

SPRING 2015

WEALD & DOWNLAND OPEN AIR MUSEUM

**Gateway Project receives Heritage
Lottery Fund support! Help
us raise the rest . . .**



29

**May Day
Farm
dismantling
underway**



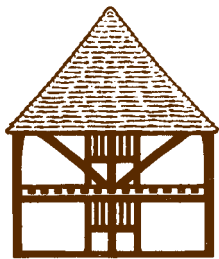
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**Its 50 years –
since the idea
of an open
air museum
was born!**



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**Events,
Courses
and
What's on
2015**



WEALD & DOWNLAND OPEN AIR MUSEUM

SPRING 2015

From the Director



As many readers will now be aware, we received the wonderful news in November that the Heritage Lottery Fund (HLF) has awarded the museum a £4 million grant towards the Gateway Project.

It has been a long journey, which began over a decade ago as the 'Access Project', and the next two years will be extremely busy ones: there is much planning and organisation to do over the coming months. We anticipate that work will begin this spring when the catering buildings centred around the medieval house from Sole Street and the Pallingham Quay wagon shed will be dismantled. This process, and their re-erection elsewhere on the site will be a fascinating process for visitors in itself, so it will be 'business as usual' for the 2015 main season: we will continue to operate with as little disruption as possible to our visitors.

Keeping the museum community and all our keen supporters informed of the latest project developments and updates is vital and we will achieve this through a variety of channels including the new website, via Facebook and Twitter, in the magazine of course, and an on-site display for everyone to view.

In addition to the HLF award we are committed to raising over £1 million and I am delighted to report that we are well on our way to achieving this, due to the hard work and generosity of our many supporters to whom we offer our grateful thanks. However, there is much more to do and further information about the Gateway Project Appeal is in the magazine on pages 4/5.

There are many exciting activities and projects currently happening and planned for this year which can be followed on the new website and in the pages of this magazine. We will be working hard to promote Friends membership following the recent administrative changes; work has begun on cleaving the timber for the Saxon Hall project which will be on-going during the year; Joe Thompson is dismantling the barn and stable from the A21 Tonbridge to Pembury bypass route, and we have planned a number of new and favourite events including a Wood Show and the 30th anniversary of the Rare Breeds Show (see articles throughout the magazine).

Finally, it is perhaps appropriate that the Gateway Project should be starting during the year of the 50th anniversary of the meeting at which Roy Armstrong launched his vision of creating the museum (see page 10).

Richard Pailthorpe
Museum Director



Front cover picture: Whittaker's Cottages and buildings behind the market square seen from the woodland path in spring.

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Food & Folk Festival – 3/4 May

Enjoy the very best of the South East's produce, crafts, books and plants on show at our popular spring event.

There will be cookery classes and demonstrations in the Southern Cooperative Cookery Theatre, traditional folk music, dancing and storytelling, and the Pelican-in-her-Piety Living History Group will let visitors into the secrets of medieval life. Plus, there will be lots of

tasty samples to try and buy, and a special guest appearance by celebrity cook, writer and broadcaster Antonio Carluccio. Visit the website www.wealddown.co.uk/events/food-and-folk for details of when he will be joining us. Don't miss it!



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Weald and Downland Open Air Museum : The Gateway Project

Sketch Aerial View from Town Lane

ABIR Architects

An aerial view of how the new Gateway to the museum will look from above the current entrance. The millpond is at the top right.

Gateway – to the museum's future . . .

In November the museum received the thrilling news that the Heritage Lottery Fund (HLF) had awarded a £4 million grant to develop our Gateway Project!

This great venture will point towards our sustainability for the future – providing much-needed upgraded visitor facilities including new ticketing facilities, a café and shop, new site interpretation and orientation, and the ability to re-present two of our cherished historic buildings as exhibits. First conceived over 10 years ago, much work has been undertaken to seek out the best solutions, including involving and consulting our stakeholders and visitors.

The Gateway Project – as it has become known – intends to be more than just a 'gateway' to the museum. It will provide new 'gateways' to learning, participation and activities as well as being a 'gateway' to the South Downs National Park.

What will it be like?

The project will transform the way that visitors experience the museum from the moment they enter the site. The 'gateway' comprises two clusters of buildings by the museum's millpond providing an enticing vista as people enter the site, with a central courtyard, and designed to meet the needs and expectations of our audiences. The southern cluster will include a new ticketing and retail facility, leading to interpretation galleries. These will enhance visitors' understanding of the site, collections and the landscape from which our buildings have originated. The northern cluster will house the new catering facilities which will overlook the millpond with decking out

across the water, and there will be a learning and community space for use as a classroom and meeting room.

What will happen to the current buildings on the Gateway site?

Two of the museum's historic buildings – the medieval house from Sole Street and the Pallingham Quay wagon shed, which form the current catering facilities – will be dismantled, moved to new sites at the museum, and interpreted, providing opportunities for trainees and volunteers to be directly involved with the conservation work, sharing and developing invaluable heritage skills.

The house will be re-erected on the edge of the clump of trees close to the ►

► current site of the sheepfold. This will reflect not only the building's original location, but will also help to create an enticing vista beyond the market square, drawing visitors to the western end of the site as they leave the new interpretation galleries. The siting of the wagon shed is still to be decided and will be finalised during the course of the project.

The third building to be affected is Longport Farmhouse. Currently the ground floor is used as the admissions entrance and shop, but it will become a temporary exhibition gallery and meeting space.

What about the new site interpretation and orientation?

Updated interpretation throughout the site, along with a suite of new engagement opportunities will enable visitors to explore, enjoy, understand and become involved with the museum in new ways. Hambrook Barn will become a focus for family engagement and a space that encourages enjoyment and informal learning, including hands-on activities and the provision of explorer satchels to use on site. Themed trails and walks are to be developed with visitors being encouraged to engage with the museum woodland.

HIGH STANDARDS

The museum has again reached the highest standards in quality and performance and has been awarded Accreditation from Arts Council England. The standard is reviewed every five years.

How will visitors reach the Gateway buildings, and what about car parking?

Improved access will be achieved in a number of ways, through a radically redesigned parking scheme which will include bays and preferential access for those with limited mobility, new cycle and pedestrian facilities, safer turning and parking for coaches, and most importantly the separation of the access footway from vehicle movements. The scheme creates approximately 100 new parking bays, which will help reduce significantly the number of days in the year when the museum needs to use overflow car parking facilities.

The new galleries and the café will enhance everyone's visit?

Yes, and importantly, the scheme creates a safe and comfortable environment for people and displays of artefacts, enabling the museum to become an all-weather venue for visitors.

Anything else?

The project also involves a number of other strands, in particular reaching out to new communities and audiences. These range from an Alternative Careers Fair for young people to be held later this year to a Women's Institute Centenary Celebration of the Singleton WI which was the first to meet in England. The current schools curriculum offer will be broadened. Apprentice and trainee posts are being created to assist with the implementation of the project, and ways of increasing volunteering roles will be introduced.

Raising the final £1 million+

The Gateway Project is the most ambitious project in the Weald & Downland Museum's history. It will transform visitors' experiences from the moment they enter the museum's site. They will be better able to explore, enjoy, understand and become involved with the museum. In turn the project will help safeguard our priceless collections and secure the museum's future for generations to come. The Gateway project will provide practical developments alongside a broader appreciation of the beautiful site and outstanding heritage.

HOW MUCH WILL IT COST?

This ambitious project will cost over £5 million.

We are thrilled that the Heritage Lottery Fund is supporting it with a grant of £4 million. The museum must raise the remaining funds from other sources – the biggest fundraising challenge we have faced.

We are very grateful for the response to date from individual supporters, trusts and local authority bodies which has raised approximately £800,000.

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PF Charitable Trust
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West Sussex County Council
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Chichester District Council
Foyle Foundation
Golden Charitable Trust
David Benson
and other personal donors



WEALD & DOWNLAND MUSEUM GATEWAY PROJECT

To allow us to start the project later this year the balance of over £200,000 must be raised.

The last time we asked the wider community for their support was for the Chris Zeuner Memorial Appeal, in connection with the construction of the Downland Gridshell Conservation Building and your response was magnificent. For this 'life changing' project we are again calling on your support and hope you will help us.

HOW TO GIVE

Every gift of any size will be really appreciated.

Cheques should be made payable to the Weald & Downland Open Air Museum and sent with the tear-off form in the leaflet enclosed with this magazine to the address below. Alternatively, donations can be made online via the museum website (www.wealddown.co.uk/gateway).

If you would like to find out about other ways to give or discuss your donation with a member of staff, please contact Julie Aalen on 01243 811016 or admin@wealddown.co.uk. Museum address: Singleton, Chichester, West Sussex, PO18 0EU.



Visitors enjoying a great time at the museum in the summer. The Gateway Project will enhance days out like these.

THE PROJECT – AT A GLANCE

● A better museum

New visitor facilities, including an attractive café and an easy-access visitor centre, will make a visit more relaxing and enjoyable. Improved signage, trails and historical interpretation across the site will help all our visitors to make the most of what the museum has to offer. The new learning and community centre will extend the provision for our many education and local interest groups.

● Fresh interpretation

The new interpretation within the galleries and throughout the site will bring about a fundamental step-change in people's appreciation and understanding of the museum and its purpose. A new family learning hub will become the focus for family activities in Hambrook Barn, with hands-on activities encouraging intergenerational activity and learning. Links to the South Downs National Park will help visitors to understand the connection between the underlying geology and landscape and the vernacular buildings from the area re-erected at the museum.

● Three new exhibits

The new development alongside the millpond will release three important vernacular buildings from their current functional purposes. Sole Street medieval house, Longport farmhouse and Pallingham Quay wagon shed will either be moved or restored in situ, with their architecture and social history fully explored for the first time. In effect, we will have three new striking exhibit buildings ready to be discovered.

What happens next?

The museum has submitted its planning application for the Gateway Project, and once permission has been secured the procurement process to contract the construction team will begin, with the aim of starting ground works by late summer this year. The building project will continue through next year and we will strive to have the new facilities completed in readiness for the start of our 2017 season.

Obviously, there will be disruption during the transition period, but we aim to minimise this as much as possible to ensure visitors continued enjoyment. Catering forms a major element of the transition and will be transferred to a temporary facility adjoining the Building Crafts Gallery in the market square, close to services and toilets.



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Dismantling farm buildings in the East Kent Weald

In January the museum embarked on the dismantling of the late 18th century barn and early 19th century stables at May Day Farm, Pembury Road, Tonbridge. The buildings are in the way of the road widening scheme on the Tonbridge-Pembury section of the A21 in Kent.

The work is being led by the museum's carpenter in residence, Joe Thompson, and the project is being funded through Balfour Beatty, the contractors for the road scheme. We had originally hoped to begin work last autumn, but delays meant a start in the new year. The dismantling should be finished in March and the buildings will be conserved and stored at the museum before re-erection takes place next year.

Two very different organisations had to find a meeting of the ways to enable the dismantling of the buildings to take place, explains *Joe Thompson*. On the one hand was the Weald & Downland Museum (a designated centre of excellence in historic buildings) and on the other was Balfour Beatty (the UK's largest construction company).

"The good news is that both parties wanted the same thing – a safe, well documented and careful dismantling. Although the going was sometimes frustrating, difficult and challenging, the ultimate destination was shared. Negotiations started at the end of August 2014 and the contract was signed on 9 January. With high hopes, work started on site on 12 January!"

My initial building report precedes the building dismantling and this interprets the standing buildings based on the stylistic and documentary evidence. As the dismantling proceeds and further



- (1) The barn and stables before dismantling began.
- (2) The museum's labels on the original oak weather-boarding of the stable.
- (3) Original carpenter's assembly mark, number 11, on the stable, made with a race knife.
- (4) Richard Harris and Hamish Glover-Wilson at the start of dismantling the barn.

information is uncovered the initial interpretation is either developed or revised.

The three-bay, oak, threshing barn I interpreted as dating from 1780 to 1830, the significant features being the ridge board and the stud framing utilising a significant amount of re-used timbers and resawn slabwood. The two-bay, oak, stables I thought was either contemporary or probably slightly later, say 1800 to 1838 (the latter date based on map evidence), again with ridge board and re-used and resawn timbers.

The world of large construction sites can at times appear Kafkaesque to those not used to site inductions, tool box talks and scaff tags. All are necessary parts of the process that need to take place at the specified time and in the right order and nothing can proceed until then. Having negotiated these and been kitted out in the six mandatory items (boots, hi-vis trousers and jacket, gloves, safety glasses and hard hat) we were ready to begin.

Richard Harris has been diligently drawing up the buildings 'as found' and I have been labelling the components. Then Steve Turner, John Russell and Hamish Glover-Wilson have been assisting me in carefully dismantling and stacking the timbers.

As the stables was dismantled, Richard confirmed the position on the front wall of the original doorway, but also discovered a second contemporary doorway, that had at first appeared to be a later alteration. Otherwise the stables conformed with and confirmed the initial interpretation.

The barn, in contrast, which we have just started to survey and label, appears to have more phases than first seen. The evidence points to it being hipped originally before being altered to the current gabled form. So as the dismantling of the barn starts, and we continue working harmoniously on site, I expect to be able to add further information to support these phases of development."



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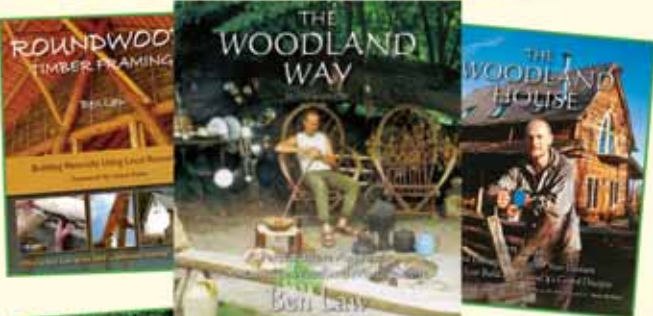

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From the Chairman

A special museum – the future



The news of our success with our £4 million Heritage Lottery Fund (HLF) application, reported earlier in this issue, means that our Gateway

project will now go ahead once we have achieved planning permission. It is a good time to reflect on the implications for the future of the museum of what is much more than a building project for new visitor facilities.

The HLF investment is intended to be transformational; an opportunity to re-present the museum for today, to refresh and broaden our appeal, and to take our activities and learning to a new level.

Any assessment of the direction the museum should take should start with a good understanding of its history, its core aims and objectives, and the journey thus far. We can learn from elsewhere, and we should understand our own special role in today's society.

All studies of the role of open air museums start with Skansen in Stockholm where it all began. Skansen has been described as "the archetypal mother of all open air museums, a perpetual starting point for all discussion."¹

It is remarkable to reflect that the first sod was cut for Skansen in 1888 and that it opened to the public in 1891. In contrast our museum opened just 44 years ago in 1970. Over the years Skansen has renewed and refreshed its visitor attractions many times, trying out a variety of ideas, ranging from re-enactments to sculptured figures and even including zoo animals. Not all have been successful, but throughout the innovations were never allowed to endanger the place as a museum.

So where next for the Weald & Downland museum and why? I can do no better than quote from the first comprehensive history of open air museums worldwide written in 2007 by Sten Rentzhog.¹

"Will the 21st century be the era of open air museums, a time for harvesting the fruits of more than one hundred years' work of developing these fascinating institutions? Or will they, like so many of the brainwaves of early industrial society, only be a historical parenthesis? Presumably the answer... will depend, to a great extent, on their ability to aim sufficiently high, and to see opportunities and needs rather than obstacles and difficulties."

