much as it was left by the last carpenter, Mr Dale, when he ceased trading, including most of the originals tools and benches. This display remains, but in addition we have welcomed Mervyn Mewis (pictured below), a skilled woodworker who has often demonstrated at the museum. He has now taken over the building as his workshop and demonstrates here on Wednesdays and Thursdays. He works on his own projects whilst at the same time caring for the presentation of the workshop and its history. Mervyn has an excellent knowledge and understanding of wood, its properties and uses and he creates beautiful pieces of furniture, artefacts and musical instruments. The Carpenter's Shop, typical of the small workshops once common in villages and towns, was dismantled in 1978 and re-erected at the museum in 1980.



IN BRIEF

DISCOVERING THE MAGIC!

The museum is a different place when darkness falls, and we took part once again in the Museums at Night festival with enchanting guided walks in May, stopping at some of our historic houses, each lit by fire and candle light. It was an opportunity to discover how their inhabitants would have lived during the hours of dusk and darkness. What did they do in the evenings? What did darkness mean to them? **Museum Director Richard Pailthorpe** said: "The museum is a magical place to visit at dusk and during darkness and our Museums at Night walks give our visitors a truly unique experience. Today we are so accustomed to our homes being well lit that it is difficult to imagine how our ancestors lived with only a candle or rush light for seeing in the dark." The evening ended with hot drinks and biscuits.

The museum logo in Portland stone



Stonemason Andrew Smith is pictured with the museum logo in stone, which he created and is now in the garden at Longport House. Andrew spent over 100 hours working on it over several weekends in Court Barn, home of our exhibition on stonemasonry. For the past two years Andrew has been training as a stonemason at Weymouth College, based in the Dorset Skills Centre at Poundbury, Dorchester. He is now employed as a banker mason for **Lovells Stone Group in Langton** Matravers in the Purbeck region of South East Dorset. His particular interest in stone carving led him to participate in the recent European Stone Carving Festival in Strasbourg. Andrew started work on the museum logo at the beginning of the year. The raised lettering and motif are set on a sparrow-pecked background. The stone is Portland limestone which was originally cut, but rejected, for the Commonwealth War Graves Commission, who then offered it to Weymouth College.





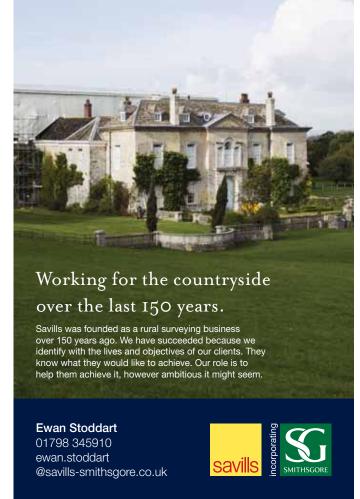






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The museum's farming year



Horseman Mark Buxton mowing the crop of grass on the bank for hay with working Shires, Mac and Major.

30 years ago –

the museum grew its

largest ever crop of

wheat for thatching

in 1985: 20 acres,

yielding some 17,000

sheaves

Working with the land and nature is never straightforward and this is very much the case here at the museum!

For two years we have been successfully nurturing a crop of Chidham wheat within the curtilage of Tindall's Cottage. The crop was ripening well, but

just before it was due to be cut it was devoured by deer and sadly all our hard work has now been lost: a little seed corn has been salvaged.

In preparation for the Gateway Project we spread the leaf mould compost collected over many years in the car parks onto the corn fields,

but unfortunately this contained some wild oat seed. Unwittingly, we ended up with a truly wonderful crop of wild oats and display of poppies, but no grass for hay! Despite a cold start to the year we did manage to get a crop of haylage off the overflow car park field producing 85 large bales. Hay was also produced from the



The two young Sussex steers from the Petworth Estate have been named Sol and Saxon following a social media competition.

wildflower meadow on the steep bank south of the market square, cut by the museum's working horses.

