

# WEALD & DOWNLAND MUSEUM *MAGAZINE*

Autumn 2016

## Raising the frame – new lease of life for medieval aisled hall



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Downland  
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fairs & felons –  
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**5, 20 & 31** What's  
On 2016-17,  
Events, Winter  
activities &  
Courses



## Weald & Downland Museum Opening Times and Admission

**Opening daily** until 27 November 2016.

Open 3-4, 10-11, 17-18 and 26-27 December 2016. Closed January and February 2017 with the exception of half-term week (20-24 February).

Open daily from 1 March 2017.

**Opening times:** 10.30am-4pm or 10.30am-6.00pm during British Summer Time. Opening times vary on major event days – please see our website or call us for details.

**Admission:** ticket prices include Gift Aid (standard charges in brackets). Adults £13.00 (£11.50); 65+ £12.00 (£10.50); Children £7.00 (£6.00); Family £36.00 (£32.00); Registered disabled & single helper £5.00 (£4.50); 3s and under enter for free. Call 01243 811363 for details of group rates and disabled access. Free car and coach parking. Dogs on leads welcome. Café, picnic areas, book and gift shop.

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# Welcome

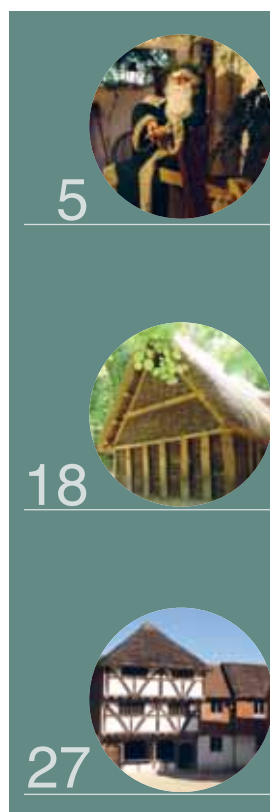
**It is a privilege to have been appointed the new CEO of a museum that I've long admired, thoroughly believe in and enjoy. I am delighted to have been entrusted to make a difference here at our amazing museum and I look forward to engaging with many of you in that task. Our editor set me some questions and I hope my answers will give you some insight into what motivates me as a cultural heritage leader (see page 6).**

My first four months have been focused on discovering how the museum works and deciding what is needed to ensure that the museum can grow sustainably as the major investment currently being

delivered as our Gateway Project is completed. I have the utmost respect for all those who have given their time to support our museum.

Changing how we do things, including the recruitment of new senior staff to newly created posts across our museum's management will position the museum for growth. This in turn will ensure we deal with some of our pressing priorities, including the maintenance of our 50 buildings and our Designated collections, and the re-erection of some of the 12 buildings that we still have in store, post delivery of Gateway.

Two of these buildings will be the



The timber frame of the museum's medieval aisled hall from Sole Street, Kent, takes shape on its new site. See page 8.

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subject of our first Christmas appeal, supporting a major grant funding bid for restoration in 2017, so watch out for a leaflet in a few weeks' time. The Newdigate Bakery with origins in the 17th century and housing an extensive Victorian bakery when dismantled in the early 1980s, will give the museum a working building in which to demonstrate craft-baked goods production. We aim to supply goods for sale made from our own wheat, harvested by our Shire horses, threshed and milled on site. The other building, Eastgate Dairy, is an unusual originally-thatched model dairy dating from c1807. Its restoration and reinstatement will offer another working building linked to food production.

Receipt of the Queens Award for Volunteering in the summer highlights one of our greatest assets, our 600+ volunteers, and I sincerely thank all for giving so freely and bringing our museum to life. We could simply not open the museum without you. Another highlight in 2016 has been our events programme: every major event this year has seen an increase in visits and revenue.

Visitors this summer have benefited from some immediate changes which have improved their experience. Perhaps the simplest but most effective is our daily ten-minute talks programme which has seen thousands of people learn a little more about aspects of our work, collections and stories every day. It has also given staff the ability to engage in a different way directly with our visitors. If visitors' comments online are anything to go by, our position as the top thing to see or do in the region, after the Cathedral, is something to be proud of, if not complacent about. Certainly we can always improve our experience.

Rather than close at the end of November after our Christmas Fair, we will now open the museum for Christmas events on weekends in the lead up to Christmas and on 26-27 December, continuing a tradition that many of our members and visitors enjoy with their families. The grounds and parkland will also remain open for walking throughout the winter for our members.

I thank you for your support and many of you for your generosity in recent months



supporting our appeals, and I look forward to meeting many more of you over the coming months at this beautiful place.

**Martin Purslow**  
Chief Executive Officer

## Christmas Card 2016



Leading landscape artist Gordon Rushmer has generously enabled us to use one of his stunning images for this year's Christmas card. This lovely scene of the market square in the snow is one of a number of works this award-

winning local painter has made following visits to the museum. Gordon Rushmer staged an exhibition of his work at the museum this summer. The cards are available at a minimum order of two packs (10 cards) for £7.00 plus £2.50 p&p from the museum's website, [www.weald-down.co.uk](http://www.weald-down.co.uk), or by post, or you can buy them in the museum shop (01243 811020), where a single pack of five costs £3.50.

## Reader survey

As a registered charity, we regularly review our spending to ensure that we are making the best use of our resources. It currently costs £30,000 each year to produce and mail two issues of this magazine, and we welcome your feedback about what is important to you about it. Please take three minutes to complete our online reader survey, so that we can continue to produce an interesting and informative magazine – thank you. <https://www.surveymonkey.co.uk/r/wdoam-mag>

## We're on the Family Friendly Museum shortlist!

**The museum is delighted to have been shortlisted for the 2016 Family Friendly Museum Award – the only award where children and families pick the winners after anonymous road-testing in the summer.**

Run by Kids in Museums, and supported by Philip Mould Gallery and the Association of Leading Visitor Attractions, the museum is one of 10 attractions to have made the list this year.

Jess, aged 13, said this about the museum: "I was very excited to visit as we do not normally go to open air museums, yet the dismal weather looked like it would ruin our day. Luckily we had a F\*A\*N\*T\*A\*S\*T\*I\*C time and the museum E-X-C-E-E-D-E-D my expectations!"

And Emily Beckwith, 22, a Kids in Museums volunteer and one of the people on the shortlisting panel said: "The organisation came across as forward thinking, trying to find new ways to engage with families and children."

Dea Birkett, creative director of Kids in Museums said: "It's great to see the Weald & Downland Museum

on the shortlist for the first time and so praised and supported by families and children. It's a very special place that is committed to putting young people and families at its heart and encouraging new visitors. We wish the museum best of luck when the undercover family judges arrive!"

The winner was due to be announced in late October.







# New online presence for museum

**Our award-winning programme of courses can now be booked online via a button on each course web page, which means that you can now book outside of office hours.**

Admission tickets for the museum can now also be booked online – for general visits, special events, talks, walks and more!

Looking for a unique gift? Browse and buy from our new online shop, which stocks a growing selection of gifts, souvenirs, books and more.

Visit our website to find out more or to book and shop online: [www.wealddown.co.uk/museum-shop](http://www.wealddown.co.uk/museum-shop).



## Families get busy

There's masses for children and families to do at the museum, especially on our half-term activity weeks and Wonderful

Wednesdays throughout the summer holidays. Plus, this year we ran Explorer Activity Week for

8-12-year-olds in late July, and the same age group can enjoy being part of the

History Gang which meets one Saturday a month. Themes and activities reflect our historic buildings and rural life and crafts collections. Our next half-term event is 20-24 February 2017.

To find out more contact [schoolbookings@wealddown.co.uk](mailto:schoolbookings@wealddown.co.uk)



## Our volunteers win the Queen's Award!

The museum's committed and enthusiastic band of volunteers has won the prestigious Queen's Award for Voluntary Service. The presentation of the certificate, signed by HM The Queen, was made by the Lord Lieutenant of West Sussex, Susan Pyper, who is also a vice president of the museum, at the annual volunteers' party in July. The award aims to recognise outstanding work in the community, and the museum is one of 193 charities, social enterprises and voluntary groups to receive it this year. The museum's 600 volunteers were handed the accolade



for their remarkable efforts in a wide range of tasks from interpretation to maintenance, gardening to guided tours. The museum's volunteers are its lifeblood – without them it simply could not exist as the inspirational and popular visitor attraction it is today. Pictured are: the Lord Lieutenant, Susan Pyper, with volunteers, Vic Constable, centre, and John Walshe.



# Warm up at the museum this winter!



**A warm welcome awaits visitors to the museum this November and December for our Christmas-themed events and for special weekend openings up to Christmas.**

Unrestricted access to the museum's parkland and gardens throughout December (except 24-25, when we are closed), January and February from 10.30am-4.00pm will also be available for our members.

The museum will be open for half-term family activities from 20-24 February, and we will open daily once again from 1 March 2017.

Find out more on our website, and we look forward to seeing you!

## Don't miss –

- **Christmas Market –**  
26-27 November
- **Meet Green Father Christmas –** 3-4, 10-11 and 17-18 December
- **Tree Dressing –** 4 December
- **Theatre – A Christmas Carol (ticketed) –** 17 December
- **Christmas at the Museum –**  
26-27 December



**Martin Purslow joined the museum in the newly created role of chief executive in May. We asked him to tell us a bit about himself and his plans for the future**

# First impressions

**Q** Martin, what made you apply for the role as chief executive and what has struck you most about the museum since you arrived? I have been to the museum many times over the years and something about the place struck home and made a big impact on me. Then in 2001 I came to visit North Cray House, which had been rescued from Crayford Road, Bexley in London's south east years before and the place where I was then director of the Bexley Heritage Trust. I arrived just after former museum director Chris Zeuner had died and met Richard Harris just before he was appointed, and I recall thinking that this would be a fantastic place to work and that I could really make a difference. It stuck with me, so when I was looking for a new post I can honestly say, hand on heart, that this was to my surprise the first that I saw – serendipity perhaps? The museum has an amazing collection of buildings in a setting that really does trigger an emotional response in so many visitors. I am no different. The museum has great potential if we can embrace all that is good and exceed the challenges of a modern audience's expectations.

**Q** Tell us a bit about what you've done up to now. Having got my break as a museum director for the National Gallery of Scotland's first outstation in my early 30s, I've been fortunate to work as a director and CEO continuously since, now over 20 years. I spent my last 10 years in Australia running the National Trust in Melbourne. I took up the challenge to take on an organisation losing close to \$2 million per annum, close to bankruptcy, with major problems, falling visitation and no event or educational activity, and set out to change it. By the time I left it was the most successful independent

heritage organisation of its type in Australia. It attracted over 450,000 visitors per year to 36 restored and award-winning sites, over 50,000 children to education programmes and over 200 events each year, as well as administering the state government's cultural heritage conservation grants programme. I am passionate about education and breathing life into heritage sites and believe that nothing ensures the future of sites such as ours more than people, particularly young people, enjoying their visitor experience, remembering it, and telling others about it.

**Q** How do you think the Gateway Project will affect the museum when it opens next year? Gateway is a challenge: it is also an opportunity! But it should not detract us from looking after the historically significant buildings on our site. Gateway presents big logistical problems to a museum which is not used to running such major facilities. Everything will be bigger and should be better – from the café/restaurant to the shop and three new interpretative galleries right down to the amazing toilets – sorely needed at the museum. We have a real chance to reposition the museum as a major destination for new audiences and to that end we are actively reaching out right now to ensure that we maximise the impact of what is being done.