The author continues with a few pointers to the way forward: "efforts better to adjust... to the needs of the public and make visitors actively participant, the combination of knowledge and pleasure, and the opening of the

way for imagination and insight through the fusion of history and creativity," and "... it is highly probable that we will see more... exploration and discovery of the natural world" and attempts "to bridge the time gap to the public of the day by adding more recent buildings." These thoughts resonate well with those promulgated in Diana Zeuner's final chapter of our own 40-year commemorative publication *Building History*.²

"It would be a mistake to believe that the completion of the new Gateway development, fundamental though that is, will provide all the answers to securing the future of our special museum."

Both books provide good reminders about the need for constant renewal and to keep in touch with the latest developments worldwide. It would be a mistake to believe that the completion of the new Gateway development, fundamental though that is, will provide all the answers to securing the future of our special museum.

To quote from Rentzhog: "In most museums the pendulum swings between times of progress and times of stagnation, sometimes decline," and "After a brilliant creative period the museum may be increasingly uninteresting both to visitors and financiers."

Well, at the Weald & Downland we saw our peak visitor numbers in 1989. These then found a new lower plateau in the first decade of this century, but have declined again in recent years following the economic recession and with increasing competition from other attractions for people's leisure time.

We have been well aware that our visitor facilities have fallen behind the modern standard to be found at many heritage attractions. But our new investment needs to be made in the context of a clear vision for the future. That is why a few years ago Trustees signed up to a new vision:

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

That vision not only reinforces our original core aims and objectives around: . . .

the conservation of vernacular buildings, to stimulate interest in ancient crafts, and the twin themes of using the collection for learning and pure enjoyment

. . . but it broadens the canvass into the living landscape, the history of those who lived and worked in buildings we exhibit and what we can learn from them. Moreover, it reflects the opportunities provided by our unique location in the South Downs National Park.

The challenge is how to use the skills, knowledge and inspiration of the museum to help with the issues facing today's communities, including the challenges to the environment and to the rural economy, not least farming. Engaging with other partners where appropriate to help support programmes to tackle these issues is the world of the modern social enterprise. The HLF funding includes a budget for an Activities Plan to enable us to trial a range of initiatives under this umbrella. These include, for example, some apprenticeships and a project to engage with dementia sufferers.

At the same time the museum needs to be ever more entrepreneurial if we are to generate the income to sustain our collections, our curatorial responsibilities and our learning programmes. Providing improved facilities for weddings, coach parties, touring exhibitions, general hirings, glamping, open air theatre, concerts, and facilities for cyclists, are all under consideration. While refreshing our programme of events with, maybe, annual themes, developing interpretation into more of the 'living museum' style, and developing and completing farmsteads over three centuries are all in the planning.

As Diana Zeuner wrote: "All these are objectives of which Roy Armstrong (our founder) would surely approve – a mixture of history, education, social responsibility and economic sustainability."²

Finally, a comment about the balance between the entrepreneurial approach and the traditional curatorial role which is an interesting and important one to get right. In this regard Rentzhog talks about the soul of a museum. By this he means what makes it distinctive and sets it apart from the ordinary. If the desire to generate income loses touch with the core purposes of the museum, then the museum can lose its identity.

Trustees are well aware that our museum has a special ambience, a distinct ethos. It is probably to do with a combination of the setting and the inspired design and layout of our exhibits by our forebears as well as the nature and quality of the collection. If that combination is indeed the museum's soul, be assured that in progressing the new developments, Gateway and the new vision, Trustees will allow nothing to damage that soul.

Paul Rigg
Chairman of Trustees

(1) *Open Air Museums – The history and future of a visionary idea*: Sten Rentzhog, former director of Jamtli, a leading open air museum in Sweden.

(2) *Building History* (2010): Weald & Downland Open Air Museum – Editor: Diana Zeuner.

50 years ago . . . Its 1965 – and the idea of an open air museum is born

2015 marks the first half-centenary for the Weald & Downland Open Air Museum. It is 50 years since Roy Armstrong, the museum's founder, first suggested the idea of an open air museum for the Weald.

The date was 24 October, 1965 – and Roy, a historian and educationalist based in Storrington, West Sussex, was at a special meeting at a conference of the Study Group on Timber-framed Buildings of the Weald at Balneath Manor, Chailey, East Sussex. It was held, as Kim Leslie writes in *Building History**, “against an alarming background: that so many historic buildings, even those listed for protection, were being condemned to make way for new development. It was a sad and distressing story”.

In Surrey over 350 historic buildings had been destroyed between 1951 and 1965. The demolition rate in Kent was thought to be as high as three a month. Roy himself confirmed what had been happening in West Sussex with the construction of Crawley New Town. Within six months he had seen “three buildings worth preserving . . . two with unique features – literally consigned to the flames, the buildings being pulled apart with cables and caterpillar tractors . . . the main timbers, although in excellent condition, burnt on gigantic bonfires”.

Roy suggested the creation of an ‘Open Air Museum of the Weald’ (there was no ‘Downland’ in the title then) on a site somewhere central to the Weald, possibly the Ashdown Forest. It was at this meeting that the first reference was made to a specific building in danger which was later to be saved – Bayleaf farmhouse, a 15th century hall house typical of the Weald at Chiddingstone in Kent. The minutes state: “Bayleaf. . . could well become available for removal to a museum. It is threatened with submergence in a reservoir within the next two years”.

Among those present at the meeting were people who played important roles in the surveying and rescue of important vernacular buildings and in the develop-



Roy Armstrong.

ment of the museum. They included local members of the Vernacular Architecture Group (VAG) and the Wealden Buildings Study Group (of which Roy was a co-founder), supporters of the Sussex Archaeological Society, and inspectors working for the Royal Commission on Historical Monuments (a forerunner of English Heritage) as well as students on Roy's Workers Educational Association (WEA) courses (the adult education of its day). All had a deep interest in the traditional buildings (especially timber frames) lived in and used by ordinary people, and were appalled at the destruction of medieval town centres and feared for the future of farm buildings left to dereliction or facing demolition.

Roy “despaired at the needless destruction of what remained of medieval Crawley, smashing the town's links with its past. What was happening here was the trigger that set in motion Roy's ambition to create a safe haven for threatened buildings that eventually led to the creation of the museum”.

Kim Leslie

Among them was Kenneth Gravett, a highly respected enthusiast for historic buildings, with a special interest in Kent, author of *Timber and Brick Buildings in Kent* and the *Kent Historic Buildings Index*, a founder member of the Kent Historic

Bayleaf farmhouse – concerns about its future were first raised publicly in 1965. It was eventually dismantled and re-erected at the museum where it is regarded as one of the region's iconic Wealden hall houses. Pictured are, from top, Bayleaf on its original site; its re-erection at the museum, and as it appears today.

Buildings Committee and president of the Kent Archaeological Society. Another was R T Mason, a pioneer in the study of vernacular architecture, co-founder with Roy of the Wealden Buildings Study Group, who wrote two seminal works, *Framed Buildings of the Weald* and *Framed Buildings of England*. He and R H Wood surveyed the group of buildings to be destroyed for the construction of the Bough Beech Reservoir, including Bayleaf farmhouse, Winkhurst (also at the museum and now recognised as a Tudor kitchen) and Little Winkhurst. Another was Mr & Mrs H Lacey researched and published on the timber-framed buildings of Steyning. Marjorie Hallam would go on to become deeply involved in the development of the museum, sometimes being described as ‘deputy founder’. Joan Harding was a specialist in the buildings of Surrey. Also present were Mrs Sylvia Bright, Miss J Duce and Mr J Ludlow.

At the meeting Roy proposed that the most suitable ‘style’ of open air museum



for the Weald would be the approach adopted at Arnhem in Holland, with a village nucleus surrounded by open countryside and farmland suitable for isolated farmsteads, cottages and farm buildings. Appropriate settings for the re-erected buildings would be important enabling the introduction of farming activities related to them.

The concept at this early stage was for a large site of perhaps 80–100 acres and a target of between 60 and 100 buildings. (Practicalities, notably the acquisition of a smaller site, and concerns about visitor fatigue, found Roy happy to revise this by the time he wrote *The Open Air Museum: Idea and Reality* in 1972.) Acquiring the site as a gift from a sympathetic landowner was discussed, and reference was made to a supportive letter from Robin McDowall, senior investigator with the Royal Commission on Historical Monuments – this was important backing and Mr McDowall later became a trustee at the museum.

“The rapid development of the South East during the next two or three decades is likely to accelerate this destruction (of historic buildings),” the minutes state, “as well as making such a museum project more desirable from other points of view – such as the steady increase in the num-

Educated at Dulwich College and Oxford, where he graduated with a history degree in 1925, Roy took up various teaching appointments before focusing on adult education. His particular interests were social issues and extending educational opportunities into rural communities, as well as town and country planning and the despoilation of the countryside. He was one of the first to suggest that Sussex should be scheduled as a National Park “free from the horrors of industrialism”. After the war Roy was for many years senior lecturer in social history and local studies at Southampton University – it was this shift towards local studies which was the “prelude” as Kim Leslie calls it, to Roy Armstrong the local historian who later founded the museum. Roy’s *A History of Sussex* (1961) was published in four editions. Later, after the foundation of the museum, Roy also wrote *Traditional Buildings – Accessible to the Public* (1979). As the museum developed Roy was deeply involved as the much-respected founder and, formally, the Honorary Research Director until his death at the age of 91 in 1993.

bers likely to be interested and its general educational impact. The re-erection of one, or at the most two, buildings per year would be quite a reasonably ambitious programme.” (Interestingly, under the directorship of Chris Zeuner, this rate of development was achieved.)

There were concerns about the cost of such a project, and discussion about which organisations and individuals might help, but the meeting concluded that the “scheme for an Open Air Museum of the Weald . . . should be pursued in the immediate future”, and it was resolved to form a steering group to further the proposal.

Within a year, in September 1966, Roy

was convening the first meeting of the Committee for the Promotion of an Open Air Museum for the Weald and Downland. The groundwork of establishing the museum was set in motion – finding a site, rescuing the first buildings, publicity and fundraising, and setting up a charitable trust. The search for a Wealden site in the Ashdown Forest was not pursued, but the inclusion of the region’s ‘Downland’ reflected the wider search for a suitable location that might have been on the chalk downland north of Brighton, but eventually settled in 1967 on the West Dean Estate through the support of landowner, Edward James. He was establishing a college dedicated to the arts and crafts in his family home and supported Roy Armstrong’s plan enthusiastically. A site was offered on a 99-year lease for a peppercorn rent.

For his tenacity and endeavour in establishing the museum Roy was awarded the MBE in 1972, and in 1992 when he was 90, an honorary doctorate was conferred on him by the University of Sussex at a ceremony at the museum. His oration before the vice chancellor touched on his life’s work with what he called “informed organisations”, such as the WEA and the Vernacular Architecture Group (he was a founder member in 1952) as well as local societies. “Informed organisations, discussion and consensus rather than confrontation and destruction – these were essential elements behind Roy’s teachings and the operating principles by which he worked to achieve his goals,” writes Kim Leslie. “Roy declared he was ‘someone fortunate enough to be provided with a platform and the means of bringing individuals together who share similar aims’. His ability to do this with such success was Roy’s supreme achievement.”

**Find out more about the history and development of the museum in Building History, published in 2010 to mark the 40th anniversary of the museum’s public opening. Copies can be obtained from the museum shop (01243 811020) at £4.95.*



Roy’s memorial was the re-erection in 1998 of Poplar Cottage (pictured bottom), a 16th century smoke-bay house originally the home of a landless labourer, with which Roy was closely associated through his detailed research project into the buildings of the Wiston Estate. Situated on the edge of the scarp slope of the Downs at Washington Common the derelict structure (top left) was donated by the Goring family and dismantled in 1982. It’s re-erection (top right) enabled the museum to contrast its construction and social status with that of Bayleaf farmhouse, a much more substantial dwelling.

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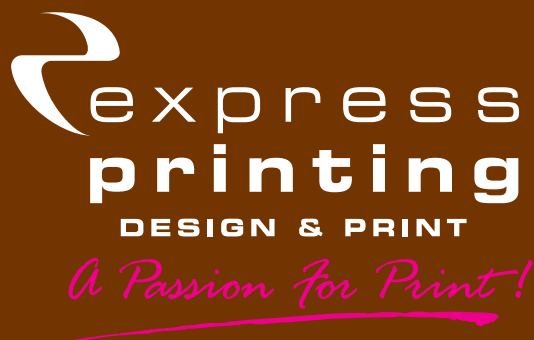
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Interior design in an early 17th century town house: the house extension from Reigate

By Danae Tankard

The museum's building collection includes an early 17th century rear extension from a house in Reigate re-erected in 1987 containing a basement, a ground-floor room, a first-floor room and an attic. The extension is attached to the back of the 15th century Crawley Hall and sits alongside the modern Building Crafts Gallery. The two living rooms contain fine moulded stone fireplaces with traces of original painted decoration on the stonework and overmantels. The upper room contains remnants of an elaborate floral painted scheme that originally covered the entire surface of the walls and ceiling along with a partial modern recreation of it completed by historic paint specialists, Wilm and Joy Huning in 2000.

We are unable to open these rooms to visitors daily but do on particular occasions such as the *Colour in Historic Homes* day held last September. However, it will be possible to visit them on some days this year (see box on page 15). The interiors offer the visitor an insight into a sophisticated 17th century urban material culture which is otherwise unrepresented at the museum. The purpose of this article is to describe that material culture via a re-examination of the early history of the building and its 17th century occupants.

No. 43A High Street, Reigate

At the time it was dismantled in 1981 the extension (No. 43A) was attached to the rear of No. 43 High Street in Reigate. The buildings, along with those adjoining them, were due for demolition to



Figure 1. The rear extension of the house from Reigate as reconstructed at the museum.

make way for redevelopment. The Department of the Environment drew the museum's attention to the significance of No. 43A; it was surveyed by the then Research Director, Richard Harris, and subsequently offered to the museum by the developers.

No. 43 High Street dated from the early 20th century but fragments of earlier timbers suggested that its medieval predecessor had a rear staircase tower to which the extension was attached. The ground floor or lower room of the extension was partitioned with oak panelling to form a small closet or lobby enclosing an external doorway, possibly providing access to the back garden. The first-floor or upper room also contained a closet under the stairs leading up to the attic. This was divided from the main room by a timber-framed partition. During the dismantling fragments of painted decoration were discovered on the plaster and timber of the upper room and on and

above the fireplaces of both rooms. The fragments and the fireplaces were carefully removed to the museum for conservation. The mouldings on the stone fireplaces suggest that the extension was built around 1620 and it is likely that the painted walls were executed at about the same time.

Evidence from property deeds suggests that the ground floor of the house facing onto the High Street included a hall, parlour, kitchen and two 'inner' butteries or service rooms. Upstairs were a hall and a parlour chamber and a 'corn chamber' or store room over the butteries. Possibly the 17th century extension replaced an earlier rear wing: a deed in 1587 describes an 'upper house' with a cellar and two chambers 'over the same'. However, the precise configuration of the house at this or subsequent dates is unknown. To the rear of the house was a sizeable plot containing a brew house, mill house, barn, stables, well house, ►



Figure 2. Detail of the original wall paintings.

garden, orchard and pond. An excavation carried out by the Holmesdale Archaeological Group in 1981 (published in *Surrey Archaeological Collections* in 1984) located the remains of a malting kiln of a pre-18th century date; we know that the occupants were growing hops since a deed of 1629 mentions a hop garden. This was evidently a commercial brewery, probably supplying the inn called The George which adjoined the property to the east.

The occupants of No. 43 High Street

An almost continuous series of property deeds survive for the building, held at the Surrey History Centre in Woking. Nevertheless, determining who lived in it (as opposed to who owned or leased it) is problematic. In 1587 a London haberdasher called Walter Cade leased part of the building and the brewery from Robert Thompson for a period of seven years. At this date Cade's residence was described as being in the parish of St Martin Orgar in London; presumably the lease of the Reigate property was acquired as an investment. At some point subsequently Cade bought the entire building and at the time of his death in 1620 he was living there: in his will he describes himself as 'Walter Cade, citizen and haberdasher of London, now dwelling within the borough of Reigate'. In 1614 he had granted a lease of the brewery to a local brewer, Samuel Wilde. This meant that at the time of his death both men were legally 'occupying' the premises although only one of them (presumably Cade) was living there.