The Maris Widgeon wheat crop was harvested by the horses at the end of July and was stacked in a rick ready for threshing during the Autumn Countryside Show in October. It is a 'middle of the range' crop due to the cold ground temperature during the winter and spring months. We would like to thank

Lady Elizabeth Benson and David Penny for all their help with these farming tasks.

The museum has recently introduced two young Sussex steers from Leconfield Farms on the Petworth Estate. The Petworth herd dates back to

the late 18th century and the two steers are direct descendants of the original herd developed by the Earl of Egremont. With the help of a volunteer team, we plan to train them to the yoke for agricultural work around the site, just as their predecessors have done. They have settled in well and it is good having cattle back on site again.



Two new Tamworth pigs shine in the sun as they take a siesta in their paddock by Bayleaf Farmhouse.

Our flourishing wildflower meadows



It's now nearly two years since we introduced wildflowers to the grass bank south of the market square between Tindall's Cottage and Hambrook Barn. The components for an area of 'downland' were all present on the bank - sloping, alkaline ground and existing sympathetic management, such as the annual hay cut and sheep grazing to follow. Technical expertise was provided by the Royal Botanic Gardens at Kew and Wakehurst and financial support from the South Downs National Park Authority. Establishing the new plants was not expected to happen overnight, but to develop over a number of years. The cowslips, in particular, planted by West Dean School, provided an excellent splash of colour in the first season, but were less vigorous this year. However, they are now established within the sward and will continue to spread across the site, courtesy of the Southdown sheep. There are other encouraging signs if one stops to take a close look - the bank has already been cut this year but delicate and colourful species such as Small Scabious, **Birdsfoot Trefoil and Common Centaury** alongside taller flowering herbs like **Common Knapweed and Yellow Rattle** were still flowering as the magazine was being prepared. The best is yet to come but visitors are already enjoying our endeavours. The other wildflower project on site is the Olympic legacy meadow adjacent to Poplar Cottage, which this year has been a blaze of colour and has established very well (pictured).

"Thanks to @WealddownMuseum who organised a fabulous day out for Snowdrop families yesterday afternoon.
All the families had a wonderful day."

"First visited @WealddownMuseum with @LSBU in the late 70's-still a #FabDayOut and brilliant introduction to history of vernacular buildings."

A warm winter welcome awaits visitors to the museum keen to enjoy its stunning setting in the South Downs National Park whatever the season. Crackling fires will greet you in some of our historic homes, while other buildings recall rural life across the centuries with traditional customs and seasonal food. And don't forget our special events in the winter season – our ever-popular Christmas Market (14/15 November) with reduced entry; a delightful Candlelit Walk finishing with mulled wine and mince pies (27 November); Tree Dressing (6 December); Christmas Carol Evening from 7.00pm (14 December); Museum at Christmas (26-28 December) and our Special Winter Opening (29 December-1 January 2016). And for children Meet Green Father Christmas is a ticketed event on the three first weekends in December. Pictured are, main image, a snowy scene with the mid 19th century windpump from Pevensey by the millpond, and candles light the interior of Winkhurst Tudor Kitchen.



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

Open daily until 22 Dec, plus open daily for Christmas 26 Dec-1 Jan 2016. Open Wed, Sat and Sun only from 2 Jan-24 Feb with the exception of half-term week (15-19 Feb) when the Museum is open daily. Open daily from 27 Feb until 27 November 2016. The Museum will be closed from 28 Nov 2016 for Gateway Project landscaping work and will reopen early in 2017.

Opening times: 10.30am-6.00pm during British Summer Time and 10.30am-4.00pm at all other times. Opening times vary on major event days – please see our website for details.

Admission 2015: ticket prices include Gift Aid (standard charges in brackets). Adults £12.50 (£11.00); children 4-15 years £7.00 (£6.00); 65+ £11.00 (£10.00); family £35.00 (£31.00); registered disabled/single helper £5.00 (£4.50); under 4s free. Call 01243 811363 for details of group rates and disabled access. Free car and coach parking. Dogs on leads welcome. Café, picnic areas, Post Office, book and gift shop.

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

Museum office

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