**Q** What are your priorities at the museum over the next year, and looking further ahead? Change is needed to arrest a steady decline in visits stretching back a number of years. I am used to delivering change, challenging the status quo, embracing new ways of doing things, driving new audiences, and building vibrant sites and programmes that encourage people to engage and celebrate their culture. We are very lucky that our

forebears had the foresight to bring together such an amazing collection of buildings and objects into a magical part of England here in West Sussex. We are also fortunate to have such a great array of events being delivered on site without the revenue from which the museum could simply not afford to function. The priority this year is to prepare for the opportunities presented by a nearly £6 million investment in new facilities and to ensure more people know that we are here, are encouraged to visit and have a great time, and tell people about their experience.

**Q** What particular challenges do you think the museum faces in the next few years? Whilst the new facilities at the museum including the café, shop, community space and new galleries present great opportunities, they also come with significant additional costs. Preparing the museum to operate them will necessitate significant change in how we operate. That will not be easy but the reward on offer, of a more vibrant and sustainable museum that is able to attract new audiences and grow, is an exciting one for all of us here. We will need to build on this investment to support the museum's development over the coming years.

**Q** The museum is an Accredited and Designated collection, has won numerous awards, is greatly loved locally, and is one of the UK's most respected independent museums. What three things do you feel you can bring to it to build on these achievements? A good imagination that embraces innovative and creative solutions. A down to earth commitment to promote the celebration of our cultural legacy for everyone. A passion, not least to provide a rich and vibrant cultural heritage education for all young people.

**Q** Which is your favourite building and why? And which is your favourite object in the rural life collection? My favourite building is the house from Walderton, possibly because standing in front of the fire you can feel where countless people have stood before you, warming themselves. Tangible human links across time are things to value. The small iron bar-fitted square window from the original old holding cell at Titchfield Market Hall held in the museum store is a great object that evokes a darker and more challenging historic narrative than the building's incarnation that we currently show to visitors. I am very interested in our gritty or real history, real lives and real stories, stories that we have a duty as a museum to unlock and tell whenever possible.



Martin presents commemorative horse brasses at the Heavy Horse Show in June.



# Gateway visitor centre on course for next spring!

The construction of the £5.5 million Heritage Lottery Fund-supported Gateway Project visitor centre is on target for completion next spring. Our most ambitious development project to date, it is set to transform your experience of the museum from the moment you arrive.

Substantial progress over the summer has seen the cluster of buildings taking shape, including the installation of cross-laminated frames and the green oak framing to the new entrance and shop with the aid of two huge cranes. Visitors have watched work in progress while eating their picnics!

"It is now possible to get a real sense of the actual size and extent of the buildings, which sit comfortably within the context of site," says project director Richard Pailthorpe.

The interpretation galleries will provide three generous spaces for interactive displays, exhibitions and artefacts, and the northern cluster including the community space and café will accommodate up to 150 people, both inside and enjoying views over the millpond from outdoor decking. Next come the wall cladding, the installation of glass panelling and roofing which will take place this autumn, with project contractor A & F Pilbeam Construction Ltd aiming to complete the structures ready for internal fitting out by the end of the year.

The re-erection of the medieval house from Sole Street, Kent, which will house interactive displays as a family learning hub, is also part of the Gateway Project. See pages 8-12 for more on the Raising the Frame event which took place in the summer.



The Gateway Project visitor centre grows while visitors tuck into their sandwiches.

Work is also underway on re-configuring the car parks with the new driveway expected to be operational by December. The former Knowledge Transfer Partnership (KTP) building has been moved down the hill to a new site behind the Goodwood Granary to provide office accommodation.

The project has included draining the millpond to carry out maintenance and re-landscaping, including the safe transfer of the carp to other ponds with the help of the Environment Agency, and the removal of a huge quantity of silt accumulated over 40 years. While the mill has been out of operation we have had the help of Winchester City Mill and our mill volunteers to keep our flour production going this summer.

You can follow progress on the project by visiting our website for a short animation at <http://tinyurl.com/h26ny4m>, and via a live webcam at <http://tinyurl.com/groxan7>

**Nearly there!** The museum has raised nearly £1.5 million itself in addition to the Heritage Lottery Fund's £4 million contribution to the Gateway Project cost, and we would like to thank the many generous benefactors who have helped us achieve this. Lots of you have sponsored one of the 60,000 chestnut shingles to be used on one of the roofs, and now, with just £150,000 left to raise, we have one more opportunity to support this ground-breaking project. You can sponsor a tree, trunk, bough or leaf, from £5 to £150, to help with landscaping around the visitor centre and millpond. If you feel able to help the final push, please consider sponsoring this ambitious leap for the museum at <http://tinyurl.com/zhqnt9h>

## Welcome to Wi-Fi

One of the exciting spin-offs of the Gateway Project is our ability to provide a free Wi-Fi connection around the entire museum site from spring 2017. Thanks to the Heritage Lottery Fund investment and support from the South Downs National Park Authority this will provide a totally new way for visitors to access information about our unique collections of buildings and rural life. It will enhance further our new interpretation galleries opening next year, as well as helping the museum to understand more about how our visitors use the site. Plus, it will enable visitors to communicate freely, including while having a relaxing coffee or enjoyable lunch in the café! Watch out for more news on the website and in the next magazine.

## WEALD & DOWNLAND MUSEUM GATEWAY PROJECT

### Be part of our Gateway Project

Buy a tree, trunk, bough or leaf and help support the Museum's exciting new Gateway Project!

Tree £150 Trunk £50 Bough £25 Leaf £5 (£10 for 3)

Donate online or call 01243 811363





# Raising the frame

## History in action as a medieval aisled hall is reassembled



Watch the frame-raising  
on a time-lapse video  
on the museum's  
website.

Visitors had a rare opportunity to watch a traditional timber-frame being re-assembled using historic techniques in June, when the 15th century aisled hall from Sole Street, Kent was returned to exhibit status after several years of use as the museum's café.

The building, which is a late example of a now rare form of house, has been moved as part of the museum's £5.5 million Heritage Lottery Fund (HLF)-supported Gateway Project, with its new visitor centre and interpretation gallery, currently being constructed.

The aisled hall, whose earliest part is thought to date from 1350-1425, was saved and dismantled from its original

site in 1970. It had been condemned as unfit for habitation in 1960 although it was occupied until 1967. Its interest and antiquity had been recognised but efforts to preserve it in situ failed and the museum stepped in to preserve the structure as part of its historic buildings collection.

Re-erected at the museum in 1991 after conservation and repair, it served as the indoor seating area for refreshments. The Gateway Project enabled the museum to provide it with a new lease of life, and a further opportunity to research and re-check the timbers, before re-erecting it on its new site at the centre of the museum this summer.





The re-assembly was led by Joe Thompson, the museum's carpenter-in-residence, timber-framer Steve Turner, and a team of trainees, Claire Vidler and Richard Toogood, supported by the Heritage Lottery Fund, and Cameron Page, who was funded by Seaward Properties Ltd. They had painstakingly surveyed and repaired the elm frame over the previous months. Interactive activities at the Raising the Frame event included making treenails (used to join the timbers), blacksmithing, traditional sawing and hewing, and walling using wattle and daub. The weekend also included talks on the house and its context and the

building's fascinating social history.

Once the frame was raised, the panels were wattled, the flint foundations completed and the roof battened and tiled. By the end of the year the walls will have been daubed and lime-washed.

The house and recreated garden will be used as an exciting space for visitors to experience the past in an imaginative, interactive way, supported by the Heritage Lottery Fund, the DCMS/Wolfson Fund and The Wates Foundation. Families, children and schools will be particularly well catered for in the new attraction. The latest technologies will be used to stimulate

interest in cultural heritage and social history, exposing visitors to a new level of understanding of the museum's Government-Designated building and rural life collections.

**Pictures: (1-5) Joe Thompson and the team gradually put the jigsaw back together;**  
**(6) Staff from the DCMS/Wolfson Foundation which has funded the re-erection of the aisled hall, take a turn at wattling;**  
**(7) Mark Middleton laying the flint foundations;**  
**(8 & 9) Cameras out, crowds gather to watch the timber frame rise from the ground;**  
**(10) Making a treenail – one of the activities on offer at the Raising the Frame event in June.**







Joe Thompson, the museum's carpenter-in-residence, who led the frame raising.

# Relocating Sole Street

By Joe Thompson

**This has been a fantastic project to have been involved in. It has provided a wonderful platform to demonstrate the museum's and my own approach to timber conservation, and provided our three trainees with practical experience in appraisal, repair and rearing up of a timber frame.**

After Sole Street was dismantled from the new Gateway site, work began in earnest when the timbers were brought into the Gridshell workshop and laid out for appraisal. The trainees cleaned the timbers and assisted me in measuring, inspecting and analysing them. The data gained was fed into a spreadsheet along with photographs taken of every timber and any significant details (almost 2,000 pictures). This process helped to underline a primary principle of conservation –

'understand the building' – before any physical interventions take place. It enabled a registry of all the timbers to be produced with details of the species, the method and type of conversion and their volume, as well as information on previous repairs and carpentry details. Then the current condition could be classified, and as the work progressed, details of any repairs could be logged to the individual timber (see enumeration table attached).

Next, we discussed the different options for intervention, each time questioning if the defect was actually a failure? If there is no failure then there is no intervention. Failures tended to fall under the headings of mechanical, dimensional or active fungal and insect attack. Our strategy was 'maximum retention' and 'doing as little as possible, but as much as necessary'.

We worked through the repair options, assessing them in terms of retention of timber, legibility, reversibility and durability.

This systematic process of analysis, appraisal and documentation was followed throughout the project, from cills to rafters. As the various frames were completed we ticked them off on our 'master-board' – two sheets of plywood holding drawings, documents and photographs that helped explain what we were doing and its context, not only to ourselves and passing staff and volunteers, but also to museum visitors.

Having secured the required planning consent and building regulations approval (*whilst it is a historic building within the museum, it is not listed and needs to adhere to current planning and safety standards*) we prepared the site by setting out lines to show the ground workers and masons where we needed the groundcills. The concrete was poured, the blocks laid and we supported the groundcills on temporary props in their final position. The flint workers would follow on after we had reared the frame up.

At 11.00am on 18 June we started raising the frame and six days later all was done. The smooth fitting of all the timbers was a real team effort. An unseen member of the team is of course my colleague Roger Champion, the museum's former master carpenter, who had carried out a programme of extensive, innovative and durable repairs to the building in 1990 having dismantled it in 1970. Two people who helped with the frame in 1990 were involved again this time. Steve Turner fulfilled a pivotal role in raising the frame with myself and the trainees. The oak frame for the new Gateway entrance and shop structure has been provided by Green Oak Carpentry Company, run by Andrew Holloway who had helped with Sole Street's initial re-erection on the site.

## Sole Street in context

**Dr Annabelle Hughes of the Wealden Building Studies Group says four high status double-aisled halls have been identified in West Sussex, three of which have been dated by dendro-chronology.**

**Warhams, Rudgwick** has been dated between 1213 and 1237, and has distinctive stiff-leaf carved capitals to two arcade posts. It was probably built as a hunting facility by Alard le Fleming who held Pulborough manor.

**Mockbridge, Henfield**, originally double-aisled, has yet to be dendro-dated, but has a dias beam decorated with dog tooth moulding and the remains of volutes to an arcade post suggesting a stylistic date in the 1260s. It was a freehold of the manor of Ewhurst, close by an ancient river crossing.

**Duncton Manor Farm** had manorial status and is now completely encased in stone. Dendro dates of 1366-69 have been obtained

from repaired rafters, suggesting it was erected at least 60 years earlier.

**Chennelsbrook** was identified c1969 by R T Mason as originally a double-aisled house with an integral cross-wing. Its two-bay hall also had a base cruck and a fine spere truss. A dendro date of 1295/96 made it possible to attribute it to Nigel de Alkesburn (also de Coombes) who was assessed for tax in the vicinity of Horsham in 1296, and witnessed the foundation of the first chantry in the parish church in 1306/07. A third son, he unexpectedly inherited in 1316 and returned to Coombes: the building is thought to have been another hunting facility.