The property was left to Cade's two surviving sons, Simon and Andrew, to his daughter and son-in-law, Mary and Edward Hopegood and to his grandson, Walter Cade. His other daughter, Elizabeth Souche or Sowche, was given an annuity of £10 as well as the 'use and occupation of the chamber next to the

street (i.e. facing onto the High Street) wherein she usually lodges' and free use of Cade's linen, bedding, pewter and 'other necessities'. The subsequent property transmission is too complicated to describe here. The various beneficiaries of Cade's will sold their shares either to each other or to others; none ever seems to have been resident in the house. In the 1650s the entire property was being leased by another brewer, Walsingham Heathfield; he may have lived in the house but his will of 1671 indicates that he also owned properties elsewhere.

The Reigate wall paintings

The walls and ceiling of the upper room were covered with what Richard Harris described as a 'vigorous' painted decoration: some areas had curvilinear black-on-white designs, whilst others had brightly coloured foliage. As is typical with wall paintings of this period, the pattern extended over the timbers without interruption. In design they bear some resemblance to contemporary



Figure 3. View of the fireplace in the upper chamber (note: the overmantel has not been replaced).

embroidery patterns. On the fireplace overmantel there was a depiction of St George and the Dragon set against a townscape featuring houses and a windmill. Possibly this scheme was inspired by the house's proximity to The George Inn. Paint analysis suggested that the stone fireplace had been painted a light reddish-brown colour. This was overlain with a black line decoration, still partially visible, which was clearly intended to imitate ornamental stone carving.

Although there was less evidence of painted decoration in the lower room, the fireplace overmantel also featured a townscape scene and it is likely that the walls too were decorated with a pattern which had long since disappeared. Analysis of a sample from the oak panelling showed that this was originally painted to look like another hardwood, although the type of timber it was supposed to represent is unknown. The colours in the various schemes would have been achieved using mineral pigments such as lamp black, red and yellow ochre and blue and green verditer.

So who was responsible for commissioning these schemes? It has previously been suggested that it was one of Walter Cade's heirs since that is consistent with their proposed date of 1620. Intriguingly, a London painter-stainer called John Vaughan is named as one of two appraisers (or valuers) in a document dated 19 January 1621 in which Simon Cade transferred his share of the brewing equipment to his brother, Andrew Cade. However, both men are described as living in London and there is nothing to suggest that they ever lived in the house. The other appraiser was the brewer, Samuel Wilde, who by then was leasing the entire building. Could he have commissioned them? The most likely commissioner is Walter Cade himself. We know that he was living in the house at the time of his death and although we do not know exactly when he bought it the fact that he was able to lease the brewery to Wilde in 1614 suggests that he owned it by then. Cade was a wealthy London merchant who not only would have had the resources to build the extension and commission the paintings but would also have been used to a high standard of interior design. His will is dated 30 December 1620; his executors were granted probate on 4 January 1621. Perhaps John Vaughan was already working on the scheme at the time of Cade's death. We will never know.

Seventeenth-century domestic decoration

The effect of the paintings when they were first executed would have been to



Figure 4. Detail of wall paintings recreated by Wilm and Joy Huning.

turn the upper room into a brightly painted floral box. This is something that any visitor to the room as it has been recreated at the museum can appreciate. However, without any contemporary furnishings the overall impact of the room as it would have been circa 1620 is lost. Colour, texture and pattern were all key elements of 17th century domestic design and whilst there is limited information in Walter Cade's will about his domestic furnishings and no probate inventory, we can look at other sources to suggest what they may have been.

As an upper chamber the room probably functioned both as a bedroom and as a withdrawing room. Much of the furniture would have been decorated with carvings and it may also have been painted. Paints and stains could be used to accent areas of carved work with the rest of the piece left uncoloured. They were also used to achieve imitative finishes like wood graining (as we know was done with the oak panelling in the lower room) or marquetry. We tend to overlook the use of paint on 17th century furniture because so little original paintwork survives. Moreover, whilst probate inventories list items of furniture they rarely provide any detail about their appearance. There are odd references to painted furniture in contemporary sources, however. For example, the household account book of Giles Moore, rector of Horsted Keynes from 1656 to 1679, records the purchase of three pieces of red and black furniture from a joiner in Lindfield in the 1650s: a trundle bed, a chest and a livery cupboard.

A lot of the colour and pattern in the room would have been achieved through the use of textiles. The largest piece of furniture in the room would have been the bed, with four posts and a wooden canopy or 'tester'. This would have been furnished with colourful and perhaps highly decorated curtains, valance and coverlet. In her will of 1608 Guildford widow Ann Pickaies bequeathed (amongst other things) 'an old coverlet of black and yellow' and a complete

bedstead with its curtains and valance of green and yellow say. In 1620 Bermondsey widow Judith Rither bequeathed a 'tapestry coverlet', 'a pair of needlework valances with bells' and 'another pair of needlework valances with red fringe'. And in 1656 Giles Moore bought a set of striped curtains and valance together with a 'fine large coverlet with birds and bucks' from an 'upholder' or upholsterer in Chichester.

Upholstered chairs and stools, cushions, furniture carpets and window curtains all provided further opportunities for the display of colourful and patterned textiles. Ann Pickaies bequeathed two 'low' embroidered stools and a pair of chairs covered with green cloth; Judith Rither bequeathed a 'pair of embroidered cushions for stools', 'two needlework-bordered green cupboard cloths' and 'five pairs of curtains of red and green mock-

would have enhanced the visual impact of the room in which they were located. Rither had 'a needlework fine pin cushion' (to keep the pins used to fasten her clothes), 'a pair of bellows wrought with alabaster and gilt', 'a great looking glass gilt' and 'mine own picture in a table with children standing by' (i.e. a panel painting of herself and her children). Pickaies had a 'fair plate of iron to stand in a chimney' and a brass candlestick 'that will hold nine candles'.

A modern visitor to the upper room from Reigate circa 1620 might find the combination of colour, pattern and texture overwhelming. But Walter Cade or whoever commissioned the wall paintings would have found the room's appearance entirely in keeping not only with his own taste but with that of his social peers. The room offered the occupants a high level of domestic comfort but as importantly it provided them with an opportunity for social display.

There is a considerable difference in the type of material culture that would have been on display in a house like this one from Reigate and that in an early 17th century rural house like Pendean. Some of this can be attributed to wealth – Walter Cade was considerably wealthier than Richard Clare. But it can also be attributed to environment. As a small, modestly prosperous market town Reigate was not especially significant but it was only about 23 miles from London and therefore would have benefited from metropolitan trade connections. As well as enabling its wealthier inhabitants to participate in luxury consumption of London-manufactured or imported goods this proximity also encouraged social emulation. "In country solitude there is little emulation," wrote Nicholas Barbon in 1678. Whilst this might not be entirely true, the social mix of people found in towns, including many who derived their income from trade combined with more shopping opportunities, inevitably meant that urban material culture was more sophisticated than that of the countryside.

Opening the painted room

Following Danae Tankard's new research on the house extension from Reigate the museum is to open the rooms to the public for the first time on certain days during the summer. The building – and the adjoining hall from Crawley – are usually for private use, so it's difficult to be precise about when they can be opened. But when we can this will be well signposted, and on those occasions visitors will be able to view the wall paintings and discover more about the building. You can find it at the back of the medieval shop from Horsham behind the market square.

ado' (a velvet-like fabric). In 1656 Giles Moore bought 3¾ yards of scarlet serge to make a 'carpet' for his livery cupboard, using what was left over to make himself a new waistcoat.

The wills of Ann Pickaies and Judith Rither attest to the richness and variety of smaller decorative objects, all of which



Figure 5. The overmantel featuring the now highly-fragmented scene of St George and the Dragon.

Museum Friends' vital contribution

The Friends of the Museum makes a significant financial contribution to the museum's day-to-day operation and a variety of projects and activities. Last year's grants amounted to £234,600, and because the Friends are now being run 'in house' by the museum itself, an additional £64,000 will be handed over to be used on development projects.

Since its establishment in 1970 the Friends has grant-aided the museum to the tune of some £2.75 million. It remains one of the largest museum Friends groups in the country, with some 4,350 members, representing more than 9,500 individuals. Independent charitable museums like the Weald & Downland receive no direct Government funding and the Friends' help

is vital in supplementing revenue income from visitor admissions, the shop, catering and training courses.

The Friends' funding comes in two ways. A substantial grant is made towards the costs of essential activities at the museum. This grant, for £170,000 in 2014, was paid in five instalments to assist the museum with core activities, including exhibit improvements, historic gardens development and maintenance, marketing and publicity, horses and livestock, site maintenance, schools service, staff and volunteer training and support for curatorial and collections activities. The second tranche supports a variety of individual projects and last year totalled £64,606. It comprises:

Rare Breeds Show sponsorship	£10,000	Patching of thatch	£2,500
Interpretation	£6,000	Wattle and daub	£5,412
Historic Clothing Project	£3,500	Bayleaf farmhouse painted cloth	£5,751
Cottage furnishings	£2,000	New telephone system	£8,866
Repairs and maintenance	£1,750	Greg Wallace dinner event profit	£17,572
Titchfield market hall full survey	£1,255		

See page 30 for more information about the Friends. Full details of the Friends' activ-



Friends' grants have contributed towards the cost of furnishing the museum's buildings – this is at Tindalls Cottage.

ities are available on the museum website, and to join the Friends contact 01243 811893.

Historic Clothing Day – 27 September

The museum is holding a Historic Clothing Day on 27 September – a day of talks exploring aspects of clothing history from c 1500 to c 1900. This is the fourth in our annual series of study days. Subjects covered during the day include Henry VIII's wardrobe; fashion in late 17th century Sussex; 18th and early 19th century dress and accessories from the Olive Matthews Collection, Chertsey Museum; the dress of the 19th century poor, and our own Historic Clothing Project. Our specialist speakers are Professor Maria Hayward from the University of Southampton; the museum's social historian, Dr Danae Tankard; Grace Evans, keeper of costume at Chertsey Museum; Dr Vivienne Richmond from Goldsmiths, University of London; and historic clothing designer, Barbara Painter. There will be time during lunch and at the end of the day to explore displays and demonstrations around the site. The work of the museum's Historic Clothing Project will be on display together with a series of new contemporary art works that it has inspired, created by three artists from the Department of Fine Art at the University of Chichester. The series of talks is pre-ticketed: £50 for adults and £40 for museum Friends. Contact 01243 811464 or email courses@wealddown.co.uk. Pictured is replica clothing c. 1630 made by the Historic Clothing Project.



IN BRIEF

OUR VISITOR ATTENDANCES

Until the Christmas Market in mid-November, our attendances had shown a modest increase on last year of just over 4,000 visitors. Attendance was good at this very popular event but it was affected by adverse weather and numbers were reduced. As a result our figures for the season were identical with 2013, at 120,000. Attendance at events remains fairly constant, but our half term and Wonderful Wednesday activities face increased competition from the many organisations who have in recent years followed our lead. Changes in the National Schools Curriculum are having an effect and there has been a drop in Friends' visits. However, on the positive side we have seen a small increase in our 'core' day visits which is an area we have been working hard to improve on. We anticipate that over the next two years the construction of the Gateway Project will affect attendances, but we will be maintaining a 'business as usual approach' and encourage our visitors to take an active interest in the project's development – it's going to be very exciting!

WHAT'S ON 2015

MARCH

15 MOTHERING SUNDAY (reduced entry – £5)

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

15-20 HISTORIC CLOTHING EXHIBITION

An exhibition of authentic traditional clothes created as part of our Historic Clothing Project.

APRIL

3-6 THE MUSEUM AT EASTER

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

3-17 EASTER HOLIDAYS

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

11-12 SHEPHERDING & SHEPHERDS' HUTS

This event focuses on shepherds' huts and their agricultural applications, also encompassing the skills, traditions and culture of the downland shepherds. The character and charm of these huts has made them incredibly popular as modern, moveable spaces and inspirational new builds will be on display.

MAY

3-4 FOOD & FOLK FESTIVAL

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

15-16 MUSEUM AT NIGHT (ticketed)

Join us from 8.30pm for a guided walk around the Museum and find out what the hours of dusk and darkness meant to country folk in the past.

25-29 SPRING HALF-TERM FAMILY ACTIVITIES

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

JUNE

19 THE ENGLISH OAK CONFERENCE

This conference celebrates the oak – the most noble of English trees – exploring the taxonomy and range of oak species, growing oak, the conservation of structural oak, its use in architecture (both past and present), plus the myths surrounding the oak tree.

20-21 WOOD SHOW

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

JULY

3-5 HISTORIC GARDENS WEEKEND

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

10-12 FESTIVAL OF ARCHAEOLOGY WEEKEND

As part of the British Festival of Archaeology, the Museum will be displaying an exhibition on local archaeology.



19 RARE & TRADITIONAL BREEDS SHOW

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

AUGUST

2 WILLIAM COBBETT WALK (ticketed)

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

5, 12, 19, 26 WONDERFUL WEDNESDAYS

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

15-16 VINTAGE & STEAM

The Vintage & Steam event at the Weald & Downland Open Air Museum will appeal to anyone who wants to experience a taste of life 80 years ago when some

vehicles didn't start at the turn of a key! This wonderful event will showcase a huge selection of classic, vintage and steam vehicles. With vintage music, themed tea tent, local crafts, traditional demonstrations and continuous arena displays throughout the weekend.

27-31 WOODYARD AND CHARCOAL WEEKEND

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

SEPTEMBER

5-6 BREWING & HARVESTING WEEKEND

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

8 WOMEN'S INSTITUTE CENTENARY EVENT

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

21-27 NARRATIVE CLOTH EXHIBITION

Original artwork inspired by the replica clothing made by the Museum's Historic Clothing Project and our academic research on 17th century rural clothing.

OCTOBER

10-11 AUTUMN COUNTRYSIDE SHOW

Experience the sights, sounds and smells of the countryside at harvest time. Take a step back in time and see heavy horses ploughing the fields, vintage tractors at work and steam-powered threshing demonstrations. Watch 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.

26-30 AUTUMN HALF-TERM FAMILY ACTIVITIES

Wonderful seasonal activities and fun for families. Play conkers, make a mini Guy Fawkes and much more.

NOVEMBER

14-15 CHRISTMAS MARKET (reduced entry)

Reduced entry for all and free admission to Museum Friends. Browse over 130 stands selling local arts, crafts, food and unusual Christmas gifts. Festive music and plenty of seasonal food including hot chestnuts, hog roast and other tasty treats.

DECEMBER

6 TREE DRESSING

A magical occasion for all the family celebrating 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 see the buildings decorated in traditional greenery – the perfect way to walk off any festive indulgences!



History Gang members arriving for the summer camp.

Our new youth group, the History Gang, has completed its first year. The members, aged 8-11, met for the first time in January 2014 and have enjoyed a huge range of activities. These include games and getting



The History Gang meets the Tudor Group.



to know each other; trying their hand at blacksmithing and milling; having a go at wattle and daub; creating lino print Easter cards; meeting the Tudor Group; making bread and butter (and eating it); interviewing the Museum Director; learning historic dances; getting to grips with woodland skills; understanding, caring for and enjoying the museum; helping out at the stables, and making willow Christmas decorations. In the summer holidays we had a weekend camp, packed with activities and having fun as a group!