By 2006, thorough recording work had identified at least 11 more aisled halls in Sussex, and eight in Surrey, although few of comparable age or status to the four above. A further 12 in the Weald of Sussex/Surrey once had base crucks to two-bay halls.

Discover more at the museum's library – contact 01243 811363 or email [library1@wealddown.co.uk](mailto:library1@wealddown.co.uk)



Many visitors have commented that they really like seeing the frame as a carcass with just the wattle infill. Their questions have often been answered by volunteer 'frame maker' guides led by Alan Wood, who have provided a very valuable role in explaining and interpreting the project.

The problem of the wallplates pushing outwards, identified during the dismantling, was solved, after looking at a number of options, by fixing plywood sheets to the aisle rafters and metal straps to reinforce some timber joints. This will restrain the frame from further outward movement. This use of modern materials and some power tools was the source of comment by some, but we have been able to explain the reasons. Everyone enjoyed watching the project's steady progress; we even met the last occupant's granddaughter.

As museum visitors know, there is no 'standard' timber frame building – they come in all shapes and sizes, for all sorts of uses – but it is hard not to pick out the house from Sole Street as a 'special' one, due to its combination of age and architectural style. It is interesting to compare it with Bayleaf, the 'Kentish Yeoman's' or Wealden farmhouse from Chiddingstone that now stands just a hundred or so metres away from Sole Street's new location. Both came from Kent, Sole Street standing on the North Downs about 40 miles exactly due east from Bayleaf in the Low Weald. Both farmhouses have impressive Gothic arch-braced cross frames in the open hall. Both were built in two phases (early 15th century and early 16th century) with no firm picture in either case of what the earlier missing ends looked like. Bayleaf,

however, appears to be a relatively early adopter of the 'Wealden' façade whilst Sole Street is clinging on to the more archaic aisled hall form that had all but disappeared by the turn of the 1400s. Furthermore, Bayleaf has the pre-eminent roof type found in medieval South East England – the oak crown post roof, whilst Sole Street has only a collared rafter or 'sans purlin' roof made of elm.

The building's location, clearly visible from the urban structures around the market square, enables it to act as a portal to the rural and agricultural buildings beyond. It will allow visitors to compare and contrast these farmhouses as well as engage with its contents. The relocating of Sole Street has been a wonderful opportunity to demonstrate the museum's values, "to inform, educate and inspire". ➔



A repair to a tenon on a jowl post, pictured part way through the process. The repair would next have a thin veneer of the original timber glued back on, so obscuring the new inserted timber below, and retaining the original surface. The finished repair is at the top of the arcade post on the open cross frame by the rear door. Right, During the repair of the timbers of the Sole Street building, an entire bucketful of nails were removed from the rafters, weighing 15kg.



## Enumeration

**There are 373 structural timbers in total.**

**16** remaining from the first phase (1375-1425) *open hall and high end* – **12 elm & 4 oak timbers**

**33** remaining from the second phase (1500-1550) *cross wing* – **33 oak timbers**

**324** replica timbers from the third phase (1990) – **152 elm and 172 oak timbers**

**A total volume of about 13.7m³**

**84 timbers needed 140 interventions.**

**2 replica timbers.** These were the two wedges used to secure the dovetailed tenons on the aisle ties on the high end cross frame.

**22 patch repairs.** A patch repair can be up to the full length but is not the full cross-section of the original timber. I used four different types of patch repairs: face, tenon, shoulder-and-tenon and insert. Patches

generally use a higher grade of timber and do not necessarily match the original in their type of conversion, as experience at the museum has shown that small pieces need to be as free of defects and as dimensionally stable as possible.

- 8 face patches, typically where the outer surface of the timber had partially weathered, decayed, or broken. Many face patches have their surfaces 'faired back' to harmonise with the original timber.
- 9 tenon pinhole patches using either timber or resin. Used where the pinhole in the tenon had become enlarged due to having to drill out the pin during dismantling.
- 4 shoulder-and-tenon patches used where not only the tenon but also one of the shoulders had decayed or broken, mostly at the bottoms of studs tenoned into ground cills.
- 1 insert patch, in which the timber is fitted into a narrow slot behind the original surface, and secured with epoxy resin.

**21 metal repairs.** Steel (galvanised mild or stainless) was used to reinforce a timber or a joint.

- 9 straps used to reinforce split or broken timbers. They were fixed on the surface using coach screws. The metal was painted black.
- 12 timbers were reinforced using screws to restrain splits.

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

**66 easings.** Used where the timbers had distorted as they had dried since the frame was last assembled and the joints needed small amounts of timber carefully removed to allow them to fit securely again.

**19 timber treatments** using an insecticide where an active attack was identified.

*The data gathered during the project is stored in the museum's archives.*



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## The trainees

Three building conservation trainees who assisted in the conservation and frame raising of the medieval house from Sole Street were on six-month placements, writes the museum's carpenter-in-residence, Joe Thompson, two funded by the Heritage Lottery Fund (HLF) supporting the Gateway Project and the other by Seaward Properties Ltd. The trainees came from different backgrounds with varying experience in timber frame conservation and worked very well together, learning all the time, from the building, their mentors and from each other.



**Claire Vidler**, who is also studying for the museum's MSc in Timber Building Conservation says: "The time I've spent at the museum has been hugely beneficial to me. The primary benefit has been to improve my confidence in working on the conservation of buildings, both by increasing my knowledge and also obtaining practical skills to utilise in the future. There have been other benefits as well; I have been able to expand my skillset by helping the curatorial and interpretation teams, for example by conserving a timber bob and wagon and assisting with wattleing the Anglo Saxon house.

Working on Sole Street has enabled me to see the conservation and re-erection process from start to finish. I now have direct experience of doing research (both in the field and using archives), surveying timbers in a logical and methodical manner, and specifying and conducting a variety of repairs, as well as working on site to set it out for the foundations and raise a frame. These have been unique opportunities as they occur so infrequently and have enabled me to see how the process should be conducted under best practice conditions." **After completing her dissertation Claire is now working as a trainee for a year at Temple Newsam, the Tudor/Jacobean mansion owned by Leeds City Council.**

**Richard Toogood**, the other HLF trainee who came from a traditional woodworking and crafts background, says: "I had wanted to be involved with the museum since I visited when I was 17. When the traineeship came up, I embraced the opportunity to take up skills in the field of building conservation and traditional building crafts. What I lacked was an understanding of conservation theory and the complications of working with old buildings. This placement has enabled me to establish an understanding of best practice and gain more experience alongside skilled people. The most enjoyable part has been being immersed in a place so dedicated and involved with traditional crafts and historic buildings, whilst learning from Joe and other skilled teachers. I will definitely take my new-found knowledge away with me and apply it to my next traineeship, which this placement has helped me to gain." Richard also benefited from a Midhurst Society Building Conservation bursary. **Richard went straight from the museum to be a building craft apprentice for eight months in a scheme administered by the Prince's Foundation for Building Community.**



**Cameron Page** who is studying historic building conservation at Kingston University and an NVQ 2 in joinery at the Building Crafts College in London was able to work at the museum on a part time basis, funded by a grant from Seaward Properties Ltd. He says: "As part of my conservation course I went on several field trips to the museum and found it to be an amazing place. I recognised that a traineeship there would further my knowledge and unwavering enthusiasm for historical conservation. Sole Street is a handsome structure in an already stunning landscape and I feel truly privileged to have helped with its conservation and re-location. It's been fantastic working with a great team of people at the museum, especially my team leader, Joe Thompson, and fellow trainees who have willingly passed on their expert knowledge." **Cameron is completing his third year on his conservation course and submitted a 1:20 scale model of Sole Street as part of his second year assignments.**



From the Chairman

## The changing face of the museum

The last six months have seen significant changes at the museum and there is more to come. Since I last wrote this column our new chief executive, **Martin Purslow**, has been appointed and started work with us. **Richard Pailthorpe** has switched to being Gateway Project director, and four new trustees (see page 35) have been recruited.

Sole Street has re-emerged on its new site where it is not only more prominent but looks beautiful. It will be a great asset when fitted out as a family learning centre – somewhere for families to participate in a range of activities having fun while learning.

More substantially the main Gateway building construction work is progressing rapidly alongside a rather empty millpond at present. The entrance car park is already being rebuilt with a new road line forming.

These are all the obvious changes taking place. However for our new investment to be successful and to deliver our and our funders' key objectives for the future sustainability of the museum, there are many more changes taking place behind the scenes.

Museum staff and volunteers have been magnificent in getting the museum to its present position – the collection itself, the skills developed in rescuing and re-erecting historic buildings, the learning imparted, the development of courses, invention and attraction of major events, the skills in running these – and I could make a long list of the accumulated heritage knowledge and human stories that together form the intellectual capital of the museum.

As we have described before, the Gateway Project provides the investment in facilities and material to take all of this to another level. It is a catalyst for a much more fundamental change in the way that the museum is run and our visitors and the community at large are served.

All of that means changes in organisational structure and methods of working, new skills training for staff and volunteers, and the development of new activities for engaging the public and supporting social needs. It is a big programme, already underway. I should just like to record my deepest respect for and heartfelt thanks to all staff and volunteers at what I know is a difficult time with lots of new pressures and challenges.

The headline changes are exciting. They will make a huge difference to the capacity and reputation of the museum. The delivery requires a huge investment of human effort.

**Paul Rigg**  
Chairman of Trustees

"We visited on a hot summer's day and were surprised by the sheer variety of exhibits – there is just so much to see..."

"We go here a lot and have been doing so for about 10 years now. The kids loved it as toddlers and continue to enjoy trips."





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**SUSSEX HERITAGE TRUST AWARDS 2016 WINNER**



**Clea Venables spent six months with the museum as a Heritage Lottery Fund Historic Gardens trainee**

## **WEEDS . . . and other ingenious things in the museum's gardens**

Of all the things I've learnt over the past months one of the most interesting was from our Wonderful Wednesdays family days in summer. I was introduced to the thumbpot, a curious clay pot with a neck, completely sealed except for a hole in the top and several dotted over the flattened bottom.

You immerse the pot in a bucket of water, allow the bubbles out and place your thumb securely over the uppermost hole, release, and hey presto, you can carefully water the seeds or seedlings you've just transplanted without them being washed away.

Your other option would be lugging around a heavy wooden bucket with the danger of sluicing away delicate plants. As one young lad said to me: "They were very ingenious in the past".

**Museum gardener Carlotta Holt says it has been a delight to have Clea on the team, with her enthusiasm, energy and passion for learning enabling her to make the most of her time and also benefiting the museum enormously. "The gardening team have really enjoyed working with her and new friendships have been made that I'm sure will continue in the future".**

They were not only ingenious but necessarily resourceful, and this brings me to the subject of our 'weeds'.

Anyone visiting our gardens cannot help but notice that we frequently ignore the weeds as we busy ourselves in the period gardens. One lady was positively irate about the woebegone state of the garden at the house from Walderton, and it took me 15 minutes to turn her round to our historical view.

Every plant in the gardens has a culinary, medicinal, spiritual or practical use. Some, like goosegrass, have a few. Early in the year you can eat the new tips which are bursting with Vitamin C, very necessary after a winter diet of mainly cured meats and preserved produce. They can be cooked later in the season in a pottage, the seeds roasted as a coffee substitute and a handful of plants can be meshed together to strain solids from liquids.

Apart from that, weeds between the crops keep moisture in the bed, reducing the need to waste water, prevent leaching of nutrients and soil erosion in heavy rain, and when they flower, invite in pollinating and predating insects. Weeds? What weeds?

During my time at the museum I have also put up a wattle fence at Cowfold Barn, reinstated the perpetual salad bed at Bayleaf Farmstead, given garden tours on

This year's harvest has been a good one with our abundant hops gathered in, and a crop of apples to supply the Tudor kitchen for some months! Throughout the season the gardens have supplied the Tudor cooks with fresh produce, and some ingredients for display too. Also, have you noticed the beautiful flower displays in the South Wonston church, Whittaker's cottages and the house from Walderton, changed on a regular basis by Lyn, one of our garden volunteers.

our Historical Gardens Day, made rosary beads from rose petals, learned to string onions, plait garlic and weave lavender fans, and tentatively begun work on the ornamental bed at the house from Walderton.

My training also embraced the Autumn Countryside Show (for which Bury, West Burton & District Horticultural Society added to the pot financially, as well as allowing me to attend two of Christina Stapley's invaluable herb courses), when I waxed lyrical straight to the public about all I've learned alongside showing our heritage produce!



**Clea at work in the garden at Whittakers' Cottages.**



**Heritage Lottery Fund traineeships** As part of the Heritage Lottery Fund (HLF) support of £4 million for the museum's Gateway Project, apprenticeships and traineeships are offering people the opportunity to work across a wide variety of disciplines at the museum. Clea was among these, working alongside our gardener, Carlotta Holt and the gardening team on our historic gardens. Others have included Janie Millerchip, who is the HLF Gateway Engagement Officer, focusing on engaging the community with the museum at local events and meetings and coordinating a series of outreach projects. And Jonny Unitt is the HLF interpretation & schools trainee, with us for a year, who is busy assisting with the schools programme during term-time, and Wonderful Wednesdays in the summer holidays as well as getting active on projects such as daubing the Anglo-Saxon house. Three more worked with Joe Thompson, our carpenter-in-residence, on the conservation and re-erection of the medieval house from Sole Street (see more about them on page 13).

## **Choc chip, ale chutney and ancient fruit – new products from the museum!**

The museum is delighted to be working with Great British Food, based in Sussex, to make a range of products using our own hops and flour. Biscuits have been made using the stone ground flour from Lurgashall Mill in three flavours, All Butter Shortbread, All Butter Ginger and All Butter Chocolate Chip. Just perfect to have with your afternoon tea – dunk away! Using our hops to make ale, brewed by Ballards Brewery, ale chutney has also been created, the perfect cheese board companion for the Boxing Day feast! The products are all made by hand in small batches without any artificial preservatives and food colouring, so very much chime with the ethos of the museum itself. Watch out for medlar jelly coming in October; this ancient fruit is a rare treat with a cheese board. For more information visit [www.thegreatbritishfoodcompany.co.uk](http://www.thegreatbritishfoodcompany.co.uk)







[www.wealddown.co.uk/get-involved/donate/](http://www.wealddown.co.uk/get-involved/donate/)

## LEAVE A LEGACY. SAVE OUR HERITAGE

A gift in your will to the Museum will help sustain our work, conserving and sharing our rural past.

As an independent museum we receive no regular central or local government funding. Our membership subscriptions are essential but only cover a fraction of the costs we need to continue our work. That's why we rely on the generosity of people who leave us a gift in their will.

A legacy is an extremely important and lasting gift from you. Whatever your contribution, it will make a huge difference to enable us to inspire future generations.

It is very important to take independent professional advice when writing your Will. We can help with suggested wording, or with a codicil if you have already made a Will. For appropriate forms please see our website, write to us using the form below, telephone 01243 811363 or email [office@wealddown.co.uk](mailto:office@wealddown.co.uk).

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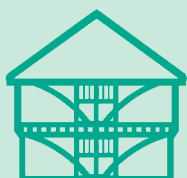
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## Discovering English scything

Scything has become popular over the last few years with more and more people showing an interest in this ancient method of harvesting. At the museum, courses are run with tutor Mark Allery on the skills and techniques involved in the efficient use of scythes – and participants are not advised to take their shirt off (as Aidan Turner as Ross Poldark did in the BBC TV series)! The museum has a number of scythes in its collection, and English scything and related crafts were the focus of a special day in July. A team worked to mow the 'Olympic meadow' by Poplar Cottage (the turf here was grown for the London Olympics opening ceremony) and rake it to make a hay crop. Museum blacksmith, Martin Fox, was on hand with a mobile forge, improving some blades as well as making an Anglo-Saxon scythe from scratch. Visitors could also watch wooden pitchforks and rakes being made and see how the snath (handle) of a scythe was bent using steam. Museum volunteers use scythes to cut the grass in the museum's period gardens surrounding the historic house exhibits. Find out more at <http://www.wealddown.co.uk/english-scything-day/>



## Sol and Saxon learn to pull their weight

The museum's new young pair of oxen are being trained for regular work on site from their base at Bayleaf Medieval Farmstead. Sol and Saxon arrived in the Spring and their training has been entrusted to Jamie Quinn from Lincolnshire, one of the few people in the UK with practical experience of training cattle for draught work. He is also training a volunteer team to work them. The use of oxen in farming had died out by the early 20th century in most places in Britain, but East Sussex was one of the last places where they were used. At the museum they represent the source of draught power that would have been used at the time of Bayleaf's recreated farmstead. The oxen have been acquired from the nearby Leconfield Estate at Petworth, where there is a large herd of the local, Sussex, cattle. Sol and Saxon can now work in a field together pulling a light weight, and will gradually get used to heavier weights, eventually being able to plough. The volunteers lead them around the museum to familiarise them with their surroundings, and they are now learning to pull the ox cart, based at Bayleaf Farmstead. "The oxen and volunteers are now able to positively contribute to the working life of the museum," says Jamie, "but over the next 12 months will



need regular and consistent handling." Phil Gorrian, our volunteers administrator, who is also one of the ox team, says: "With only a small team it can be difficult to ensure enough members are present on a given day to safely carry out activities, but we quickly established a routine where we are achieving this at least three times a week, with Murray James as team leader coordinating. We are now regularly taking them out in the cart to experience new sights and sounds. They have gone from being nervous of everything to being reasonably sound when encountering new things." The ox handling team welcomes additional members (contact [volunteers@wealddown.co.uk](mailto:volunteers@wealddown.co.uk) or 01243 811933 if you are interested), and other projects involving the pair are currently being explored. Pictured is Jamie introducing the oxen to their yoke in the Bayleaf yard, and the volunteers (Murray and Gillian Walker and Richard Angus) working them in the ox cart.





Louise Adams

Left, The timber frame of the recreated Anglo-Saxon house goes up in 2015. Right, The museum's replica Anglo-Saxon House, ready for daubing.

## The Anglo-Saxon house opens in the woods

The recreated Anglo-Saxon house was first opened during a special weekend in October, marked by demonstrations, talks and readings. The new exhibit will provide the museum with a first-class new attraction for our visitors focusing on the lives of our Anglo-Saxon ancestors as well as providing inspiring opportunities for school children studying the period.

The replica house was raised by Joe Thompson, our carpenter-in-residence, and his construction team last year. It is based on

archaeological evidence from a site in Steyning, West Sussex dated to AD950, excavated in 1988/89. Painstaking research was undertaken by the museum's team, working with external specialists including Richard Darrah, Dr Damian Goodburn and Dr Mark Gardiner, who have years of experience in pre-Norman timberworks and experimental practical archaeology.

The building has been thatched by Chris Tomkins using wheat straw grown at the museum, and the walls wattled with local

hazel provided by coppice worker and craftsperson Rosie Rendell. Traditional daub was applied this summer after experiments into the most appropriate mix, which includes loam, ox dung and barley straw. The walls will be limewashed with material from a lime burn led by rural life interpreter Jon Roberts.

Find out more on the museum's website, and read Joe Thompson's article on the treewrighting techniques used in the creation of the building in the Autumn 2015 Museum Magazine.

### Saxon house joins our schools programme

With the Anglo-Saxon house nearing completion, the museum has been able to use this inspirational new exhibit as part of our 'Through the Ages' workshops for schools, and it is already proving a hit with children. We work with a wide range of partners to support our educational programme, which includes workshops on site and outreach visits. We welcome Early Years and KS1 groups at the museum and have lots on offer for our younger educational visitors, including museum-led exploration, the popular 'Building Blocks' workshop and the newer 'Our Homes & Farms' indoor activities. Any teachers who would like to receive our special schools update are welcome to email [schools@wealddown.co.uk](mailto:schools@wealddown.co.uk)

## Replicas & Reality – getting at the truth

The museum's 2016 annual one-day conference in September focused on *Replicas & Reality* – exploring the heritage value of replicas.

We have two at the museum – the replica 13th century cottage from Hangleton, based on archaeological evidence from an abandoned village in the South Downs above Shoreham, and the newly built Anglo-Saxon house – which is based on a range of evidence and research including a site in Steyning, West Sussex from 950 AD, excavated in 1988/89.

Why build replicas? They can include replicas based on archaeology, replicas used to mitigate destruction, replicas for experimentation and replicas simply for fun. They stimulate research and provide practical training and the results provoke debate about heritage values and the significance of historic buildings. Are replicas “a feeble and lifeless forgery” in William Morris's words, wrought by “the tricky hand of some unoriginal and thoughtless hack”? Or can they bring inspiration and delight, not only to visitors and users but to those who use skill and passion to create them?

Chaired by the museum's research associate, Richard Harris, the line-up of top specialists in the subject included speakers from the Society for the Protection of Ancient Buildings; from Ironbridge Gorge Museum Trust in Shropshire and St Fagans National History Museum in Wales; the National Trust, and a contribution from Norway focusing on a project in Japan. Peter McCurdy spoke on reconstructing the Globe Theatre in London, and Caroline Stanford of the Landmark Trust on re-inhabiting historic buildings. And, from the museum Lucy Hockley, cultural engagement manager and Joe Thompson, carpenter-in-residence, focused on constructing the museum's Anglo-Saxon house.

**70 – the number of wheelbarrow loads of daub used for the Anglo-Saxon house!**



Top, Daubing the wattled walls with a mixture of loam, ox dung and barley straw. Above and middle, Jon Roberts tending to his lime burn to produce material for use on the walls of the Anglo-Saxon house.





## Heavy Horse Show

An unforgettable weekend of heavy horse displays, demonstrations and parades – a long-established highlight of the museum's calendar featuring Shires, Clydesdales, Suffolks, Percherons and Comtois with horse-drawn vehicles and implements and some exciting specials! All finished off with the grand parade around the museum site. The next Heavy Horse Show will be in 2018.

## Rare & Traditional Breeds Show



Our ever-popular one-day showcase for rare and traditional breeds of livestock from all over the south east of England – cattle, sheep, pigs, goats and poultry in a delightful traditional agricultural show, with classes throughout the day culminating in championships, and accompanied by themed trade stands and the chance to get up close to the animals. 16 July is the date for next year's show.



# What's On 2016-2017

November

## Nov 24: Candlelit Walk (ticketed)

## Nov 26-27: CHRISTMAS MARKET (£5 entry – free for Annual Members)

Our bustling Christmas Market is located in and around the museum's historic buildings, with over 130 stands selling arts, crafts, food, unusual gifts and much more.

From 28 November through December the museum will be open for special events only, as we carry out essential groundwork for our Gateway Project. However, members are welcome to enjoy free entry to our 40-acre downland site as a park on all other dates in December from 10.30am and 4.00pm (except 24-25, when we are closed) and in January and February. As our exhibit buildings will be closed and unmanned, entry is free of charge.

December

## Dec 4: 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, turn it into a lantern, and join the procession illuminated by hundreds of lanterns and dress the trees as darkness falls.

## Dec 3-4, 10-11 & 17-18: Meet Green Father Christmas (ticketed)

Seated in his chamber, traditionally decorated with seasonal greenery, Green Father Christmas will be selecting presents from a large wooden chest to give to each child that he meets.

## Dec 17: A Christmas Carol (ticketed)

## Dec 26-27: CHRISTMAS AT THE MUSEUM

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 bring history to life; discover how our rural ancestors celebrated Christmas.