"Working as a volunteer with the History Gang is great fun! We help to organise a wide range of activities including cooking, dancing, exploring the museum exhibits, working with the horses and generally enjoying the site." **Katrina**
"I just wanted to take the opportunity to thank

you and the team for all your time and effort in running such interesting and enjoyable History Gang sessions . . . My son has thoroughly enjoyed each and every session this year, especially the diversity of the activities in such a lovely location, as well as the chance to sleep over in the summer! He is really looking forward to starting up again in the new year." **Parent of History Gang member**

We held a competition and the winning entries are from Hannah (poem), Harry (photo of Harry the cat) and Ollie (poem). Well done!

For more information please contact us on 01243 811459 or email education@wealddown.co.uk

**Harry's photo of the cat. . . He's on this page somewhere (see if you can find him!)*

Arts Awards Development Hub



The Weald & Downland Open Air Museum has been working in partnership with other local cultural organisations to support and develop Arts Awards in our area. They are Chichester Cathedral, Chichester Festival Theatre, Fishbourne Roman Palace, Pallant House Gallery and The Novium. As a group we've been undertaking training and sharing information about what each organisation can best offer, as the skills covered in the awards mean 'arts' in a very wide context – including, for example, the heritage crafts and traditional skills we promote here at the museum. Various programmes which involve Arts Awards are already underway including Shakespeare Week (run with Chichester Festival Theatre) in March. The venture is supported by Artsworld (South East Bridge). Any-one interested in finding out more can email us at education@wealddown.co.uk



Examining the evidence – a new workshop for KS2, KS3 or KS4

Regular readers of this magazine will have seen many articles outlining the research which underpins our understanding and interpretation of our historic buildings. One of our new workshops enables pupils to act as historians by sorting information, analysing real sources and ranking their relative importance. We discuss the different possible interpretations of the information – and of course part of the time is spent in the historic building that we've been discussing.

Bread and butter!

Pupils who visit the museum are told that a large part of the diet of someone who lived in our homes would have been bread, with some sort of thick soup ('briw' in the Anglo-Saxon period, 'pottage' in the Tudor period). But rather than just thinking about bread – we learn more and have more fun by making, and then eating it! One of our new sessions, introduced in response to the new National Curriculum, takes a look at food through the ages and one element includes making bread and cooking it over an open fire on a griddle. At the museum we can show the process from field to plate. At any time of year we go out to see what we can find happening in the fields and explore other links to food

production, such as what is available from the hedgerows and the resource of the woodlands, and explore our homes through the ages to understand how people lived. Of course a visit to our working watermill is another key element to the story and our millers are always happy to explain their work!



Cooking bread on a griddle over an open fire.

Would you like to work in heritage, crafts, trades or countryside skills?

Join us at the Weald & Downland Careers Forum on Friday 16 October



Explore work and career options in an informal environment, focusing on four fields: traditional trades, historic crafts, skills used in countryside management and working in the heritage sector. Whether you are investigating training or study options, looking for your first job, thinking about changing careers, or investigating on behalf of your child or partner, there will be lots to interest you. There will not be a formal programme of presentations but the museum team will help facilitate discussion, and representatives of various organisations and individuals with interesting experiences will be there to share their knowledge.

Confirmed organisations attending so far include:

Arts Council England	The Heritage Alliance
Arts Works (Arts Awards)	The Institute of Conservation
Association of Guilds of Weavers, Spinners & Dyers	The Masons Company Charitable Trust
Building Crafts College	The Society for the Protection of Ancient Buildings
Chichester College (Brinsbury Campus)	Transition Chichester
Churches Conservation Trust	The Green Oak Carpentry Company
E A Chiverton Ltd	
Museums Association	Volunteer now! (part of Voluntary Action Arun and Chichester)
National Heritage Training Group	
National Trust	Worshipful Company of Plumbers' Plumbing Museum
SE Museum Development Programme	
South Downs National Park Authority	Worshipful Company of Marketors

For more information and to book your place check out our website from April. If you are interested in bringing a group please get in touch by email: schoolbookings@wealddown.co.uk

Building Blocks workshop



Inside the new model of Poplar Cottage.

There's a new addition to our established Building Blocks workshop, in the form of a beautiful model of Poplar Cottage. Bob Brotherhood, one of the museum's 'Tuesday Gang', agreed to take up the challenge to make a scale model of a building that we could use as a learning resource. In time there will be a modern equivalent alongside it. We hope you'll agree that it looks really good!

Teacher preview day – Saturday 21 March

Come and find out what we offer schools and college groups on Saturday 21 March. On this informal day there is a chance for you to explore the museum, talk to members of our learning team about a potential visit, find out more about our range of museum-led workshops and enjoy some homemade cake!

Teachers are invited to bring up to two guests. Pre-booking is essential – please contact us on 01243 811459 or email education@wealddown.co.uk

Shakespeare Week (16-21 March)



Following the success of our involvement in the first national Shakespeare Week, led by the Shakespeare

Birthplace Trust in 2014, we are one of their national partners this year. From 16-19 March we're running activities at the museum for KS2 and KS3 groups in partnership with Chichester Festival Theatre, and on 21 March we will have some simple drop-in Shakespeare themed activities for families. You can find out more through the schools news page on our website or contact us on 01243 811459, email education@wealddown.co.uk

School Friends

Stop Press! In 2015 we are introducing a new membership for schools – for details of all the benefits check our website at <http://www.wealddown.co.uk/learn/schools/>, contact us on 01243 811459 or email education@wealddown.co.uk

Dementia-friendly museum walks with afternoon tea

As part of the Chichester District Living with Dementia Festival running for eight weeks from mid-April to mid-June 2015 we are offering a series of short walks with afternoon tea.

Thursday 16 April – Guided tour of the Downland Gridshell building, our conservation workshop, and the artefact store

Wednesday 30 April – Guided tour of selected buildings around the market square. Short walking distance, outdoor clothing necessary.

Thursday 7 May – Tudor apothecary: learn about the use of herbs, the role of the apothecary and how people had access to medicine in Tudor England.

Tuesday 19 May – Guided tour of the Downland Gridshell building, our conservation workshop, and the artefact store.

Saturday 30 May – Tour of Tudor buildings at the museum. Fairly short walking distance, outdoor clothing necessary.

All start at 2.30pm and last for 45-60 minutes. Tea/coffee and cake are served at the end of the session. Cost £3. Pre-booking essential. Please contact courses@wealddown.co.uk or phone 01243 811021

The festival is being coordinated by Chichester Festival Theatre, with support from Chichester District Council. At the time of going to print full festival details had not yet been published.



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

Contact: Neville Lacey 01243 789031
neville.lacey@jonesavens.co.uk
www.jonesavens.co.uk

Award-winning timber structures.

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

www.greenoakcarpentry.co.uk 01730 892 049



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University of Chichester

MA in Cultural History

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

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

30th anniversary Rare Breeds Show – 19 July!



It's 30 years since the museum first staged its ever-popular Rare Breeds Show. This delightful and intimate agricultural show hosts one of the South's biggest gatherings of farm animals. Visitors can get up close to hundreds of cattle, sheep, pigs, goats and poultry – traditional breeds shown in a wide range of classes and culminating in a grand parade. There's the opportunity to chat to their owners, as well as visit craft and trade stands on countryside themes. The show is supported once again by the Friends of the Museum.

IN BRIEF

OPEN AIR PERFORMANCES FOR THE NEW SEASON!

Former museum volunteer Zoe Hinks' Sabotage Theatre, which travels with a gypsy caravan pulled by a draught horse, will bring *Owlers* to the museum on 31 May. A new play exploring the Church of England's involvement with Free Trade following the demise of the notorious Aldington Gang, and inspired by real historical events and local folklore, this is a tale of rebellion, smuggling and the sea. Then, in the summer, open air theatre company Heartbreak Productions will bring two very different plays to the museum within one week. Shakespeare's *Love's Labour's Lost* will take place in the early evening on 27 August followed by David Walliams' *Mr Stink* on Bank Holiday Monday 31 August, a real treat for all the family before school starts again! Book at www.wealddown.co.uk/whats-on

Museum's award-winning course programme for 2015

Historic building conservation courses

The 2015 programme has been very well received and numerous courses are selling well. There are some exciting new offerings! The *Architecture* series encompasses building types that were developed in the *Gloriana of the Victorian era* and focuses on buildings for methods of *Transport*, buildings to support the *Justice system*, buildings at the *Seaside* and those to do with *Entertainment* and *Public Services*.

There will also be a day on *Icehouses* and the technologies they used. A course which joins the *Energy conservation* day school is *Damp and historic buildings* which will explore the significance of moisture and its implications on the future of the fabric of buildings. The Brooking Collection will feature in a two-day course *Understanding and repairing the small 18th century house*.

Early woodworking specialist Damian Goodburn is coming back with two day schools looking at very early technologies from the Mesolithic, Neolithic, Bronze and Iron Ages through to the end of Roman Britain. Damian has contributed to the research and planning for our forthcoming reconstructed Saxon Hall and the second of his days, *Saxon treewrights and the buildings they built* will show how archaeological evidence was used for the project.

On the aesthetic side there are two new linked days providing an *Introduction to woodgraining* and *Introduction to marbling* – both theory and practice will be covered.



Jowl posts workshop.

Conference 2015 – The British Oak

The museum's conference for 2015 is *The British Oak* which will be a stimulating day for anyone with an interest in this magnificent tree. The day will be chaired by Archie Miles, author of *The British Oak* published in October 2013, who will introduce all the contributing experts. The full programme is on the museum's website. It will take place on 19 June, the day before the *Wood Show* (20/21 June) which makes its return to the museum after a break of several years.

Traditional rural trades and crafts

As well as repeats of many of our perennial days and longer courses there are plenty of new ones to interest people who want to

have a go at something fresh. To add to the *Rush hat* and the

Rush bag courses we now have *Make a rush mat* for those who like working with this material. Some new textile days are on offer, including *Medieval appliqué*, *Making Dorset buttons*, *Nålbinding*, a technique of knotting used by the Vikings to make socks and mittens, and another variation on

Stumpwork.

Other people, perhaps grandparents who want to get ahead for Christmas and who enjoy handicrafts, might like to join the *Wooden toy-making* days or *Making countryside dolls*. To join the experience in the Southwater Forge, *Irons in the fire*, we are now offering a *Mill experience* where participants will spend a morning learning all about our 400-year-old mill from Lurgashall and have a go at milling a bag of flour to take home.

Bursaries

The Midhurst Society committee is to make a grant to the museum to provide bursaries to assist people who live and/or work in Midhurst and its environs to undertake practical training 'in a conservation-related subject directed to the repair or restoration of heritage property'. Details will be published on the museum's website in February.

Gift vouchers –
Buy them for family and friends towards course fees. Call 01243 811021 or email courses@wealddown.co.uk

COURSE ENQUIRIES

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

Historic Building Conservation Courses 2015

Historic timber framing: modern engineering solutions

9.30am–5pm
Leaders: David Yeomans & Jim Blackburn
Monday 9 March £110

Recording vernacular buildings for conservation

Day one: imposing a grid.
Thursday 12 March £100
Day two: observing and sketching.
Thursday 19 March £100
Day three: studio techniques.
Thursday 26 March £100
Leader: Richard Harris. All three days
9.30am–5pm
(£240 if all three days are booked together)

Oak timber framing: jowl posts

9am–5pm
Leader: Joe Thompson
Monday–Friday 16–20 March £520

FULL

Monday–Friday 21–25 September £520

Oak timber framing: wall framing

9am–5pm
Leader: Joe Thompson
Monday–Friday 13–17 April £520
Monday–Friday 23–27 November £520

Oak timber framing: roof framing

9am–5pm
Leader: Joe Thompson
Monday–Friday 11–15 May £520
Monday–Friday 18–22 January 2016 £520

Repair of timber framed buildings

9.30am–5pm
Leaders: Richard Harris & Joe Thompson
Tuesday 24 March £110

Introduction to dating timber-framed buildings in the South-East

9.30am–5pm
Leader: Joe Thompson
Friday 24 April £110

Understanding & repairing the small 18th century house

9.30am–5pm
Leaders: Stephen Bull & Charles Brooking
Wednesday–Thursday 29–30 April £210

Energy conservation in traditional buildings

9.30am–5pm
Leader: Richard Oxley
Wednesday 6 May £110

Damp and historic buildings

9.30am–5pm
Leader: Duncan Philips
Tuesday 19 May £110

English brickwork: Tudor to Edwardian

9.30am–5pm
Leader: Gerard Lynch
Monday 1 June £110

Jointing, pointing & re-pointing historic brickwork

9.30am–5pm
Leader: Gerard Lynch
Tuesday–Wednesday 2–3 June £230

Icehouses

9.30am–5pm
Leader: Tim Buxbaum
Thursday 4 June £110

Timber decay & its treatment

9.30am–5pm
Leader: Brian Ridout
Wednesday 10 June £110

An introduction to strawbale building

9.30am–5pm
Leader: Barbara Jones
Saturday 13 June £75

An introduction to timber repairs

9.30am–5pm
Leader: Joe Thompson
Monday–Wednesday 15–17 June £325

History of wall-coverings

9.30am–5pm
Leader: Treve Rosoman
Tuesday 16 June £110

Conference: The British Oak

9.30am–4.45pm
The day will be chaired by Archie Miles, author of *The British Oak* published in October 2013, who will introduce all the contributing experts. Full programme on the website.
Friday 19 June £85 (£60 for students)

Historic lime plasters & renders

9.30am–5pm
Leaders: Jeff Orton & Tim Ratcliffe
Tuesday–Wednesday 23–24 June £230

Lime plastering

9.30am–5pm
Leader: George Terry
Thursday 25 June £110

Fire & historic buildings

9.30am–5pm
Leaders: Steve Emery, Marjorie Sanders & Roger Angold
Thursday 25 June £110

A practical introduction to sign writing

9.30am–5pm
Leader: Wayne Osborne
Tuesday 30 June £110

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

9.30am–5pm
Leader: Sibylle Heil
Thursday 2 July £110

The roofing square

9.30am–5pm
Leader: Joe Thompson
Wednesday 8 July £110

An introduction to woodgraining

9.30am–5pm
Leader: Paul Bailey
Monday 13 July £80

An introduction to marbling

9.30am–5pm
Leader: Paul Bailey
Tuesday 14 July £80

Building technology before the saw & the ruler

9.30am–5pm
Leader: Damian Goodburn
Friday 7 August £80

Saxon treewrights & the buildings they built

9.30am–5pm
Leader: Damian Goodburn
Friday 21 August £80

Tool sharpening: the cutting edge

9.30am–5pm
Leader: Philip Hodge
Saturday–Sunday 29–30 August £210

Practical architectural ceramics

9.30am–5pm
Leader: Amy Frankie Smith
Monday 7 September £110

Leaded light stained glass restoration

10am–4pm
Leader: David Lilly
Wednesday 9 September £110

Lime mortars for traditional brickwork

9.30am–5pm
Leader: Gerard Lynch
Monday 28 September £110

Repair of traditionally constructed brickwork

9.30am–5pm
Leader: Gerard Lynch
Tuesday 29 September–Thursday 1 October £350

Home owners' days

Home owners' day one
9.30am–5pm
Leader: Kevin Stubbs
Saturday 3 October £80
Home owners' day two
9.30am–5pm
Leader: Kevin Stubbs
Saturday 31 October £80
Book both days for a discounted price of £130.

Practical thatching

9.30am–5pm
Leader: Chris Tomkins
Thursday 8 October £150

Flint walling

9.30am–5pm
Leaders: Mark Middleton & Chris Rosier
Tuesday–Wednesday 17–18 November £270

**400 years –
The age of Lurgashall
Mill where you
can learn about
milling for a
morning**

Architecture series: transport, justice, seaside, entertainment and public service

Good architecture can be defined as being "beautiful, durable and useful". The Victorian and Edwardian surveyors, engineers and architects managed to achieve this successfully on a wide range of building types, using new and traditional construction materials for an increasingly larger, better educated and wealthier population. Many of their magnificent designs are still with us today, some still fulfilling their original function, others successfully converted to new uses. These days will be led by experts who have a passion for these specific buildings that they want to share. £100 each day, all five £350.

Day one: Transport

This day will follow chronologically the development of buildings in response to changing modes of transport; canals, railways and roads. 9.30am–5pm
Leaders: Alan Johnson & John Minnis
Wednesday 20 May



The filling station at Benson, Oxon.

Day two: Justice The justice system in this country has always felt that the buildings in which justice is carried out should reflect the importance of the jobs in hand. 9.30am–5pm
Leaders: Susie Barson & Allan Brodie
Friday 5 June

Day three: Seaside The British seaside is an iconic image in many people's minds and conjures up all sorts of thoughts, but how did the special features of the architecture of this genre develop. 9.30am–5pm
Leader: Geoffrey Mead
Thursday 11 June

Day four: Entertainment This day will cover the vast number of theatres and music halls built in Victorian and Edwardian eras and the buildings designed to accommodate a new medium – the cinema. 9.30am–5pm
Leaders: Richard Gray & Tim Healey
Thursday 18 June

Day five: Public Service A huge variety of buildings house facilities which serve the needs of the public: this day will try to enlighten the participants on some of these; gasholder, fire stations, pumping stations and civic halls. 9.30am–5pm
Leaders: Malcolm Tucker, Bill Reading, David Eve & Ed Fagan
Tuesday 23 June

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

Traditional Rural Trade & Craft Courses 2015

Traditional English longbow

9.30am–5pm
Leader: John Rhyder
Friday–Sunday 6–8 March £260

FULL
Friday–Sunday 2–4 October £260

Spinning: preparation and the drop spindle

10am–4pm
Leader: Steve Kennett
Monday 9 March £55
Saturday 24 October £55

Spinning: an introduction to the wheel

10am–4pm
Leader: Steve Kennett
Tuesday 10 March £55
Sunday 25 October £55

Learn to crochet

9.30am–4.30pm
Leader: Rose Savage
Saturday 21 March £55

Leaded-light stained glass

9am–5pm
Leader: David Lilly
Saturday 21 March £110
Sunday 22 March £110

Horse logging

10am–3.30pm
Leaders: Robert Sampson & Mark Buxton
Sunday 22 March £90

Sussex trug making workshop

9.30am–4.30pm
Leaders: Robin Tuppen & Chris Tuppen
Saturday–Sunday 28–29 March £140 **FULL**
Saturday–Sunday 1–2 August £140

Hand smocked sampler

10.30am–4.30pm
Wendy Tuppen
Sunday 29 March £55 **FULL**

Victorian cleaning

10am–4pm
Leader: Ruth Goodman
Date to be confirmed £60

Historic cheese making

10am–4pm
Leader: Ruth Goodman
Date to be confirmed £60 **FULL**

Beekeeping for beginners

10.30am–4.30pm
Leaders: Christine Stevens & Emma O'Driscoll
Saturday 11 April £50

Nalbinding or single needle knitting

10am–4pm
Leader: Judith Ressler
Sunday 12 April £55

Irons in the fire

9am–5pm
Leader: Martin Fox
Friday 17 April £90 **FULL**
Saturday 18 April £90 **FULL**
Friday 22 May £90 **FULL**
Saturday 23 May £90 **FULL**
Friday 24 July £90 **FULL**
Saturday 19 September £90 **FULL**

Make a Pyecombe style crook

9am–5pm
Leader: Martin Fox
Saturday 25 July £90
Friday 18 September £90

Medieval appliqué **NEW**

10am–4.30pm
Leader: Tanya Bentham
Saturday 18 April £75

A walk through the woods

Starts at 2pm and finishes with tea and cake.
Leader: Jonathan Roberts
Saturday 18 April £15

Woven tapestry weekend

10am–4pm
Leader: Hilary Charlesworth
Saturday–Sunday 18–19 April £95

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

10am–4.30pm
Leader: Tanya Bentham
Sunday 19 April £75

Care, management and harnessing of heavy horses

10am–3.30pm
Leader: Mark Buxton
Sunday 19 April £90

Willow garden supports

9.30am–5pm
Leader: Ganesh Bruce Kings or Elaine Kings
Sunday 19 April £110

Mill experience **NEW**

9.30am–12.30pm
Leaders: Museum Millers
Monday 27 April £45
Monday 11 May £45
Monday 18 May £45

Bark basketry

9.30am–4pm
Leader: John Rhyder
Friday 1 May £65 **FULL**

Animal tracking and trailing

9am–4pm
Leader: John Rhyder
Saturday 2 May £75

Driving heavy horses

10am–3.30pm
Leader: Mark Buxton
Thursday 7 May £90
Sunday 24 May £90
Thursday 11 June £90
Sunday 28 June £90

Rag-rugging workshop

9.30am–4pm
Leader: Linda Chivers
Friday 8 May £55
Friday 24 July £55

Courses Re-visited exhibition – 14/15 March

On 14/15 March we are holding an exhibition celebrating the courses that we run and how they have inspired people. We will feature work from course tutors and past participants – which is where we need your help! We would like you to enter something that you have made on a course or been inspired to make after attending one. It can be anything – wood, textiles, ironwork, paintings or even photographs of a course in progress. For more information and an entry form please call 01243 811021 or email adulteducation@wealddown.co.uk.

Introduction to pole lathe turning

9.30am–4.30pm
Leader: Mark Allery
Saturday 25 April £60 **FULL**
Sunday 26 April £60
Friday 4 September £60
Saturday 5 September £60

Pole lathe turning workshop: improve your green woodworking skills

9.30am–4.30pm
Leader: Mark Allery
Sunday 6 September £60

Tudor farmhouse day in Bayleaf

10am–4pm
Leader: Lesley Parker
Saturday 25 April £60

Deer preparation and butchery 9.30am–4pm

Leader: Dominic Strutt
Sunday 26 April £75 **FULL**
Sunday 8 November £75 **FULL**

Dowsing day

10am–4pm
Leader: Pete Redman
Sunday 26 April £50 **FULL**

Make a shave horse **NEW**

9.30am–4.30pm
Leader: Mark Allery
Monday 27 April £80 **FULL**

Introduction to traditional dairying

10am–4pm
Leader: Cathy Flower-bond
Saturday 9 May £60

Museums at Night

8.45pm–11pm
Leaders: Museum staff
Friday 15 May £15
Saturday 16 May £15

Hand shearing

10am–4pm
Leader: Phil Hart
Saturday 16 May £60

Learn to mow using a scythe

9.30am–4.30pm
Leader: Mark Allery
Saturday 16 May £60
Saturday 11 July £60

Willow workshop: weave and wale a basket

9am–5pm
Leader: Deborah Albon
Saturday 16 May £70
Saturday 11 July £70

Skep making

10am–4pm
Leader: Derek Slee
Saturday–Sunday 16–17 May £90

Historic quilting day

10am–5pm
Leader: Norma McCrory
Sunday 17 May £55

Herbs, humours and astrology **NEW**

9.30am–4.30pm
Leader: Christina Stapley
Friday 22 May £60

Charcoal burning using a traditional earth kiln

9.30am–1.30pm (Saturday)
Leader: Jonathan Roberts
Saturday 23 May £50

Woodland herbs **NEW**

9.30am–4.30pm
Leader: Christina Stapley
Saturday 23 May £60 **FULL**

Medieval tile making

9.30am–5pm
Leader: Karen Slade
Sunday 24 May £125

Tudor fryshe cookery

10am–4pm
Leader: Lesley Parker
Sunday 24 May £60

Stone carving: Celtic knot

9.30am–5pm
Leader: Will Spankie
Saturday 30 May £80

Letter cutting in stone

9.30am–5pm
Leader: Will Spankie
Sunday 31 May £80

Flax to linen

10am–4pm
Leader: Cathy Flower-Bond
Sunday 31 May £55

Woodcut printing: historic buildings

9.30am–4.30pm
Leader: Will Dyke
Saturday 6 June £65

Countryside dolls **NEW**

10.30am–4.30pm
Leader: Wendy Tuppen
Saturday 6 June £50

Using and setting up your new table loom

10am–4pm
Leader: Val Conway
Saturday–Sunday 6–7 June £95

Make a traditional hand-sewn book

9.30am–4.30pm
Leader: Gaynor Williams
Sunday 7 June £60

Stumpwork embroidery: dragonfly

9.30am–4pm
Leader: Caroline Vincent
Sunday 7 June £55

The medieval medicine chest

10am–4pm
Leader: Cathy Flower-Bond
Saturday 13 June £60

Patchwork for busy people

9.30am–4pm
Leader: Linda Chivers
Saturday 13 June £55

Meet the Rose family – form, fragrance and flavour **NEW**

9.30am–4.30pm
Leader: Christina Stapley
Thursday 18 June £60

Herbs in the stillroom

9.30am–4.30pm
Leader: Christina Stapley
Friday 19 June £60

Natural dyeing

10am–4pm
Leader: Lesley Parker
Wednesday 24 June £55 **FULL**

Traditional Rural Trade & Craft Courses 2015

▶ Carve a wooden bowl

9am–5pm
Leaders: Jess Jay & John Vardon
Saturday 27 June £65

Make a felt hat

10am–4pm
Leader: Hilary Charlesworth
Saturday 27 June £55

Natural navigation walk

Starts at 2pm and finishes with tea and cake.
Leader: Tristan Gooley
Saturday 27 June £20

Peg loom weaving

10am–4pm
Leaders: Hilary Charlesworth & Sam St Clair-Ford
Sunday 5 July £55

Birds of prey experience

10am–4pm
Leader: Ray Prior
Tuesday 7 July £75
Tuesday 4 August £75

Deciphering old documents **NEW**

10am–4pm
Leader: Caroline Adams
Friday 24 July £80

Stumpwork: needlelace and wire techniques **NEW**

9.30am–5pm
Leader: Caroline Vincent
Sunday 26 July £55

Prehistoric tool making workshop

9.30am–5pm
Leaders: John & Val Lord
Saturday–Sunday 1–2 August £100

Mowing with an English scythe **NEW**

9.30am–4.30pm
Leader: Mark Allery
Sunday 2 August £60

William Cobbett walk

Starting at 2pm, finishing with tea and cake.
Leaders: Museum Director Richard Pailthorpe & other staff members
Sunday 2 August £15

Weave a rush mat **NEW**

9.30am–5pm
Leader: Rachel Frost
Tuesday 18 August £60

Bronze age metalwork

9am–6pm
Leader: Will Lord
Saturday–Sunday 22–23 August
£250 **FULL**

Coracle making

9.30am–4.30pm
Leaders: Kevin & Ellen Grimley
Saturday–Sunday 22–23 August
£250 **FULL**

Mediterranean herbs – legacy of the Roman occupation **NEW**

9.30am–4.30pm
Leader: Christina Stapley
Friday 28 August £60

Bat walk

Starts at 7.15pm, finishes with hot drinks.
Leader: Sue Harris
Friday 28 August £10

Herbs in healthcare – a focus on herbal antibiotics

9.30am–4.30pm
Leader: Christina Stapley
Saturday 29 August £60

Tool sharpening: the cutting edge

9.30am–5pm
Leader: Philip Hodge
Saturday–Sunday 29–30 August £210

A history of knitting from the Tudor period onwards

10am–4pm
Leader: Ruth Goodman
Date to be confirmed £60 **FULL**

Georgian farmhouse day in Tindalls cottage

10am–4pm
Leader: Lesley Parker
Tuesday 1 September £60

Shooting the traditional longbow

10am–5pm
Leader: Jonathan Davies
Saturday 5 September £50
Sunday 6 September £50

Corn dolly workshop

10am–5pm
Leader: Verna Bailey
Sunday 6 September £50

Learn knife skills and carve a wooden spoon

9am–5pm
Leader: Owen Thomas
Sunday 6 September £50

Wild food: hedgerow gourmet

9am–4pm
Leader: John Rhyder
Sunday 6 September £75 **FULL**

Stone carving: green man

9.30am–5pm
Leader: Will Spankie
Saturday–Sunday 19–20 September
£160

Tapestry workshop: weave a landscape

10am–4pm
Leader: Hilary Charlesworth
Sunday 20 September £55

Hedgerow preserves

10am–4pm
Leader: Lesley Parker
Saturday 26 September £60

Tudor brewing and baking

10am–4pm.
Leader: Lesley Parker
Saturday 3 October £60

Traditional wooden rake making

9.30am–4.30pm
Leader: Mark Allery
Saturday 3 October £60

Inkle loom weaving

10am–4pm
Leader: Steve Kennett
Saturday–Sunday 3–4 October £95

Botanical illustration: the autumn garden

10am–4pm
Leader: Leigh Ann Gale
Sunday 18 October £60

Weekend wood carving course

9am–5pm
Leader: Jess Jay & John Vardon
Saturday–Sunday 24–25 October £130

Introduction to chair making

9.30am–4.30pm
Leader: Mervyn Mewis
Saturday 31 October £75 **FULL**

Ploughing with heavy horses

10am–3.30pm
Leaders: John McDermott, Robert Sampson & Mark Buxton
Saturday 31 October £90
Sunday 1 November £90
Sunday 22 November £90

Small game preparation and butchery

9.30am–4pm
Leader: Dominic Strutt
Sunday 1 November £75 **FULL**

Introduction to coppice management

9.30am–4pm
Leaders: Jonathan Roberts & Vic Smith
Saturday 7 November £50

Make a hazel stool with a woven willow seat

9am–5pm
Leader: John Waller
Saturday 7 November £70

Tudor bakehouse: pies and pastries

10am–4pm
Leader: Lesley Parker
Saturday 7 November £60

Print your own woodcut Christmas cards

9.30am–4.30pm
Leader: Will Dyke
Saturday 7 November £65
Sunday 8 November £65

Candlelit walk

Starting at 5pm, finishing with mulled wine and mince pies.
Leader: Jonathan Roberts
Friday 27 November £15

Christmas stained glass decorations

9am–5pm
Leader: David Lilly
Sunday 29 November £100

Tudor Christmas food

10am–4pm
Leader: Lesley Parker
Sunday 6 December £60

The joy of carols: Victorian and Edwardian

10am–12pm
Leader: Malcolm Brinson
Friday 18 December £15



Bronze Age metal work.

Textile jewellery

9.30am–4pm
Leader: Linda Chivers
Friday 10 July £55

Botanical illustration: the cottage garden

10am–4pm
Leader: Leigh Ann Gale
Saturday 11 July £60

Herbs of the New World settlers **NEW**

9.30am–4.30pm
Leader: Christina Stapley
Sunday 12 July £60

Yeoman family fare

10am–4pm
Leader: Lesley Parker
Sunday 12 July £60

Wooden toy making **NEW**

9.30am–5pm
Leader: Piers Young
Sunday 12 July £65
Saturday 17 October £65

Bobbin lace making for beginners

10am–4pm
Leaders: Eva Falconer & Gay McCart
Saturday 18 July £55

Prehistoric pottery

Leader: Alison Sandeman
Sunday 2 August
Pot making
(9.30am–5pm)
Saturday 8 August
Firing day
(9am–6pm)
Sunday 9 August
Pit opening
(9am–11am) £120

Dorset buttons **NEW**

10am–4pm
Leader: Jen Best
Saturday 8 August £55

Bronze age copper smelting

10am–4pm
Leader: Fergus Milton
Sunday 9 August £80

Weave a rush hat

9.30am–5pm
Leader: Rachel Frost
Friday 14 August £60

Weave a rush bag

9.30am–5pm
Leader: Rachel Frost
Monday 17 August £60

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

Tales of the downs and beyond...