## JANUARY & FEBRUARY 2017

The museum will be closed during January and February 2017, but open for half-term family activities from 20-24 February. We will open daily from 1 March 2017.

February

## Feb 20-24: Half-Term Family Activities

March

## Mar 26: Mothering Sunday (£5 entry – free for Annual Members)

## APRIL & MAY

The museum will see a month of activities and events celebrating Rural Living. Highlights include our exciting Easter Activities, our increasingly popular Food & Folk Festival and Museums at Night.

April

## Apr 15-17: Easter Celebrations

## Apr 29-1: FOOD & FOLK FESTIVAL

The very best of the South East's produce and crafts. Enjoy demonstrations, traditional folk music, dancing and storytelling. There will be lots of tasty samples to try before you buy!







## MAY & JUNE

The museum will celebrate 'the great outdoors' and our beautiful South Downs National Park. Events include Half-Term Activities; a brand new event called Meet your Ancestors – an exciting weekend of time travel and history brought to life; The Wood Show which incorporates Father's Day Fun; a Day of Dance and Midsummer Celebrations.

### May 19-20: Museum at Night (ticketed)

Join us for an atmospheric guided walk around the museum as darkness falls.

### May 29-4: Half-Term Family Activities

### Jun 3-4: MEET YOUR ANCESTORS

An exciting weekend of time travel and history brought to life – more details in the next magazine.

### Jun 11: Day of Dance

Enjoy the chance to see local Morris dancers performing at the Museum throughout the day.

### Jun 17-18: WOOD SHOW

Celebrate the many traditional uses of wood, including woodcraft demonstrations, a working wood yard, horse logging, 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 buy.

### Jun 24: Midsummer Celebrations

### Jul 16: RARE & TRADITIONAL BREEDS SHOW

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

### Jul 29-30: FRABJOUS

A fabulous new children's festival – more details in the next magazine.

### Aug 2, 9, 16, 23 & 30: Wonderful Wednesdays

### Aug 19-20: VINTAGE & STEAM

This wonderful event will showcase a huge selection of classic, vintage and steam vehicles, plus vintage music, themed refreshment stands, traditional fun fair, local crafts, demonstrations, and continuous arena displays.

### Oct 7-8: AUTUMN COUNTRYSIDE SHOW

Experience 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 traditional competitions, and enter the horticultural show.

### Oct 23-27: Autumn Half-Term Family Activities

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

### Nov 24-26: CHRISTMAS MARKET (£5 entry – free for Annual Members)

Find out more from our website - [www.wealddown.co.uk](http://www.wealddown.co.uk) where you can also book for ticketed events

May

June

July

August

October



## Vintage & Steam

Our festival of steam power, including a big selection of classic, vintage and steam vehicles – including iconic steam engines and rollers – plus vintage music, themed refreshment stands, a traditional fun fair, model railways and boats, steam lorry rides, and miniature steam engines – accompanied by a cacophony of chugs and whistles. Next year's event is on 19-20 August.



Louise Adams

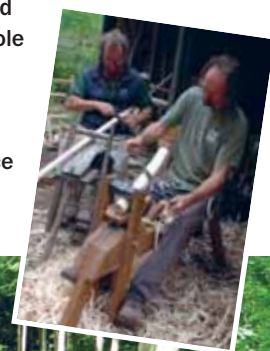
## Historic Gardens Day

A great opportunity to focus on the museum's six period gardens, each carefully recreated to show the transition of gardens and planting from the early 16th century through to the late 19th century – discovering how herbs, vegetables and flowers played such an important role in the lives of rural households throughout the centuries. Next year's event is on 1-2 July.



## Charcoal & Woodyard Weekend

A rare chance to see a traditional early 20th century earth charcoal clamp built by Jon Roberts and Sarah Ridley using two tons of wood covered with soil, tended overnight as the timber steamed and cooked, and opened up four days later to reveal shiny black charcoal. Plus visitors could watch woodland demonstrations, including pole lathe turning, gate hurdle making, chair making, bowl turning and blacksmithing – all in the shadow of the museum's giant timber crane, now fully restored and operational once more. The event will be back next year on 26-28 August.





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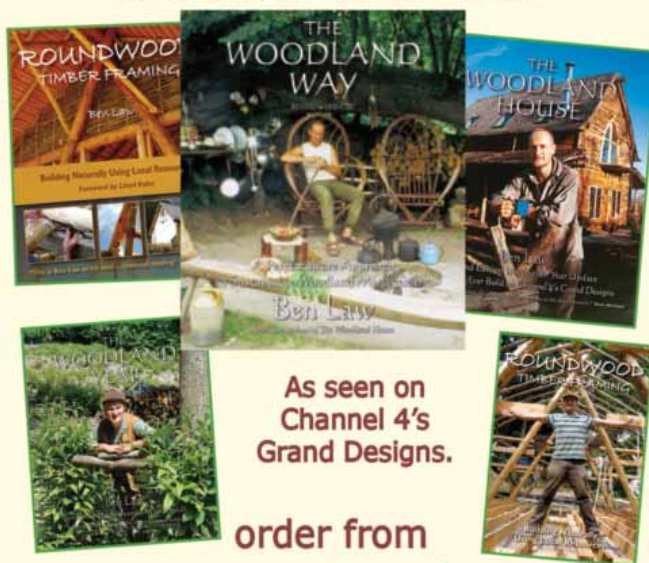
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Find out more at [www.wealddown.co.uk/get-involved/membership/](http://www.wealddown.co.uk/get-involved/membership/)

## Members get out and about!

Museum members enjoyed a safari trip to Knepp Castle, near Horsham, West Sussex where Charles Burrell has embarked on a fascinating rewilding project for his family's 3,500-acre estate. Inspired by what he saw in Holland, he has introduced herds of Exmoor ponies, Longhorn cattle, deer and Tamworth pigs that are free to roam the fields and woods, acting as a catalyst for habitat regeneration. Birds, mammals, butterflies, beetles, reptiles, plants and fungi have all reacted in profusion, with some species found only in this small area of southern England. Members on the trip enjoyed a talk, refreshments and an all-terrain vehicle tour of the estate, stopping at several places to watch the livestock and wildlife. The picture shows a tranquil scene at a lake and tree observation point. Find out more at [www.kneppsafaris.co.uk](http://www.kneppsafaris.co.uk).



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#### Payment method

- ☐ I enclose a cheque for £ \_\_\_\_\_ payable to Weald & Downland Open Air Museum



**Sue O’Keeffe and Kate Shears have the job of keeping our major events running without a hitch – how do they do it?**

# Challenges of our busiest days!



**Q You and your assistant, Kate, took over the running of our most labour-intensive event, the Rare Breeds Show, this year. That must have been quite a challenge?** I’ve been involved with the Rare Breeds Show for over 10 years, but for the coordination of the facilities and the event logistics. Kate looks after the craft and trade stands. This year John Bushrod, the event’s long-standing volunteer show secretary, stepped down from coordinating the animals, the licences and all the administration needed. It has been a steep learning curve, discovering the

breed varieties and adhering to the many government rules and regulations about moving and showing animals. The show was a great success with record numbers of entries! We are looking forward to 2017.

**Q Considering you are both part-time you do a great job keeping the events running smoothly. Which events are they and which do you personally like best?** We look after the museum’s six main events – this year, the Food & Folk Festival, the Heavy Horse Show, the Rare Breeds Show and most recently Vintage & Steam – which this year attracted more than 5,000 people, which considering the wet weather, was very good! Still to come as I write are the Autumn Countryside Show and the busiest event of the year, our Christmas Market on 26/27 November. It’s very difficult to pick a favourite event as they are so very different, but probably, because I like a good family festival, Vintage & Steam may just be my favourite this year. Visitor numbers for all the events have been very positive with an increase on 2015.

**Q What tasks do you have to complete to make the events come to life?** There is never a dull or spare moment between us! We have to coordinate everything that makes the show happen, from inviting and processing craft and trade

stands bookings to arranging music and arena demonstrations. We deal with the hire of all the facilities and contractors as well as the physical set up and break down of the events. The events are so diverse that you need to know about types of cheese, varieties of tractors, breeds of horses, and woodland products such as besom brooms! It can be hard work physically but also very rewarding. We are very grateful to the volunteers who come forward to assist us throughout the year with numerous tasks.

**Q Can you remember a funny incident from this year’s events? And a somewhat fraught one? And which was your nicest moment?** One of the funniest moments for me was chasing and capturing a runaway sheep at the end of the Rare Breeds Show: it took about 15 stockmen to surround the sheep before it chose to run in my direction. Thankfully I manage to keep hold of it and it was delivered back to its owner, no harm done.

There are often moments where you have to think on your feet quickly or react immediately to a problem. A few years ago a pair of horses slipped over in the event field just as the Red Devils were preparing to jump for an air display. Juggling a mobile phone and my radio to our commentator, I had to explain to the pilot, who had a five minute jump window, that the →







3

(1) Museum Events Coordinator Sue O'Keeffe, right, and her assistant Kate Shears, ready for action. (2) Heavy horses parade through the market square, led by the St Giles steam fire engine. (3) Trade stands doing good business at the Heavy Horse Show. (4) Visitors get the chance to come into the arena during the Vintage & Steam event. (5) The museum's young working oxen taking part in the Rare Breeds Show.

→ jump had to be delayed, whilst assessing the situation with the fallen horses in the arena. Thankfully the horses were unharmed and rose to a round of applause from the relieved audience, whilst I was shouting "permission to jump, permission to jump" just in time for an exciting display.

One of the nicest moments this year was seeing our Sussex cattle pair entering the Rare Breeds Show for the first time. And a lovely quote from one of the judges – Lenice Bell, Shetland Sheep



4

judge, commented: "We had a great turnout – many classes had 30 entries and the standard was excellent. A wonderful showcase for the Shetland Sheep Society and the Rare Breeds Survival Trust."



5

## Celebrating a Southdown sheep anniversary

The museum has grazed flocks of the local Southdown sheep on its site since it first opened in 1970, and supported the breed in various ways, including through the annual Rare Breeds Show.

This year the Southdown Sheep Society celebrated its 125th anniversary, and held a service of thanksgiving in August for 60 members and their families at the museum in the re-erected tin tabernacle church from South Wonston. It was led by Stephen and Paul Humphrey who farm their pedigree flock of Southdowns at nearby East Dean, and provide the sheep at the museum. The society had held a special anniversary national show the day before at Goodwood, when exhibitors from across England and Wales celebrated the recent resurgence in popularity of the breed, with its ease of lambing, docility and moderate size, as well as its ability to thrive on all grades of pasture. You can see the museum's Southdown sheep when you visit, and enjoy watching lambs in the Spring each year. Pictured are the museum's sheep below Tindall's Cottage, and the service taking place at the South Wonston church, with Southdown Sheep Society secretary Gail Sprake speaking to the congregation.



"I love the place. I remember first visiting with my eldest when she was a toddler and she is now 41 and regularly takes her own girls."



"I remember visiting with school in the early 70s when the Toll House was the ticket office – still one of my fav places!"







# Markets, fairs and felons – the story of Titchfield Market Hall

By Danae Tankard

The 17th century Titchfield Market Hall, re-erected at the museum as the focal point of the market square area.

**The early 17th century market hall from Titchfield with its upper chamber and open arcaded-ground floor is a type of building which would have been familiar to 16th and 17th century town dwellers. It was located in the town's central market place (known as 'The Square') in the High Street, in front of what is now the Bugle Hotel. Its primary use was commercial, providing a covered space for traders to sell their wares on market days but the upper chamber may also have been used as a meeting place for the bi-annual manorial courts.**

## Markets and fairs

Markets were trading institutions held weekly on a set day and in a set place and were an important place of sale and purchase in early modern England. Associated trading institutions were fairs which were held annually on a set date, normally associated with the feast of a particular saint and held on a single day or over a period of days. Many markets and fairs were established by grant, most often in the form of a charter granted by the king: Titchfield's annual fair, held on Corpus Christi Day (the Thursday after Trinity Sunday) was established by royal grant in 1447. Others, like Titchfield's market, first mentioned in 1086, were 'prescriptive', which means that they were held by custom or prescriptive right. In addition to markets and fairs, small market towns like Titchfield had a range of permanent shops, many of which would have clustered around the market square.

The main function of a market hall was to regulate trading activities on market days. Goods sold in the open market had to be weighed by the common balances or

scales, and market authorities levied tolls on traders. Even small market towns had market officers. We know that in 1535 Titchfield had a 'clerk of the market' and other towns had toll gatherers, market inspectors, ale and bread tasters (responsible for checking on the quality and price of ale and bread sold in the town) and leather searchers (responsible for checking the quality of skins and hides). Although market days were usually fixed in the original charter, market hours were determined by the town authorities and selling began and stopped at specified times which were announced by the ringing of a bell.

Whilst the primary function of a market hall may have been commercial, many, like the hall from Titchfield, included an upper chamber which provided a meeting place for the town's governors, effectively

acting as the seat of civic government. In the case of Titchfield, the town's governors were men elected by the manorial court. Market halls were also typically associated with instruments of social control; some market halls, like Titchfield, included an integral 'cage' or 'lock-up' and the town's whipping post and stocks were likely to be located in the square.

Market and fair days brought a significant influx of people into a town's centre. Itinerant traders like pedlars and chapman might set up their stalls alongside local farmers selling grain or fresh produce; merchants met up with suppliers to arrange business deals; travelling players and musicians entertained the public and refreshment was taken at local inns or ale houses. They were typically lively, colourful, noisy and highly sociable events with a potential for disorder and petty crime. →



View of the market hall at the museum surrounded by other town buildings, including the 15th century shop from Horsham.





Titchfield High Street, showing 'The Square' in front of the Bugle Hotel.

## → The early history of Titchfield market hall

Evidence for the early history of the market hall, including its use, is extremely sparse. As we shall see, Titchfield does not seem to have had an active market in the 17th century and there are only two references to the market hall in the manorial court records, neither of which refer to its construction.

Until 1537 the manor of Titchfield had been held by the Premonstratensian abbey of St Mary, Titchfield, founded in 1222. On its dissolution Henry VIII granted it to his loyal courtier, Thomas Wriothesley, who in 1547 became the first Earl of Southampton. It is likely that the Titchfield market hall was built in 1619 by Wriothesley's grandson, Henry Wriothesley (1573-1624), who became the third Earl of Southampton on the death of his father in 1581. It was one of a number of public works that he completed. He built a new bridge over the river Meon, may have built the two-mile canal linking the town to the coast (although this is disputed) and tried to revive the woollen industry, bringing men from Alton 'to teach the poor the art of weaving', presumably in the 'clothing house' which is mentioned in a lease of 1634.

The third Earl's reasons for building the market hall are unclear but possibly he was hoping to revive the market. We know that Titchfield's market was still in existence in 1535 when it was reported that the clerk of the market was keeping his

court at Titchfield and had commanded that no man should sell wheat above 8s a quarter on pain of imprisonment and forfeiture, but at some point after this it seems to have lapsed. In 1588 William Smith listed 24 market towns in Hampshire in his *Particular Description of England* but Titchfield was not among them.

However, the erection of the market hall appears to have had little effect on the town's fortunes and Henry Wriothesley's son, Thomas, fourth Earl of Southampton, does not seem to have been interested in maintaining it. The manorial court book (in one of only two references to the market hall) records that in October 1654 the market house was 'in decay for want of repairing' and the fourth Earl, as lord of the manor, was ordered to repair it at 'his own costs and charges'. By April 1655 (the second of the two references to the market hall) it had still not been repaired and the lord was once again ordered to repair it at 'his cost and charges'. Moreover, Titchfield is not listed as a market town in *The Chapman and Traveller's Almanac* of 1695, a printed gazetteer of England's markets and fairs intended for the use of itinerant traders.

However, that is not to say that the market hall was not being used in the 17th century. It is likely that the upper chamber was used by the manorial courts, the view of frankpledge (sometimes called the court leet) and the court baron, which were held jointly, usually twice a year (in spring and autumn). Each court had a separate

jury or homage made up of between 12 and 14 tenants and was presided over by a steward. The courts regulated the activities of the tenants, elected borough and manorial officials and acted as a court of record for land transfers. The manorial court was also responsible for regulating trading activities.

For example, in 1616 the miller, John Williams, was presented for taking excessive tolls and fined 30s and in 1645 the bailiff of the borough of Titchfield was ordered to 'take special care of weights and measure of bread and other commodities'. The court also appointed constables (responsible for maintaining law and order), ale tasters (responsible for monitoring the assize of ale) and 'hog herds'. Hog herds or swine herds received 2d for every pig found 'unpegged, unyoked and unringed within the town of Titchfield'.

The manorial court books include numerous references to instruments of public order, including a tumbrel (a cart in which miscreants were placed as a punishment by manorial courts), stocks, whipping post, cucking stool and a cage. The stocks, whipping post and cage (a free-standing cage rather than the integral cage below the market hall) are likely to have been located in the market square where they would have been most visible to the town's residents. It was the inhabitants' responsibility to make sure that these were in a state of repair and they were fined for not doing so. For example, in 1607 the homage ordered the inhabitants of Titchfield to make a tumbrel or pay a £5 fine. They must have done so because in 1613 it was described as being in disrepair. In 1615 the homage ordered the inhabitants to repair the stocks and pillory or pay a 40s fine and in 1616 the homage presented that there was no cucking stool in Titchfield and ordered the inhabitants to make one or pay a fine of 20s.

The manorial court books show that there was a free-standing cage in Titchfield in the 17th century which continued to be maintained after the market hall was built. In 1616 the court ordered that the inhabitants 'shall at their charges before the next court . . . make or cause to be made one cage fitting for the keeping and

## Conserving Titchfield Market Hall

The museum intends to launch a campaign in early summer 2017 to restore the market hall, one of the earliest buildings to be saved and re-erected on the site. The market hall was completed and opened to visitors in 1974. The museum's carpenter-in-residence, Joe Thompson, says there is evidence of significant fungal attack throughout the building's timber frame, due to water ingress caused by its relatively exposed position in the Lavant Valley and detailing of the associated building materials. Since those early days our understanding of timber frame conservation and repair has developed considerably, and observation and interpretation of the evidence for the market hall shows that more decorative architectural devices were used when it was constructed in 1619. For example, there were two additional gables, and decorative boards to the ends of the joists and probably to all of the verges. The best option is complete dismantling and repair in our workshop. Demonstrating best practice, we will use digital surveying technology and computer modelling combined with the museum's well-established timber conservation repairs and documentation approach. Watch out for more news next year.





**Left, the market hall prior to dismantling in 1969 and right, re-erected at the museum, c1973, in splendid isolation until other urban buildings rescued by the museum joined it over the years.**

punishing of felons and all other offenders'. The penalty for not building the cage was a hefty collective fine of £3 6s 8d. The following year the cage and cucking stool were found to be 'in decay'; in 1656 the cage and whipping post were again found to be 'in decay'.

The manorial court books do not record who was sent to the cage, whipped or placed in the stocks but presumably someone like Hamlett Glaspoll who in 1615 was presented as a 'common disturber of his neighbours and a common drunkard'. Glaspoll was presented again the next year along with Robert Parker for being 'common drunkards'. Another inhabitant who may have found himself in the cage for a time was Thomas Bristow who in 1634 was presented for assaulting Robert Hewett. In the case of Glaspoll and Parker their stay in the cage may have been a short one, just long enough for them to sober up. Bristow may have found himself hauled off to the county gaol, pending an appearance for assault before the court of Quarter Sessions or the court of Assizes.

Whipping was used as a punishment for minor crimes such as petty larceny (the theft of items valued at 12d or less). For

example, in 1603 Elizabeth Maynard of Linchmere was sentenced to a whipping by the court of Assizes sitting at East Grinstead after being found guilty of stealing a woman's gown, a pair of sheets and a petticoat. Whipping was also used to punish vagrants: the Vagrancy Act of 1598 required vagabonds to be whipped by order of a Justice of the Peace or of the parish officers and sent back to their place of birth or last place of permanent residence. We can see the Act in operation in the parish records of Slinfold which record the punishment and removal of a number of vagrants in 1600, including Elizabeth Burgess, 'taken vagrant', who was whipped before being sent back to Ringfield in Kent.

### The later history of the market hall

As with the earlier history of the market hall, evidence for its later history is very limited. It is shown in its original position in the middle of 'The Square' on an estate map of 1753 but in the early 19th century (probably around 1810) it was relocated to the other side of the High Street, behind what is now The Queens Head. It was probable that this was done at the request

of the Turnpike Trust when they obtained powers to repair the highway. By this date, many market halls like that from Titchfield had become redundant. Moreover, their location in the middle of the street caused an obstruction to the increasing volume of wheeled traffic and the crush and noise of market days had become distasteful to towns' more polite inhabitants.

A county history of Titchfield, published in 1908, describes the town centre as follows:

*There are no buildings of any particular architectural merit, but the square is picturesque, and the Bugle Inn, with its bay windows, gives character to it. The stocks once stood here in front of the inn, and the market house and cage, once in the square, are now set up in Barry's Charity Yard to the northwest.*

By the 1960s the market hall had become derelict and was under threat of demolition. It was offered to the museum in 1968 by Fareham Urban Council and despite last-ditch attempts by local residents to preserve it in situ, it was dismantled and relocated to Singleton in 1971. The building, which has been dated by dendrochronology to 1619, was completed in 1974 and now forms the focal point for the museum's 'market square' area.

## News In Brief

### Writer-in-residence responds to museum's inspiration

Suzanne Joinson became our writer-in-residence in the spring and she will be with us until May next year. She is examining different aspects of the museum site that relate to wildlife and responding in short blog posts on our website. Suzanne will also deliver training on and off-site and work



alongside museum staff on a special day for schools in cooperation with the RSPB. Next year 9 April will be a special focus day on landscape and literature, involving other writers too. Suzanne has published two novels, *The Photographer's Wife* in 2016, and her best-selling first novel *A Lady Cyclist's Guide to Kasghar*, (both published by Bloomsbury). She writes for a wide range of media including *The Guardian*, *The New York Times* and *The Independent*. Suzanne lives in Worthing with her family.

### Computers and vampires!

The museum hosted the launch of a new computer game attended by 100 journalists from all over Europe earlier this year. Fifty computers were installed in the house from North Cray, Bayleaf Farmhouse, and the Building Crafts Gallery became a presentation room with other buildings used as interview rooms for journalists and designers. The day ended with a medieval banquet in the Downland Gridshell with three huge armoured black horses ridden by vampires engaging in a sword fight with knights! An amazing day!





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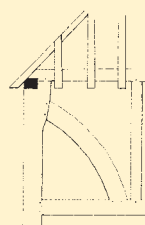
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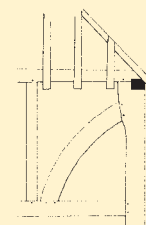
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# Courses

Learn about building conservation and traditional rural trades and crafts through the museum's award-winning programme of courses throughout the year.

We have published a selection of our fantastic day schools and longer courses up to April next year here for you, but you can find more and all the details about how to book on our website – [www.wealddown.co.uk/courses](http://www.wealddown.co.uk/courses), plus you can now book online. Many courses are only suitable for a small number of participants, so advance booking is highly recommended. You can sign up to our email mailing list on our website to keep up to date with latest developments. Here are some highlights from the programme and our learning activities . . .