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

William Shakespeare

Thursday 16 April

Following the release of *Bill*, which was filmed on location at the museum, this talk seeks to understand the real life of William Shakespeare and some of the influences on his work.

Dr Duncan Salkeld is Professor of Shakespeare and Renaissance Literature at the University of Chichester and author of *Madness and Drama in the Age of Shakespeare and Shakespeare*. Among the Courtesans: Prostitution, Literature and Drama 1500-1650 as well as numerous articles on Shakespeare and Renaissance drama.

Elizabeth I in Midhurst and Chichester

Wednesday 22 April

This talk relates the story of Elizabeth I's only visit to West Sussex in 1591, and looks at the route that the royal party took. Was it true that she ate her hosts out of house and home and bankrupted the neighbourhood? The talk explores the way in which the Queen was able to travel around the county with relative ease.

Dr Caroline Adams is a fully qualified and registered archivist, and is a member of the Archives and Records Association. Her PhD from the University of Chichester focused on Elizabeth I's visit to West Sussex. She is now a freelance archivist and historian after retiring as Senior Archivist at West Sussex Record Office.

Lasers, ledgers and leafs – discovering the hidden history of the wooded downs

Monday 27 April

The *Secrets of the High Woods* project is an exciting new aerial research project exploring the archaeology, local history, landscape and the heritage of the 'wooded estates' landscape of West Sussex and Hampshire. The aim is to inspire people to value the South Downs. *Secrets of the High Woods project team*. The talk will be given by a member of the team made up of Project Manager Rebecca Bennett, Lidar and Heritage Mapping Officer Alice Thorne and Kimberly Briscoe, the Community Engagement Officer.

The King's chocolate tasting at Hampton Court

Tuesday 12 May

It is lovely to have a good chocolate shop in your town; imagine having one built into your house! The rebuild of Hampton Court in the 1690s included a King's Chocolate Kitchen. Research at Historic Royal Palaces has uncovered the true position of this fascinating room and given us insight into the making of Royal chocolate.



The King's Chocolate Kitchen at Hampton Court.

Marc Meltonville, Royal Palace Food Historian has worked on displays of historic cookery and the reconstruction of kitchens at many of the six Royal Palaces and countless museums and stately homes.

The Staffordshire Hoard in context

Wednesday 3 June

The Staffordshire Hoard is the largest assemblage of items made of gold and precious materials found in Britain. Steve Pollington will investigate what the hoard contained, how it came to be buried and what the items found can tell us about Anglo-Saxon society.

Steve Pollington has been writing about the Old English language and the Anglo-Saxons for more than 20 years. He has collaborated on numerous radio and television projects, most recently providing the voice of the 'chronicle' for Michael Wood's BBC series *King Alfred and the Anglo-Saxons*.

Historical fiction: from inspiration to publication

Tuesday 9 June

Since winning the Weald & Downland Museum's Historical Fiction Short Story Competition in 2012, Katherine Clements has gone on to secure a publishing deal and now works as a full-time writer. She returns to the museum to talk about her path to publication and how the past continues to inspire and influence her writing.



Katherine Clements.

Katherine Clements writes historical novels set in the 17th century. Her critically acclaimed debut, *The Crimson Ribbon*, was published in 2014. Her second novel, *The Silvered Heart*, will be published in May 2015. Until recently she worked for a national examination board, where she led the development and launch of the UK's first A level in creative writing.

To be a pilgrim? Walking the 500 mile pilgrimage to Santiago de Compostela

Wednesday 17 June

Mike Abbott's retirement present to himself was to walk the famous medieval pilgrimage route from St. Jean Pied de Port in France, over the Pyrenees to Santiago de Compostela. The 500-mile walk took him 33 days. Mike will give an illustrated talk about medieval pilgrimage and about his own journey.

Mike Abbott's career was principally as a senior manager in local government. He is a reader at the church of St Mary Magdalene and St Denys in Midhurst which he has attended for 36 years. He has an MA in Theology. As you might suppose he is a keen long distance walker: he has also walked the Pilgrim's Way from Winchester Cathedral to Canterbury Cathedral.

Agincourt – exploding the myth

Wednesday 24 June

This year is the 600th anniversary of the Battle of Agincourt. Discover the truth about the battle, the most famous English victory in the Hundred Years' War, from University of Southampton military historian Anne Curry.

Prof. Anne Curry is currently Dean of the Faculty of Humanities at the University of Southampton but is still very involved in historical research and external activities. She was President of the Historical Association (2008-11) and a Vice President of the Royal Historical Society (2006-9). She wrote *Agincourt: a new history* and also chairs the Agincourt 600 Committee in conjunction with the Royal Armouries.

Chelsea Physic Garden – London's oldest outdoor classroom

Tuesday 30 June

Tucked away beside the Thames, Chelsea Physic Garden is a celebration of the beauty and importance of plants. This walled garden was founded in 1673 by the Worshipful Society of Apothecaries for its apprentices to study the medicinal qualities of plants and it became one of the most important centres of botany and plant exchange in the world.

Michael Holland has been working at Chelsea Physic Garden for 20 years and is their Head of Education – overseeing adult, family, community and school visits both on and off-site. With a background in ecology, he is a keen wildlife gardener and photographer and is constantly amazed at the creative educational opportunities the natural world can offer to all.

Richard III: the man and myth

Tuesday 7 July

Richard III has always been an enigmatic, charismatic and controversial character, and furious debate still rages in regard to whether or not he ordered the murder of the Princes in the Tower. The recent discovery of his remains has prompted huge public interest. Alison Weir has studied many historical sources and her presentation shows that the truth is stranger – and far more complex – than the fiction.

Alison Weir is the top-selling female historian in the United Kingdom, and has sold over 2.7 million books worldwide. She has published 16 history books, including *The Princes in the Tower*. Alison has also published four historical novels. Her latest biography is *Elizabeth of York* (2013), and her fifth novel, *The Marriage Game*, was published in June 2014. She is a Fellow of the Royal Society of Arts and Sciences and an Honorary Life Patron of Historic Royal Palaces.

Graylingwell War Hospital

Tuesday 14 July

Graylingwell War Hospital in Chichester was open from May 1915 to April 1919. During this time, more than 29,000 patients were treated there for both surgical and medical conditions. Some stayed for days and others for months. No official records survive, but this illustrated talk demonstrates how it has been possible to research its history from other sources including postcards.

Katherine Slay has worked at West Sussex Record Office since 2003, where she has catalogued a range of material, including from parishes and private schools. While cataloguing the records of Graylingwell Hospital (established as the West Sussex County Asylum in 1897 and which closed in 2001), she became fascinated by the lack of material about the asylum's period as one of the country's Great War hospitals. On-going research has resulted in the publication of a booklet about the war hospital, and a chapter on treatment of the sick and wounded in the recently published *Great War Britain: West Sussex*.

From pop to opera: anecdotes of a professional singer

Tuesday 21 July

An evening of amusing and interesting tales from Glenys Groves' career. **Glenys Groves** joined the D'Oyly Carte Opera Company aged 18 and has since enjoyed a varied career as a professional singer. This has encompassed West End shows, recordings, films and television and she even toured as backing vocalist for Kate Bush! Although recently retired from the Royal Opera after 25 years, she still takes part in stage productions at Covent Garden – most recently *La Bohème*. Glenys lives in West Sussex.

Murder, mystery & intrigue

Thursday 23 July

This talk will explore the advent of the cosy crime genre and how D S Nelson came to be a writer of murder mysteries. **D S Nelson** is a writer of murder, mystery and intrigue. She lives in a quixotic village in the South Downs, surrounded by plenty of inspiration for her novels.

Leechbooks and lays: the medicine of the Anglo-Saxons

Thursday 6 August

Anglo-Saxon medicine reflected the melting-pot of cultures of that time. As well as practical medicine-making, some of which we know would have worked, there are remedies bound up with rituals. Pagan and Christian elements rub shoulders in the same medieval manuscripts.

Julie Wakefield is a medical historian and freelance educator, lecturing to students and giving talks and workshops for the general public and children. She specialises in folk medicine. Julie also works at the Old Operating Theatre, Museum & Herb Garret in London, where she gives Sunday afternoon talks on aspects of historic herbalism.

The best way to keep happy healthy chickens

Monday 10 August


Poultry expert David Bland will give you the basics on keeping happy healthy chickens at home along with the do's and don'ts. His talk will cover health, hygiene and housing.

David Bland assisted his father with a breeding flock while still at school and started his official poultry training in 1951. He went on to become the youngest poultry manager of the largest egg producing unit in the South of England at the age of 21 and formed his own poultry company six years later. Since then he has professionally advised producers of all sizes up and down the country as well as overseas.




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Diana Rowsell, Head of Learning, also organises specialist group visits at the museum, from university and college study tours to company staff events and weddings

Museum visits with added value!

The museum works hard to attract as many visitors as possible to enjoy and learn from our Designated and award-winning collection of historic buildings and rural life artefacts. We are especially keen to ensure our 'ordinary', non-event, days are busy with extra interest and special demonstrations, and last year saw an uplift of 5,000 visitors on these core days.

But the museum can be enjoyed in other ways by groups and individuals on value-added visits – each year these bring in between 12,000 and 15,000 people making use of our beautiful site and exhibits in a different way, totalling some 10% of our total visitors.

The museum is an educational charitable trust and it is essential to our aims to provide lifelong learning opportunities. These include **school parties** for whom we deliver museum-led workshops on a variety of themes keyed into the National Curriculum. They also include the **adult learning programmes**, including the talks series, where people book places in advance on courses for specialist value-added visits to learn specific things from specialist tutors, paying a premium for a special experience. (See the courses and talks programmes on pages 22–25)



Specialist visits by universities, companies, groups, private parties and for leisure use are part of the ecology of the museum's activities – here the museum has been hired for the start and finish of a bike race.

Other value-added visits are made by **colleges, universities** and **special interest groups** such as U3As who may request tours, talks, demonstrations and a space for which they pay an extra fee for venue hire, valuable extra income. Fees vary, as some bookings are by organisations which share our aims and objectives and some are purely corporate. Events catered for include **meetings, conferences, receptions, wakes, product launches** and **exhibitions**; we respond positively to all requests if we have space.

Art exhibitions are welcomed, not only for generating revenue but for the unexpected extra enjoyment visitors get from coming across such displays. We also **hire out our fields** for horse shows, as start and finish for bike races, dog shows,

vintage car groups etc. **Open air theatre companies** bring their latest productions, usually aimed at a family audience, where publicity, box-office, stewarding and income are shared; in August we will be welcoming Heartbreak Productions with two early evening plays.

The museum has been registered for the solemnisation of marriages for the last 15 years and each year around 950 people attend **weddings**, mostly in the upper hall from Crawley and some in the Jerwood Gridshell Space. As well as being a useful extra income stream, weddings are a good vehicle for audience development as many guests have never visited the museum before and they see enough to want to come again. The same goes for **children's birthday parties**, which are often attended by families who have not visited before; 160 people attended birthday parties in 2014.

Another welcome income stream comes from **filming**. The museum is a sought-after location for filming historical drama, mostly Tudor or earlier.

Being willing to host a wide variety of activities is a very positive thing for the museum at many levels – it is done sensitively without damaging the guiding mission of the museum, and in many cases can enhance it.

Good Figures – a unique exhibition by contemporary women artists

Good Figures is an art exhibition selling the work of 30 of Britain's most eminent and interesting female artists aged from 22 to 82. This ambitious exhibition is curated by art historian Candida Stevens of TINT-ART, a contemporary art forum based in West Sussex. The exhibition was launched in The Mall Gallery in central London in February and comes to the Jerwood Gridshell Space from 25 April–3 May: a local architect will design a bespoke hanging system for the exhibition in the museum's remarkable building.

Specialist group visits in 2014 included –

UCL (University College London) with their MA Museum Studies students; Brighton University's Built Environment students; the Building Crafts College with 45 carpentry students; West Sussex Guides for a sleep-over in the Jerwood Gridshell Space, making wooden camping chairs and helping out by cleaning all the museum's site signs; 'awayday' meetings by the World Wildlife Fund and a housing association; the Southern Counties Costume Society AGM; several classic and vintage car groups; Montezuma Chocolate of Chichester's staff party in the Gridshell, and Hearing Dogs for Deaf People with whom we have a reciprocal arrangement, they providing training for our volunteers on the challenges facing deaf people, and the museum hosting their sponsored walk attended by 60 people accompanied by 25 dogs. Many of the walkers stayed for lunch and several joined the Friends – now they know that dogs are welcome visitors here!

Preparing the timber for the Saxon Hall

By Julian Bell, Curator

Work has begun on preparing the timber for the museum's replica Saxon hall, to be constructed this year in the woodlands, south of Tindalls Cottage. As described in our article in the autumn issue magazine, the structure will be based on archaeological evidence from an excavation of a 10th century site in Steyning, West Sussex.

The Collections team has been very busy during the autumn and winter processing the substantial quantities of timber, which was kindly donated for the project by Jonathan West, furniture maker and woodturner from East Dean, who donated chestnut and the National Trust (Swan Barn, Haslemere), which donated oak.

The first timbers to be converted were over 20 vertical posts which form the main body of the structure and which will be sunk directly into the ground, infilled between with wattle and daub. We are using chestnut for these, partly due to availability but also because chestnut has a high rot resistance when earth-fast which is why it is used so commonly as a durable fencing material (**Fig 1**).

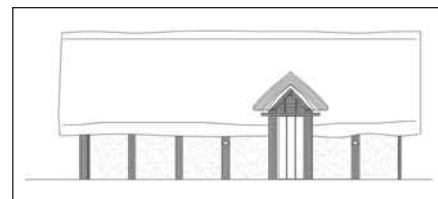


Using archaeological evidence, we have approached the conversion of the chestnut butts in as similar a manner as possible to our Saxon ancestors, using a combination of cleaving (splitting) and hewing (shaping with axes). We benefited from Richard Darragh's experience in the summer when he ran a cleaving course for museum staff and also for colleagues from the National Trust's

Swan Barn in Haslemere. Then, we concentrated on the conversion of oak although the principles are equally applicable to chestnut.

Cleaving a butt of wood involves careful inspection to determine the best line on which to split the material, taking into account features which can be exploited such as existing shakes or splits and others which may hamper a clean break, such as knots or twists to the grain. Having determined a line on which to cleave, an initial split is started using iron wedges which are then replaced with wooden wedges as the split widens. A large number of wedges are driven into the wood along the desired line of cleaving and although the wood may decide to veer away from the preferred course, splits can to a certain extent be steered by applying pressure to one or another side of the split. The key is to work the split slowly and carefully, paying close attention to the way in which the wood is behaving and trying to foresee any problems or deviations from the desired cleft line (**Figs 2-5**).

The benefits of cleaving a butt of wood is that more than one piece can then be further processed using axes to hew it into shape; hewing alone can only produce one piece of finished timber from the starting material. This is certainly beneficial when dealing with large diameter sections of oak which can be cleft a number of times, giving many rough pieces which can then be refined into more exact dimensions using the



The proposed Saxon Hall to be built at the museum this year.

axe. We have selectively employed this method when dealing with the smaller diameter chestnut butts in order to yield as much useable product from the raw material as possible. Chestnut has the advantage of cleaving in a fairly predictable and straight manner, so we have generally been successful. However, occasionally the material has tended to split in a spiral fashion which makes subsequent hewing extremely difficult when aiming to produce a straight post or beam.

To hew a butt of wood the desired dimensions must first be marked on each end, taking into account any curves or shakes in the material which may affect the end product. Once the butt is secured in place on a pair of trestles or other butts of wood, a plumb line and square is employed to ensure that the cross-section outline at each end match up. Two matching top corners of these outlines are then joined together using a chalk line which gives a vertical face back to which to cut. Firstly, a felling axe is used with the hewer either standing on top of the butt or directly in front and cutting notches back to the chalk line at regular





intervals along the log length. The 'lands' in between these notches are then removed with the same tool to leave quite a flat but rough surface. To produce a smooth finish which a carpenter can then further process, a side axe is used to cut down the face, removing finer amounts of material. Once completed, the butt is turned onto this first face and the process repeated, and again until all four faces (or eight in the case of an octagonal beam) are cut (**Figs 6-12**).