- Our **Building Conservation courses** are at the very heart of our programmes! Making a return after a break is Richard Harris's *Recording vernacular buildings for conservation*, three separate days to learn these very useful skills.
- Birmingham University's medieval history department asked us to run a **bespoke medieval history day** for 12 year three students – it was a great success and will be repeated in 2017.
- Our new **MSc courses in Timber Building Conservation and Building Conservation**, run by the museum in partnership with the University of York, have filled well with a fine range of students from the professions and crafts of the building conservation industry. We are looking forward to kicking off with the first modules soon.



Oak timber framing: jowl posts.

- **Kingston University's architecture department** visited the museum with 20 year four and five students for a special experiential day with Professor Fujimori from Japan. He described Tea Houses and demonstrated Yakisugi, a traditional method of charring timber cladding for external use on a pavilion the students have designed and built in Kingston. We invited past and present MSc students and graduates to attend and it was standing room only in Crawley Hall for the lecture!
- The **Traditional Rural Trades & Crafts programme** is expanding again this year! Here's just one example – after the success of Kate Tugwell's **painting** and **drawing** courses we are running a wider range of artistic learning opportunities in 2017.
- Mervyn Mewis is expanding his courses to include green wood working and a full five-day **Chair-making course**, at the end of which participants will go home with a chair they have made from scratch.
- We have been fortunate enough to discover Paul Matthews to revive our **woven hurdle making course**!
- Alongside these new additions we will continue to run all the courses you enjoyed last year, such as *Beekeeping for beginners* and *Shooting the traditional longbow*.

## Traditional Rural Trade & Craft Courses 2016-17

### 2016

#### Introduction to coppice management

Leaders: Phil Hart and Jon Roberts

Saturday 12 November £50

#### Print your own woodcut Christmas cards

Leader: Will Dyke

Saturday 12 November £65

Sunday 13 November £65

#### Christmas stained glass decorations

Leader: David Lilly

Friday 2 December £100

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

Leader: Matthew Brinson

Friday 16 December £15

### 2017

#### An introduction to green woodworking – NEW

Leader: Mervyn Mewis

Sunday 22 January £65

#### Traditional English longbow

Leader: John Rhyder

Friday 10 – Sunday 12 February £275

#### Living willow workshop

Leaders: Ganesh Kings and Elaine Kings

Saturday 4 February £100

#### Hedgelaying

Leader: Phil Hart

Saturday 4 – Sunday 5 February £150

#### Woven hurdle making

Leader: Paul Matthews

Saturday 4 – Sunday 5 February £190 →

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[www.wealddown.co.uk/  
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Above, Sussex trug making workshop. Left, Illuminated letter course.



“Excellent, everything was new. Every element great” *Living willow*

“Very rewarding practical experience, helped by knowledgeable and very keen course leader” *Coppice management*

### → Elizabethan Walnuts

Leader: Judith Balcombe  
Saturday 4 February £55

### Make a traditional woven sea grass stool – NEW

Leader: Mervyn Mewis  
Saturday 18 – Sunday 19 February £80

### Illuminated letter embroidery

Leader: Flo Collingwood  
Saturday 4 March £75

### Rope work – making an animal halter

Leader: Charlie Tyrrell  
Saturday 4 March £55

### Make a post and rung chair – NEW

Leader: Mervyn Mewis  
Monday 6 – Friday 10 March £265

### Learn to crochet

Leader: Rose Savage  
Saturday 11 March £55

### Card weaving

Leaders: Hilary Charlesworth and Sam St Clair-Ford

Saturday 11 March £55

### Spinning: drop spindle and the wheel

Leader: Steve Kennett

Thursday 16 – Friday 17 March £95

### Sussex trug making workshop

Leaders: Robin Tuppen and Mike Church

Saturday 18 – Sunday 19 March £155

Saturday 12 – Sunday 13 August £155

### Leaded light stained glass

Leader: David Lilly

Friday 31 March £110

### Willow garden supports

Leaders: Ganesh Kings and Elaine Kings

Saturday 1 April £100

### Horse logging

Leaders: Robert Sampson and Mark Buxton

Sunday 2 April £90

### Beekeeping for beginners

Leader: Christine Stevens

Sunday 2 April £50

### Make a Shaker box – NEW

Leader: Murray Marks

Saturday 8 April £75

### Make a traditional hand-sewn book

Leader: Angela Thames

Saturday 22 April £60

## Historic Building Conservation Courses 2016-17

### 2016

#### Oak timber framing: roof framing

9am–5pm

Leader: Joe Thompson

Monday–Friday 7–11 November £520

#### Flint walling

9.30am–5pm

Leaders: Mark Middleton and Chris Rosier

Tuesday–Wednesday 17–18 November  
£270

### 2017

#### Flint walling

9.30am–5pm

Leaders: Mark Middleton and Chris Rosier

Tuesday–Wednesday 7–8 February  
£295

#### Recording vernacular buildings for conservation

Day one: imposing a grid

Thursday 2 March £110

Day two: observing and sketching

Thursday 9 March £110

Day three: studio techniques

Thursday 16 March £110

Leader: Richard Harris. All three days

9.30am–5pm

(£300 if all three days are booked together)

“It exceeded expectations and I learnt a multitude of new skills. Teaching was excellent.” *Jowl posts*



**“Excellent overview of techniques – history and folklore: have acquired confidence to carry out repairs and restoration.”**  
*Sash windows*

### **Oak timber framing: jowl posts**

9am–5pm

Leader: Joe Thompson

**Monday–Friday 20-24 March £550**

### **Sash windows: history, repair and maintenance**

9.30am–4.30pm

Leaders: Charles Brooking and

Stephen Bull

**Tuesday 28 March £115**



**Above, Lecture in the Downland Gridshell.  
Right, Make a walking stick**



### **Repair of timber framed buildings**

9.30am–5pm

Leaders: Richard Harris and Joe Thompson

**Wednesday 29 March £115**

### **Oak timber framing: wall framing**

9am–5pm

Leader: Joe Thompson

**Monday–Friday 3-7 April £550**

## **Course bookings**

**These are just some of the courses available. They fill up quickly, so be sure to visit our website for the full programme – [www.wealddown.co.uk/courses](http://www.wealddown.co.uk/courses)**  
**You can now book courses online by clicking on individual courses in the menu on the left hand side. If you would like a brochure contact us at [courses@wealddown.co.uk](mailto:courses@wealddown.co.uk), or for a chat, call 01243 811021.**

## **News In Brief**

### **Pokémon creatures among our buildings!**

In summer the museum was surprised to find children and adults interacting with our historic buildings and beautiful Sussex downland site in a totally new creative way – via the Pokémon Go app. The museum's shop has been designated as a Pokémon gym, it is home to two Pokéstops and Pokémon creatures roam the 40-acre site. The craze is attracting new audiences to museums with many wondering how to capitalise on this unexpected bonanza. Pokémon Go enables players to catch creatures at sites of interest and public places. The museum's CEO, Martin Purslow, said: "It all began when one enthusiastic visitor tweeted me to say that they had caught an Eevee in our car park, and I was ashamed to say that I had no idea what they were talking about! That was then, and now we all know that the Weald & Downland Museum is a veritable haven

for Pokémon Go and its virtual creatures and structures. This app is great for getting people out and about, exploring the fantastic things on their doorstep."

### **Wealden Buildings Study Group's winter talks**

The Wealden Buildings Study Group is holding a winter talks programme at Wivelsfield Church Hall, East Sussex. On 20 November in *Opposite ends of the domestic hierarchy*, Alison Palmer will share stories of *Hever Castle* while Stephen Gray will look at *The Clergy House, Alfriston* (pictured), the first house to be purchased by the National Trust. On 15 January, in *Two Sussex Valleys*, Dr Janet Pennington will give a talk on *A history of the Adur Valley*, while Richard Howell will tell the story of the chalk and lime industry of the Arun Valley in *Limeburners, lords and labourers*. On 19 February *Linking History and Houses* will include *The history and*

*development of the Withersfield area* by Heather Warne, and *Timber-framed buildings of Wivelsfield* with Jeremy Clarke. On 19 March Bill Fergie will cover recent research work in *A detailed study on the transitional houses of Hampshire*. The talks are from 11.00am–3.00pm (except for the 19 March talk, which is from 1.30pm–3.00pm), and cost £5 for non-members, who are asked to bring lunch. For further information and to reserve your place contact [www.wealdenbuildings.org.uk](http://www.wealdenbuildings.org.uk), or email [visits@wealdenbuildings.org.uk](mailto:visits@wealdenbuildings.org.uk), or phone 01323 482215.





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

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# Welcome . . . . . . to four new trustees



**Cathy Hampson** who lives on a farm at Crowborough, East Sussex, has a keen interest in restoration and historic building methods, and commissioned a traditional oak-framed house. She is a certified accountant and risk management specialist, and is currently director of AIG (Europe) Ltd. She has a first-class degree in engineering and an MBA.

**Matt Lewis** lives in London and Chichester and is a frequent visitor to the museum. A chartered accountant, he is a recently retired partner at KPMG and has a degree in economics from the University of Cambridge. He is a trustee of the Highgate Cemetery Trust. At the museum he has joined the newly established finance committee, of which he will be chairman.



**Jo Pasricha** lives in Midhurst and is a volunteer at the museum. A business development consultant and coach with a portfolio of individual private, corporate and professional service firm clients, she is a former partner in Ernst & Young, and has worked for Deloitte & Touche and the Foreign & Commonwealth Office.

**Garret Turley** lives in Arundel and is committed to lifelong learning. He is a qualified veterinary surgeon having studied veterinary science at the University of Cambridge. He co-founded Veterinary Enterprises & Trading (VET) Ltd and was its managing director before becoming entrepreneur in residence at Bridges Ventures. He has been a trustee of a charity offering support to social enterprises tackling disadvantage in the UK.



Two trustees of long standing have retired this year, **Lady Elizabeth Benson** and **David Streeter**: between them they gave 75 years' invaluable service to the museum. They will join the museum's new Advisory Panel, which will provide a pool of people from different backgrounds with an interest in the museum's wellbeing and who can be called upon to assist where needed. Lady Elizabeth will join for her farming expertise and David Streeter for his ecology and wildlife specialism. The museum owes both a huge debt of gratitude for their knowledge and wisdom over many years.

## . . . and to new members of staff



**Nick Goodison** has joined the museum as its new accountant, following the retirement of **John Proctor**, who worked as Finance Officer from 2006. Nick has more than 26 years' experience in finance and operations management, working most recently with Honeywell UK Ltd's Skyforce Division, and before that with Eurotherm Ltd and PJB Publications Ltd. John Proctor retired at the end of April having made a huge contribution in managing

the museum's finances in a professional and efficient manner. His support ensured that trustees were well briefed to fulfil their responsibilities for the museum's financial sustainability, with annual accounts that met or exceeded the required standards. The quality of his work was regularly praised by the museum's auditors. We wish him well in the future.

**Natasha Turner** is the museum's new Schools Services Officer who comes to us from Biddenham International School & Sports College, Bedford, where she headed the history department. She loves being outdoors and enjoys walking, sailing and cycling as well as being a keen baker. She says the best thing about working at the museum is the variety. "Since starting I have had the chance to cook over an open fire, spend the day dressed in Tudor clothing, learn how to apply wattle and daub with school groups, and get involved in open air theatre! Every day holds something new. It is a real pleasure to work in such a beautiful place and help young people experience new and exciting things."



**Joe Meacher** is the museum's new marketing assistant. He comes from a museum marketing background and has a qualification in social media for business; this is his second marketing role. "My first few months here have been incredible: I have had the privilege of working alongside a wonderful team of passionate volunteers and paid staff," Joe says. "Working in a beautiful landscape with exhibits portraying history over a 950-year period makes the museum such a fantastic place to work".