The archaeological evidence for the structure from Steyning shows quite a variety of cross-section shapes for the upright posts. None are square, most are rectangular, whilst a smaller number are D shaped or octagonal. During the autumn we also produced three harr boards from a quantity of the oak cleft during Richard Darragh's course. Harr boards are the initial, tapered section of a harr-hung door, which unlike hinged

doors with which we are familiar, are pivoted at the top and bottom of these boards. The remainder of the door boards are attached to the harr boards as with other door construction.

Although the cleaving and hewing have gone well up to now, we have become aware that we are probably approaching things in a fundamentally different way than our Saxon counterparts. We have a specific cutting list based on the archaeological evidence from the Steyning excavation, and a finite quantity of timber which we have been given. We are thus attempting to produce these quite specific posts and beams from the timber we have. The Saxons are much more likely to have been reactionary, studying their available timber and cutting whatever sized post or beam that each butt of wood was capable of yielding (**Fig 13**).

With the vertical posts cut we have



Curator Julian Bell hewing timber at the Autumn Countryside Show last year.



now begun work on the much longer wall plates. The processing of the wood is likely to take until April when the initial stages of construction will begin.

IN BRIEF

FIND OUT MORE THROUGH THE MUSEUM'S LIBRARY

The Armstrong Library at the museum continues to grow. In particular, several books on brickwork and wood carving have been added recently. The catalogue summary on www.wdoam.co.uk is now also accessible from the museum's new website, www.wealddown.co.uk under 'Explore/Collections'. Visitors to the library in the market square (Monday mornings or by arrangement – 01243 811027) and requests for help with research are always welcome. One or two more volunteers willing to join the library team would also be a bonus. The library is one of the leading archives in the country on vernacular architecture, building conservation and rural crafts and skills. Tel: Danae Tankard: 01243 811037

Museum fundraising co-ordinator, Julie Aalen, provides an update about future plans for the Friends of the Museum.

The administration of the Friends of the Museum moved smoothly to the museum at the end of 2014, as explained by the Friends' former chairman, Sarah Casdagli, in the Winter 2014 issue. Friends' membership privileges remain unaltered and you will continue to benefit from:

- Free entry – including special events – such as the Food & Folk Festival; the Rare & Traditional Breeds Show, this year celebrating its 30th anniversary, and new for the summer – the Wood Show.
- Advance notice of museum events and news by email.
- The opportunity to attend special 'Friends only' events and outings.
- 10% discount on purchases made in the shop.
- Twice-yearly magazine keeping you up-to-date with all the museum news, and events and courses dates.

How the Friends help the museum

The Friends is a support organisation for the museum, which runs fund-raising events and social activities for its members. It is one of the largest museum Friends groups in the country, with some 4,350 memberships representing about 9,500 individual members. Since its inception it has raised a total of £2.75 million for the museum, making a major contribution to the museum's work.

Two exciting new events for 2015

Western Front Battle Tour 2015 – Tour dates 22-24 May 2015 or 18-22 September 2015

The Western Front Battlefield Tour 2015 led by military historian, Andrew Robertshaw is unique and has been devised by Battle Honours Ltd specifically for members of the Friends of the Weald & Downland Open Air Museum.



Andy Robertshaw, who is also a writer and broadcaster, was a specialist adviser to Steven Spielberg's compelling film, *Warhorse*. During his career Andy has worked as Curator/

Manager of The Royal Logistic Corps Museum in Deepcut and prior to that was Head of Education at The National Army Museum in London. He regularly lectures to international audiences on many aspects of British military history and is an expert in the field.

Andy worked in collaboration with the museum on our 2014 *Horses at War* event and so it is fitting that this unique

Based in the delightful town of Dixsmuide the tour includes:

- Morning pick up from the museum (there is plenty of free parking)
- Executive coach travel throughout with an on-board toilet
- Return ferry crossings
- Two nights' stay in a twin room, at the Hotel De Vrede Dixsmuide, a three-star family run hotel
- Breakfast on both mornings and group evening meal in Dixsmuide on the first night
- Andrew Robertshaw as guide throughout
- Group participation in the Last Post Ceremony at the Menin Gate.

Day One – Morning pick up from the museum and onward transfer to Ypres. You will stop at Lijssenthoek Cemetery to set the scene of the tour and study the work of the Commonwealth War Graves Commission. The tour continues to Ypres with visits to:

- Gheluvelt Plateau (movement and the war in 1914)
- Vancouver Corner (technology and the war in 1915)
- Hill 60 (stalemate and the war in 1916)
- Group meal at the hotel and talk/presentation from Andy Robertshaw.

Day Two – A full day study of the Great War including:

- Yorkshire Trench (Life of a Tommy)
- Tynecot Cemetery & Visitors Centre
- Polygon Wood (Tanks, Artillery & Supply)
- Hooze (tactics and the war in 1917)
- Hellfire Corner (backs to the wall and the war in 1918)
- Free time for an evening meal in Ypres and group participation in the Last Post Ceremony at the Menin Gate.

Day Three – A morning's study of the Messines Ridge/Ploegsteert area:

- The Irish Peace Tower and the New Zealand Memorial.
- Ploegsteert Wood and Memorial
- Return to the UK and museum.

tour will focus on the Ypres Salient and in particular the role of animals in the Great War alongside the men who cared for them. On the tour you will discover the stories of the men from the Weald and Downland region who fought and fell in the conflict as well as studying the



Mike Shiels

Messines Cemetery.

work of the Army Veterinary Corps and Army Service Corps supply units whose vital contribution is often overlooked when visiting the battlefields.

During the tour Andy will discuss the use of animals for essential war work alongside the vital supply lines keeping the fighting front active. Any personal visits possible in the area could be arranged provided Battle Tours have the details well in advance.

To enable everyone to explore the area in detail and for each tour to be a personal experience, numbers are limited to 20 and we are able to offer the choice of either 22-24 May 2015 or 18-22 September 2015 (a minimum of 20 is needed for each tour to run).

The price for this unique opportunity is £425.00 per person (£60 single supplement), an element of which will go to support the work of the museum. To book visit the Battle Tours Ltd website at <http://www.battle-honours.eu/booking-forms/BHL-Group-Booking-Form.pdf> (include the reference no. 15/27 at the top right corner of the application form). Or phone Katie Jardine at the museum on 01243 811363 and she will send the forms to you and provide more details.

Mid-summer Treasure Hunt – organised by the Friends, open to everyone! Saturday 4 July at 6pm

Our second treat is the rare opportunity to enjoy a summer evening at the museum and to experience our out-of-hours magic. Plus there's the chance to win a fabulous local prize!

Our mid-summer fund-raising Treasure Hunt will take place on Saturday 4 July at 6pm. The hunt will lead you around all the most interesting parts of the museum, with challenges and refreshments along the way. All you need to do is bring along a picnic, come as a team of two and up to six eager competitors (friends or family) and work together to claim an exciting prize generously donated by The White Horse at Chilgrove, near Chichester, West Sussex (terms and conditions will apply). The hunt will take between two and two and



a half hours and to round off the evening you can sit by the lake and enjoy your picnic in the beautiful surroundings of the museum.

Adults can join in the fun for £15 per person and children aged 8+ for £7.50 per child. To book your team, telephone Katie Jardine on 01243 811363. Don't forget to

have your team name ready, a card to pay – and book early as places are limited!

Honorary memberships

Honorary memberships have been bestowed on some of the key long-standing members of the Friends committee, to mark their tireless dedication to the museum, and who have now retired as the museum takes on the Friends administration 'in house'. They are chairman Sarah Casdagli, who has also served as honorary secretary; honorary secretary Adrian Baker; honorary treasurer Richard Wilde; and committee members Mary Tomlinson, Cynthia Rivett, Jean Symons, Penny Spence and Jennifer Neeland. Some have been committee members since 1998. Among their many duties have been Friends recruitment, fundraising support, erecting the Friends' tent and catering at Friends' events. Museum Director Richard Pailthorpe said: "Having worked with the Friends for many years during my first spell at the museum and again over the last few years, I would like to express both my own and the museum's grateful thanks for the considerable contribution they and their predecessors have made to the museum's success." (You can read an article about the history of the Friends in the Autumn 2014 issue of the magazine.)

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 part-time, 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.

Rare & Traditional Breeds Show – this year we celebrate 30 years!

Want to be part of our special celebration? In this our special anniversary year why not sponsor a class at our Rare & Traditional Breeds Show which takes place on Sunday 19 July 2015?

Or treat that special person who has everything?



The Museum has supported smallholders across the south east for an incredible 30 years! These dedicated breeders help secure the future of the rarest of farm animals, and we are especially proud to showcase them in the anniversary year of our delightful agricultural show. Whatever your farmyard favourites, help us continue our support by sponsoring an animal class this year.

Sponsorship costs £40 per class (£75 for cattle)

You will be providing valuable support for the event, and will receive **two free tickets to the Show**, (a family ticket for a cow class) and a credit in the Show Programme! And by declaring your support by Gift Aid will mean that we can reclaim the tax paid and save 25p in the £. *Thank you so much!*



Rare & Traditional Breeds Show – Sunday 19th July 2015

I wish to support the event by donating the sum of £
to sponsor a sheep / pig / goat / cattle class
(delete as appropriate)

If you have a favourite breed you would like to sponsor, please indicate below and we will try to match your request to a class.

.....Breed requested

Please treat this sponsorship as a Gift Aid donation
(delete if not appropriate)

Class sponsored in the name of

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SignatureDate

**Please return to Julie Aalen, Weald & Downland Open Air Museum,
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Follow the seasons with our special demonstrations

All the rural and domestic life demonstrations that take place at the museum follow the seasons, so that on any day visitors are likely to see practices taking place that would have been traditional for the time of year.

In the spring we will be dairying in the Winkhurst Tudor Kitchen, and in the summer we will be demonstrating flax processing, not only in Cowfold Barn but also on fine days in the yard at Tindalls Cottage, where we are planting a larger area of flax this spring, to be pulled in the autumn. In the late summer we will be gathering produce ready to preserve for the winter months. In the winter it is likely that visitors will see hurdle fencing being created around the period gardens and grazing areas, which is a traditional winter job.

There will be plenty of other seasonal activities – some will be the subject of particular weekends, such as our Brewing & Harvesting Weekend in September, when several volunteers and staff wearing



Hat making in the medieval shop from Horsham in the market square. Rachel Frost, who is also a course tutor, is pictured providing one of our traditional craft demonstrations in August last year.



Pimp making by the Charcoal Camp – this year you can see charcoal burning in action on 27-31 August.

historic clothing will spend two days harvesting our hops at Tindalls Cottage, as well as our orchard and hedgerow produce. We will be brewing ale and beer,

and preserving the produce in different ways in our Tudor kitchen.

Over the August bank holiday weekend we will be running our Edwardian charcoal camp as it would have been at the turn of the 20th century, and producing charcoal for use here on site during the year. Other 'specials' will include our Historic Gardens Weekend, with walks and demonstrations highlighting the importance of the gardens to the occupants of our houses, and the uses of the plants for medicinal and culinary purposes. The subject of our archaeology weekend this year will be building archaeology; and of course our Easter and Christmas weekends will demonstrate some of the traditions of these important festivals of spring and winter.

WI Centenary event – 8 September

The museum is to be the venue for a special event for the Women's Institute on 8 September. 2015 is the 100th anniversary of the founding of the first Women's Institute in England, and that first WI was our own local Singleton & East Dean WI, whose inaugural meeting was held in the back room of The Fox pub at Charlton, now known as The Fox Goes Free. It has run continuously ever since, now meeting at Singleton or East Dean village hall each month. Singleton & East Dean WI are hosting the event at the museum – *100 Not Out!* – and have



An early Singleton & East Dean WI outing.

invited representatives from Women's Institutes from all over West Sussex. They will be holding their own display of crafts and the history of the WI in the Downland Gridshell and elsewhere on site, and the museum will be putting on many of our traditional demonstrations which will be of interest to our very special visitors. Singleton & East Dean WI will stage a display of old photographs and written accounts dating from the early days of the local group. We are proud to be part of this unique occasion and very much welcome Singleton & East Dean WI and their guests.



Hoeing up potatoes on Lamb Down, Singleton (to the east of Town Lane, with Levin Down in the background) during the First World War.

The first WI in England – was based in Charlton, the village between Singleton and East Dean, West Sussex

Top training for our volunteers



Museum Gardener Carlotta Holt, centre, with volunteers at one of the gardens training sessions.

The museum has developed a very comprehensive training programme for our volunteers, equipping everyone to be able to talk knowledgeably and confidently with visitors, and to convey accurate information.

The two-hour training sessions cover all aspects of the interpretation of our buildings and site. This includes 'active' training including how to light a fire with a tinder box; how to spin on a drop spindle, and learning to use a scythe – all of which enables people to put these tasks into practice. Or it may be more 'academic', such as learning about a certain building; the technicalities of building it; its social history and our latest research.

We also hold sessions focusing on one particular aspect of the social history of the occupants of our buildings, such as how they managed lighting and candles, or the management of woodland in Tudor times. This provides really interesting and useful extra information about aspects of life in the past which are just the sort of thing our visitors are keen to find out about.

The training programme is currently undertaken voluntarily, but we are looking at the practicalities of requiring our volunteers to undertake at least a certain number of these sessions before they can steward the buildings – this will ensure consistency and

accuracy in the information conveyed.

The sessions, many of which form the basis of our outside talks and presentations, are available free of charge to all registered volunteers, as well as staff and trustees, and they provide an excellent opportunity for learning, discussion and generally meeting other members of the museum community.

Opening Gonville Cottage

Gonville Cottage is the only building on the site in its original position, having been built as the West Dean



shepherd's cottage in 1848. We hope to open Gonville Cottage more often during the afternoons in the summer months this year. Our replica historic clothing, which is stored here, is on display and can be viewed, handled and even tried on.

Karen Searle Barrett
Head of Interpretation

The Wood Show – 20/21 June

Wood – that favourite and versatile product which can be found in such abundance at the museum! Since the 1980s a wood theme has formed part of many different museum events too, and due to popular demand a two-day event will be held this year to celebrate the many traditional uses of wood. The weekend will include a range of wood craft demonstrations, teams of heavy horses carrying out forestry tasks, exhibitors and displays, and the museum's own woodyard will be fully working. From the museum's own timber-framed buildings to crafted bowls, furniture, tools, toys and wooden products there will be plenty to see, do and buy. A must for the summer!



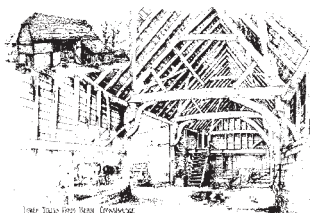
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Welcome



Jenny Rudd (pictured) has joined the museum as Marketing Manager. "I'm really thrilled to have joined the museum at such an exciting time in its development,

and to be working with such a friendly, knowledgeable and hardworking team of staff and volunteers," she says. Jenny has worked in marketing for over 14 years – in industries as diverse as online recruitment, software and publishing. But architecture, social history and charitable work are close to her heart, and she says she's proud to be promoting the museum because she's very passionate about its work. "The museum is a truly unique collection of buildings in a breathtakingly beautiful landscape, and I will be using my skills and experience to help the museum achieve its objective of growing visitor numbers in a sustainable way, and in ensuring its long term popularity and success". Outside work Jenny's hobbies include reading about social history, walking her two dogs (both Great Danes) and volunteering for the Great Dane Adoption Society. She's also recently started a collection of gin.