**Fran Jaffa** has joined the learning department while Lesley Featherstone is on maternity leave, and has worked in arts venue and customer-facing roles as well as university student and academic services support. "Working at the museum is definitely unlike anywhere else," she said. "The site is so beautiful and everyone has been very friendly and helpful. It's exciting to be joining the museum at this time and I'm looking forward to seeing the Gateway Project completed".



**Nigel Stares** is our new activities coordinator and is busy planning energetic and activity-filled half-term events, the summer's Wonderful Wednesdays, and other family days, as well as the Easter and Christmas celebrations.

And a warm welcome to **Verity Mason** who has joined as a part-time assistant in the museum's shop.

## Farewell . . .

**Three people prominent in the life of the museum sadly died this year and we offer our sympathies to their families.**

**Peter Bryant** was a trustee from 1993-2010. A respected former county planning officer who helped shape West Sussex over several decades, he became West Sussex County Council's planning officer in 1974, the year in which the county boundary changed to include Gatwick Airport. He led West Sussex structure plans balancing the need for new housing and development with the protection of the countryside and character of the historic towns and villages, and was instrumental in creating the Sussex Downs Conservation Board, which led to the designation of the South Downs National

Park in 2010. He was made OBE in 1989, the year in which he became the county council's deputy chief executive, retiring in 1993. He continued public life as chairman of the Gatwick Airport Consultative Committee, and of Sussex Rural Community Council, as well as being a member of the Sussex Downs Conservation Board and a trustee at the museum. He is survived by his wife, Marjorie, two children and four grandchildren.

**Geoffrey Claridge** had been a supporter of the museum since its foundation and was a member of the museum's Friends committee from 1999-2010. Born in Brighton, he was a true man of Sussex, becoming an architect with Stanley Roth's Chichester practice, and retiring as senior partner in 1995. Many examples of his architectural work can be seen in and around Chichester and elsewhere in the county. A keen photographer as well as a fine artist, Geoffrey cared passionately about buildings

and adored good craftsmanship. His most notable work was with churches about which he developed an encyclopaedic knowledge. He was a member of the Diocesan Advisory Committee, the Fabric Advisory Committee of Chichester Cathedral, and the Ecclesiastical Architects & Surveyors Association, for which he served as president. Geoffrey and his wife Jill, who succeeds him, were frequent visitors to the museum, especially on event days, and took part in many Friends outings.

**David Ovenden** has been a much appreciated and well-known member of the museum's volunteer team for 20 years. He used his traffic police skills on our front gate and parking for event days, worked with the animals at the Rare Breeds Show, and regularly brought his painting group to the museum. He will be remembered for always having a number of dogs in tow and helping many people learn to drive with great kindness.



# Lighting the way to our collections!

Each year the number of objects in our 15,000-strong collection of rural life and building artefacts in the Downland Gridshell store grows, with new acquisitions and donations. You can see items from the collections at different places around the museum site – and also in our state-of-the-art collections store stuffed with fascinating objects in the lower Gridshell space. Tours are held every day at 1.30pm; if you're visiting don't miss it – you don't have to book, just turn up on the day!



## Highlights from this year's donations

### Bread oven

We collected some cast iron bread oven parts from a house in Micheldever near Winchester, following a call from owner Richard Vellacott: his house had originally been the village bakehouse. The earliest part of his home was built around 1600 and it wasn't until the 1860s that a baker's shop was added to the front with a cellar beneath to house the ovens. The bakehouse ran until the 1930s/40s when ownership changed.



### Bricks

It is surprising how many bricks and tiles we have in our collection inscribed with messages, initials or dates, usually during the manufacturing process when the



clay is soft. Donated to us by David Taylor, these two bricks originally came from an 18th century cottage which formerly stood as one of a connected group on River Hill in Cobham, Surrey, demolished for road widening during the 1960s. The inscriptions show 'PT 1759' and 'CT 1759': following David's research these are almost certainly those of Peter and Catherine Thurger who lived at the property in the mid 18th century.

### Harness-making tools

Although there is still a demand for horse harness, mechanised farming practices meant the end for many traditional craftsmen engaged in harness-making. In the early 20th century one harness maker, George Crowhurst, of East Hoathly, East Sussex, was followed into the profession by his grandson, Max, who contacted us to offer his grandfather's tools, as his own career as a harness-maker was relatively short. The tools demonstrate the personal nature of crafts, as they were often hand-made to suit an individual.



## Artefacts go on tour!

"We have been busy this year lending items to other museums and for special events, a great way of ensuring our objects are accessible to a large number of people," says curator Julian Bell. **The National Trust at Flatford Mill, Suffolk** recreated a live interpretation of John Constable's famous painting *The Haywain* and asked to borrow a couple of carters' smocks for the event. **Compton Verney Art Gallery, Warwickshire** asked to borrow some landscaping equipment for their tri-centenary celebrations of the birth of renowned landscape architect Lancelot 'Capability' Brown: so we loaned one of our large timber bobs (a wheeled arch used to drag felled trees), formerly from the Knole Estate in Kent. We also helped out **Chichester Flower Festival** again with some rural artefacts this year, as well as **Northchapel** and **Cranleigh Flower Festivals** later in the summer. And we loaned brick-related items for an exhibition at **Petersfield Museum** and thatching artefacts to the **New Forest Show**.



## Root cutter

Museums sometimes dispose of items in their collections, perhaps because they have duplicates, or no provenance, or a change in their collecting policies, and they always first offer them to other museums. That is how we came to acquire an agricultural root cutter from The Novium Museum in Chichester. It would have been used to chop turnips, swedes and other roots for livestock feed and dates from around the 1930s.



There are two name plates attached to the cutter; 'Halsted' and 'Allman'. Halsted & Sons of Chichester were manufacturers of ironmongery, located between North and East Pallant, and set up by Charles Townsend 'C.T.' Halsted in the 1840s. The foundry lasted until 1932 when it closed. Allman & Co. was founded by E J Allman in 1919 as agents for the distribution and sale of agricultural machinery and were most prominent during the 1920s, 30s and 40s.

## Screen & breezeblocks

For many years, the museum has received donations from Charles Brooking who has amassed arguably the largest collection of architectural material in the country. Recently he gave the museum an oak screen (pictured), constructed in about 1620 and installed in either Abbot's Hospital, the Angel Hotel or Stoughton Manor, all in the Guildford area. In 1895, it had been reclaimed from its original home and formed part of a summer house at Nightingale Road. Charles also donated a large number of locally provenanced bricks including a 1960s moulded breezeblock, designed for use in a pre-fabricated flint wall. The flint and mortar had already been attached to the block ready for quick assembly into a wall.



## Making hay while the sun shines

The museum's working Shire horses cutting the grass for hay in the paddock above Bayleaf Farmhouse this summer. Pendean Farmhouse is in the background. Our working horses are busy on a wide range of tasks across the museum all year round, undertaking traditional farming tasks, providing rides on event days, and helping with site jobs. They also get and about in the region, this year attending events such as Southern Counties Heavy Horse Association' spring and autumn days and Romsey Show. Discover more about livestock in open air museums in a special feature in the next magazine, out in spring.



"Another wonderful visit. We enjoyed watching butter being made in the Tudor kitchen."

"Great - lovely day out - very informative and helpful volunteers."

From our visitor book/  
feedback cards

## News In Brief

### Bespoke events at Weald & Downland

The National Coppice Federation held its annual two-day conference in the Downland Gridshell this year: it was a great success with the delegates thrilled to be at the Weald & Downland Museum and able to explore our coppice. Some of them hardly knew when to go home! Among other bespoke events we hosted was a West Sussex County Council Citizenship Ceremony attended by 100 people of 21 different nationalities, 47 of whom become new British citizens. The ceremony was followed by tea and cake in true Weald & Downland style. Then, as part of the Sussex Downs Poetry Festival we hosted an evening of poetry inspired by the

Downs including some William Blake, recited by Michael Jayston.

### Rural life weekends 2017

Watch out for news of a series of weekend events on different aspects of rural life planned for next year. Some will demonstrate the celebrations and good times – such as after a good harvest, or at midsummer, while others will reflect the hardships following a long winter and before crops have grown. In September 2017 we will look at the idea of 'home', how people have used different physical spaces over time and the challenges home provides – the past was not always 'rose-tinted'. We will also focus on skills such as traditional English scything, and our Historic Gardens weekend will be expanded with wildlife and crafts elements. More details will be in the Spring Magazine and on our website!

### Summer art

Two art exhibitions were hosted at the museum this summer. Award-winning landscape artist Gordon Rushmer returned with his atmospheric paintings of country life and rural buildings, some with subjects taken from the museum's collections. The Weald has always held a special place in the creative output of the West Sussex-based painter, one of the UK's leading traditional land and seascape watercolourists. And Wendy Rapley & Rosamund Fowler followed with their work drawn from encounters with the natural world. Both live in Sussex, and produce drawings, prints, paintings and watercolours celebrating all aspects of the British countryside.







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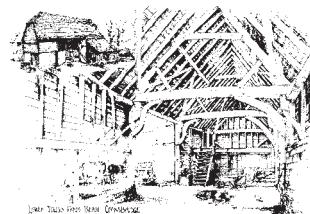
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# Find out more about our historic clothing . . .

The hall from Crawley at the centre of the museum's market square has been open to visitors more often this summer, with a new historic clothing display on the ground floor and art exhibitions upstairs. Volunteers from the museum's needlework group have been chatting to visitors about the replica clothing, made on site during our Historic Clothing Project for research purposes and for use by the museum's staff and volunteers in and around our historic buildings (pictured). The project began in 2007 with support from historical costumier Barbara Painter and historian and BBC TV presenter Ruth Goodman. Covering Medieval, Tudor, Stuart, Georgian and Victorian periods, the clothing has been made with close attention to historic detail, revealing much about the way our forebears lived and worked. Museum CEO Martin Purslow said: "I am delighted that this new initiative has led to over 5,000 more visitors than



Louise Adams



Louise Adams

before seeing our historic clothing up close, interacting with our volunteers and learning about this fascinating part of our work – plus visitors can also try the clothes on. The move has made the clothing more accessible than it was in Gonville Cottage, moving from one day a week opening to seven days a week. I would like to pass on my gratitude to all those volunteers who helped make it possible."

## . . . and discover our fantastic books!

The Armstrong Library, also based in Crawley Hall, remains on the ground floor and anyone interested in using this wonderful resource can contact the library team to arrange a visit at [library1@wealddown.co.uk](mailto:library1@wealddown.co.uk). The library is one of the leading archives in the country covering vernacular architecture, building conservation and rural crafts and skills. From buildings to farming, gardening to social history, crafts and archaeology, plumbing, woodworking, brickwork, horses and oxen, local history, mills, churches . . . the list of topics is almost endless, and you can find more on the library website, [www.wdoam.co.uk](http://www.wdoam.co.uk), and search in our online catalogue for article and book titles. Pictured is volunteer Carol Brinson in the Armstrong Library.



Louise Adams

## News In Brief

### 3D view of Bayleaf

Our colleagues at the Museum of London Archaeology (MOLA) have shared their 3D model of 15th century Bayleaf



Farmhouse, one of our most important exhibits. A timber-framed Wealden hall house, it was rescued from its original site at Chiddingstone in Kent. It has six rooms, four on the ground floor and two upstairs, built in two phases. The earliest part, which has been dendro-dated to 1405-1430, consists of an open hall and service end. This was probably attached to an earlier structure, which stood where the solar or upper end bay now stands. It is believed that the upper end bay that gave the building its present form was added in the early 16th century, replacing the earlier structure. Discover the model, based on multiple scans of the building, at <http://tinyurl.com/h3nxglr>. And find out more about Bayleaf at <http://tinyurl.com/h9qv2ac>



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