Jez Smith (pictured) has joined the museum's Interpretation Department as our new Site Interpreter. Jez will be known to many in the museum community already, as he has been coming here in a freelance capacity as an early musician on many occasions over the past few years. He worked here for a while as a volunteer, helping to deliver school workshops, and it was this early experience which decided him to pursue a career in museums. He has a degree in Archaeology and a MA in Museum Studies and experience in interpretation both at Cowdray and Guildford Museum, working in the education and interpretation departments. He has been much involved in creating new interpretive demonstrations and working with volunteers, both in his previous jobs and in a freelance capacity at other heritage sites. We look forward to Jez bringing his skills and knowledge to our department and welcome him to the museum.



contribution to the work of the museum during his term of office, 1989-1997. Derek came to West Sussex from West Yorkshire in 1969 and moved into the pensions consultancy world after a period in the Merchant Navy. He was managing director of MPA/Mercer for 12 years and then chairman, until his retirement in 1989, and in 1976 he was the founding president of the ground-breaking Pensions Management Institute. Derek continued his love of the sea aboard his yacht, berthed in Chichester Marina, and was rear commodore of Chichester Yacht Club. An energetic man with a great zest for life and a liking of people, he supported Chichester Festival Theatre and Pallant House Art Gallery as well as the museum. He was a governor of Chichester College, and enjoyed concerts in the cathedral, as well as cricket, rugby – and racing. He ran his only horse 'Ernmoor' in a partnership known as 'If Only', and was a keen member at Goodwood. A hands-on family man, he has left a huge gap in the lives of those who knew him.

Leslie Weller MBE, DL, FSA who died last year, was a trustee of the museum from 1990-1995. Born in the Sussex village of Itchingfield and living latterly in West Grinstead, Leslie Weller was born into a farming family, with his rural upbringing instilling in him a love of the Sussex countryside and country pursuits. He developed great interests in antiques and fine arts and Sussex history and antiquities, which led him to qualify as a chartered surveyor and to enjoy a long and illustrious career in fine art auctioneering. He created the first regional centre of expertise outside London for Sotheby's and was chairman of Sotheby's in Sussex and a director of the firm. He also held the posts of president of the Sussex Archaeological Society and Master of the Worshipful Company of Ironmongers. He was a keen horseman and an active member of the Horsham and Crawley Hunt. As the first chairman of Chichester Cathedral Restoration Trust, he played an important part in raising more than £10 million for

essential restoration work, and was awarded an MBE in 2014 for his services to the cathedral and contributions to the arts.



Bob Green (pictured), who has died aged 67, was a familiar figure at the museum. Many people will remember seeing him, usually with his wife Michelle, demonstrating handspinning on a wooden hand

spindle and wearing his trademark 'sheepy jacket'. He could be seen most weekends and must have taught hundreds of children (and not a few adults) the basics of spinning. He was also present at events, such as the Rare Breeds Show and Tree Dressing, where his kindness, readiness to help and obvious interest in people won him many friends. Bob was associated with the museum for over 25 years, beginning in the 1980s just after he and his family moved to Singleton. In the 1990s he assisted with the removal and re-erection of Longport House from its original location at the mouth of the Channel Tunnel, using skills from his 'day job' as a quantity surveyor – although he admitted he was surprised at having to quote prices for such commodities as ox hair! Bob was diagnosed with stomach cancer in 2012, and despite an initially successful operation at Guildford Hospital, was told that the condition was terminal in late 2013. He died peacefully at home on 17 October 2014.

Di Allison was one of our devoted specialist Bayleaf Farmhouse volunteers; she sadly passed away in November.

Denzil Burgess, who died in September aged 82, was one of the original demonstrators working in lead for the Plumbing Museum & Workshop Trust when the Worshipful Company of Plumbers' collection was opened in Court Barn at the museum in 1980.

Brewing & Harvesting Weekend – 5/6 September

The museum held its first **Brewing & Harvesting Weekend** last autumn. Head of interpretation, Karen Searle-Barrett says: "We

focused on picking the hops which now grow at Tindalls Cottage, and brewed beer in the brewhouse of the building. We also brewed ale in Winkhurst Tudor Kitchen (made without hops) and offered tasters of both. Interpreters in historic clothing spent the weekend harvesting our hedgerow and orchard produce to be preserved at Winkhurst for the winter". The weekend will be repeated on 5/6 September this year. Pictured is Jo Shorter preparing produce at Hangleton Cottage.



Obituaries

We are sad to report the loss of a number of people connected with the museum, many of them volunteers for a large number of years.

Derek Bandey, a former trustee and honorary treasurer to the museum, has died aged 89. He made a considerable

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Historic gardens enhancing our buildings

The winter months are a key time for Carlotta Holt and her garden team as there is much work to be done in readiness for the next season. Many of the plants are left to go to seed to provide further supplies of the heritage varieties we grow; these are harvested, sorted, and stored ready for sowing the following year. The team has also been constructing the hurdle fencing around Bayleaf



Farmhouse orchard, providing an excellent traditional demonstration for our visitors during the winter. The beds are manured and well prepared, and the planting plans for the year decided – we pray for good weather! Don't forget the Historic Gardens Weekend on 4-6 July when we showcase the culinary, medicinal and other uses of the plants which would have been grown in our various period gardens. In this photograph by *Louise Adams*, history and gardening come together in the garden of Bayleaf Farmhouse.



Museum launches new website

The museum's new website (www.wealddown.co.uk) was launched before Christmas with a fresh new look and we hope that you are finding it enjoyable to use. You'll notice that it features lots of photographs of the museum, with the aim of attracting a broad range of visitors. The new website also includes a blog, which will be regularly updated with articles about the museum's exhibit buildings, collections and projects.

IN BRIEF

SOUTH DOWNS PROJECT WILL 'SEE' BENEATH THE FOREST CANOPY

The South Downs National Park Authority is hosting an exciting new Heritage Lottery Fund-supported project called *The Secrets of the High Woods*. It aims to investigate the history and heritage of the wooded downs, and will use cutting edge lidar technology to 'see' beneath the forest canopy to map the landscape hidden beneath. The models are so detailed that many features relating to past human activity in the area can be identified. A huge range of features such as settlements, burial mounds, field systems and WWI/WWII features which have previously been hidden from view will be detected by the survey. The identification of these features is just the start – over the next two years the project team and volunteers will undertake fieldwork and archival research to explore and explain the secrets of this special landscape. If you'd like to find out more contact highwoods@southdowns.gov.uk
Website: www.southdowns.gov.uk/highwoods

Best Tweets!

"At last a sunny day! @WealddownMuseum here we come. . ."

"@WealddownMuseum . . . and what a brilliant place it is! So much to inform and inspire all in such a glorious landscape too. Fabulous!"

"Step back in time @WealddownMuseum something for everyone: lambs food history music gardens. . ."



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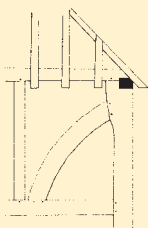
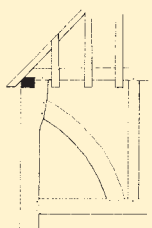


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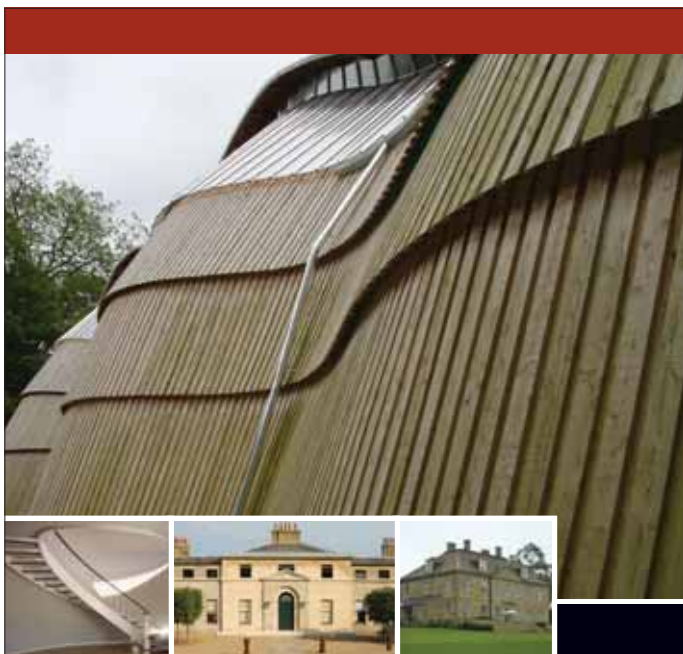
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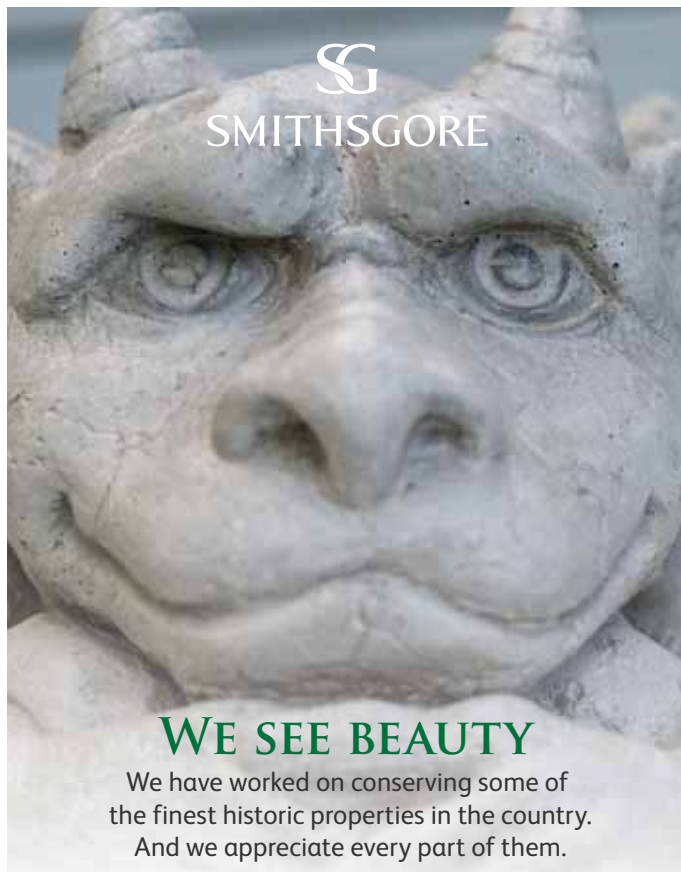
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Traffic jam – Weald & Downland Museum-style!

The museum's working Shire and tip cart and volunteer staff meet Pete Betsworth on the Ferguson tractor with trailer in the market square. Both are busy on maintenance duties keeping the museum spick and span for visitors.



IN BRIEF

MORE SHAKESPEARE FILMED AT THE MUSEUM

Visitors and volunteers were greeted with all the sights, smells and noise of a full-scale battle taking place in the market square when they visited the museum at the beginning of January, complete with fog! Shakespeare Productions Ltd were with us for a second time to film scenes for the next BBC *Hollow Crown* series. It is due to be screened in 2016: keep watching the listings for a broadcast date.

FARM CROPS AND SITE MAINTENANCE

Our winter wheat was sown slightly later than we hoped, towards the end of November, as a result of wet weather, writes *Richard Pailthorpe*. Unfortunately, rooks did some damage to the newly planted crop and with cold soil and wet conditions the plants have taken longer to emerge. Some bird damage is inevitable (pheasants and pigeons also enjoy it!), so we cater for this by using a slightly higher seed rate than needed when sowing. We are grateful to Lady Elizabeth Benson and David Penny for the loan of their bird scaring gas gun to deter them during this period. Once the seed has germinated they leave it alone as the grain is no longer available to dig out and eat. In the spring we will also plant spring wheat and grass for our winter feed and bedding. The local and historic Chidham wheat has again been planted at Tindalls Cottage thanks to volunteers Murray James, Gerry Dowsett, Tim Magilton and Alan Wood, who prepared and sowed the grain. The rooks have also been a nuisance this year on our thatched roofs, pulling out the straw to get at the greenbottle flies who hibernate in the thatch through the winter months. Chris Tomkins, the museum's thatcher, has been busy repairing the damage. Due to the wet conditions at the time of the Autumn Countryside Show and the Christmas Market, we will have to undertake repairs to the grass fields, notably the entrance into Greenways, which has suffered badly and is always a problem at this time of year. Leading up to spring, a number of annual tasks have been undertaken, from path maintenance and hedging and fencing to limewashing and painting, and we are grateful to staff and volunteers who undertake all these, and many more, essential tasks.

PLUMBERS' MASTER'S DAY

The Worshipful Company of Plumbers, whose museum collection is exhibited in Court Barn, celebrates its 450th anniversary this year. We will be welcoming members of the Worshipful Company to their Master's Day taking place at the museum on 14 June. They will enjoy lunch in the upper hall from Crawley and a full day of demonstrations around the site.

Shepherding & Shepherds' Huts – 11/12 April

This event early in the season is being repeated after its successful introduction last year. The two days will focus on shepherds' huts and their use in agriculture and the skills, traditions and culture of the downland shepherds – such an important part of our regional landscape. The character and charm of these huts has made them incredibly popular as moveable spaces in modern times too, and inspirational new builds will also be on display.



Follow us on Facebook!

The museum's social media traffic continues to grow – following us on Facebook, Twitter, Google+ or LinkedIn is a great way to stay up-to-date with the latest news.

"Last time there was a teacher's strike I asked my daughter where she would like to spend the day. I told her we would go anywhere she liked.

"Weald and Downland Mummy!" was the first thing she said."

"I really have a passion for Tudor buildings and lovely gardens, and also water, so this place has it in abundance! Along with very polite and knowledgeable staff and volunteers, so if you love old buildings and open grass fields this is certainly the place to come for a walk around, and also have a cup of tea or coffee!"



Vintage & Steam – 15/16 August

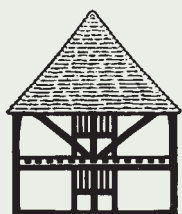
The Vintage & Steam event at the Weald & Downland Open Air Museum will appeal to anyone who wants to experience a taste of life 80 years ago when some vehicles didn't start at the turn of a key! This wonderful event

will showcase a huge selection of classic, vintage and steam vehicles, with vintage music, a themed tea tent, local crafts, traditional demonstrations and continuous arena displays throughout the weekend.



Enjoy Spring at the Museum!

The season begins with *Mothering Sunday* on 15 March with our traditional complimentary posy for mothers and grandmothers. Then on 15-20 March discover the museum's unique period clothing project with our *Historic Clothing Exhibition*. The *Easter Weekend and Holiday*, 3-17 April, is a perfect time to visit the museum, with longer days, warmer weather, spring flowers and new-born lambs. On 11/12 April we are repeating a weekend dedicated to the skills, traditions and culture of the downland shepherds, *Shepherding & Shepherds' Huts*. On 3/4 May don't miss our *Food & Folk Festival*, when the very best of the South East's produce and crafts will be on show, plus demonstrations and tastings and folk music, dancing and storytelling. See the museum in a different light during the evenings of 15/16 May for *Museum at Night* (pre-booking required), and the season ends with *Spring half-term family activities* based on rural arts, crafts and games from the countryside. We look forward to seeing you!



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The Museum is open throughout the year

From 3 Jan-27 Feb open Wed, Sat and Sun only with the exception of half-term week, 16-20 Feb, when the Museum is open daily. From 28 Feb open daily until 22 Dec and daily from 26 Dec-1 Jan. Don't miss the 'Museum at Christmas' from 26-28 Dec. Opening times: 10.30am-6.00pm during British Summer Time and 10.30am-4.00pm for the rest of the year.

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); 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.

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