

# WEALD & DOWNLAND LIVING MUSEUM

Autumn 2017



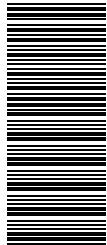
23

**9** £1 million  
Endowment Appeal  
to safeguard our  
historic buildings

**5, 20 & 31** What's  
On 2018, Events,  
Winter activities  
& Courses



Weald &  
Downland  
Living Museum  
£2.50  
where sold





## Weald & Downland Living Museum Opening Dates and Times

**Open daily** until 23 December and on 26-27 December. **Open daily** from 1 January 2018 until 23 December 2018.

**Opening times (outside British Summer Time):** Museum open 10.30am-4.00pm, Shop open 10.30am-4.00pm and Café open 9.30am-3.00pm. **Opening times (British Summer Time):** Museum open 10.30am-6.00pm, Shop open 10.30am-5.30pm and Café open 9.30am-5.00pm. Opening times vary on major event days – please see our website or call for details.

**Admission 2017:** ticket prices include Gift Aid (standard charges in brackets). Adults £15.00 (£13.50), 65+ £13.00 (£11.50), Children £7.00 (£6.00), Family 2 adults + 3 children £42.00 (£36.00), Family 1 adult + 3 children £27.00 (£23.00), Registered disabled & single helper £5.00 (£4.50). 4s and under enter for free. Call 01243 811363 for details of group rates and disabled access. Free car and coach parking. Dogs on leads are welcome. Waterside café, picnic areas and gift shop.

**Weald & Downland Living Museum**  
Singleton, Chichester  
West Sussex PO18 0EU

**Museum office**  
Tel: 01243 811363  
Information line: 01243 811348  
Email: [office@wealddown.co.uk](mailto:office@wealddown.co.uk)  
Website: [www.wealddown.co.uk](http://www.wealddown.co.uk)  
Annual Membership: 01243 811893

**Chief Executive Officer:** Martin Purslow  
**Magazine Editor:** Diana Zeuner  
**Advertising:** Katie Jardine  
Tel: 01243 811010  
Registered as a charity No. 306338  
ISSN 0953 6051



Weald & Downland Living Museum Magazine is printed on Edixion Offset, uncoated paper with ISO 14001 environmental certification and covered by the European EMAS standard, produced from sustainable forests.



Typeset by Dorchester Typesetting Group Ltd,  
Dorchester, Dorset  
Printed by Pensord ([www.Pensord.co.uk](http://www.Pensord.co.uk))

# Welcome

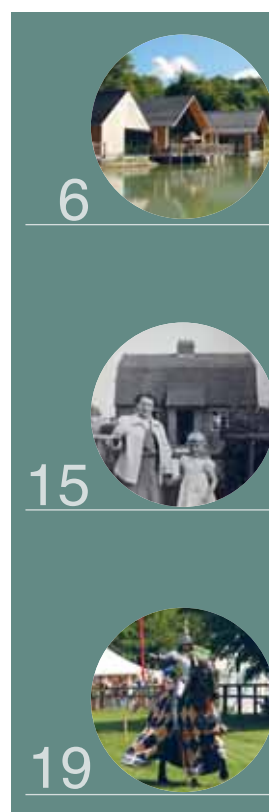
**I'll begin by reporting the good news that we have had an excellent season following a hectic scramble to open all of our new facilities by June!**

Visits are up compared with the same period in 2016 by over 21%; membership is up, revenue is up and our overall result is tracking our intended target for 2017. The fantastic results so far have been achieved despite delays beyond our control in securing the formal handover and opening of our new buildings and the considerable work needed to deliver our new operating areas such as the café and entrance/shop.

Many new staff have been recruited who hit the ground running. Visitor numbers in our busy summer months

were up in July by 31.5% and in August by 15.4% compared with 2016. The expansion in events and activity programmes saw two successful new family-focused events launched, with positive comments from visitors and participants, especially for the Living History Festival, ensuring its expansion in 2018 to a three day event.

A new guide book, site map and leaflet were produced for this season and our marketing budget was doubled. This has all helped the Museum secure a higher profile and more visitors. Many of you may use social media tools such as Trip Adviser to plan visits in other regions. Our visitors use it to find the Museum, and it is gratifying to see the fantastic comments



Actor Hugh Bonneville relaxing on the steps of Titchfield Market Hall at the Museum in May shortly before opening the new visitor centre.

|                               |    |                                |    |
|-------------------------------|----|--------------------------------|----|
| The Gateway Opens.....        | 4  | What's On .....                | 20 |
| Winter Wonderland!.....       | 5  | 40 Years Ago.....              | 23 |
| Endowment Appeal .....        | 9  | Connecting and Inspiring...27  |    |
| Two New Exhibit Buildings..10 |    | Courses .....                  | 31 |
| Champion Furniture .....      | 17 | Harnessing Our Collections..37 |    |

about our Museum, its facilities, events, staff and volunteers this year. The vast majority are extremely positive or helpful, and encouraging, and we have seen engagement increase as a result. An online comment from last week sums it all up: *"Fantastic, this was my very first visit to Weald & Downland. I was 'blown away'."*

This year has also seen more walks, talks and interpretative sessions throughout the year. In August we were notified that the Museum had secured the Sanford Award, the peak cultural heritage award for education, recognising the quality of our education programmes and teaching. Well done to all our team – staff and volunteers – that welcome so many educational groups to the Museum each year (see more on this below). The same team has been working to develop new historically inspired 'performances' for evening tours and visitors. Four newly developed historical 'performances' have been delivered throughout the season at lunchtime in the market square, significantly enhancing the visitor experience. We have also expanded our daily popular 10-minute talks this season.

Finally I would like to draw your attention to the launch of our new Endowment Appeal, featured on page 9. We have been very fortunate to secure an offer of matched funding support from the Heritage Lottery Fund (HLF), for **ALL** donations to support the conservation of our buildings through a new Museum Conservation Endowment. Simply put, this means that a donation of £50 will be matched by £50 from the HLF, £1,000 by £1,000 and so on, up to a total of £500,000. This is a fantastic opportunity for all of us to contribute to a lasting legacy to ensure that our 50+ buildings are cared for in perpetuity.

If you would like to make a donation of any size knowing that it will be effectively doubled, then we would be happy to receive it or discuss it with you. Donations through our website will now qualify to be doubled so there's never been a better time to give a Christmas present to the building that you and your families love the most at the Museum at [www.weald-down.co.uk/donate](http://www.weald-down.co.uk/donate), or simply call or email the Museum, or just pop in and speak to a member of staff or myself directly.



Thank you to all of you for your part in supporting a very busy year at the Museum made possible by your membership and engagement with what we do here.

**Martin Purslow**  
Chief Executive Officer

*"The museum struck exactly the right note. The fabulous new centre complimented the historic buildings perfectly and the passion the staff feel makes visiting the museum a joy."*

*"I last visited Singleton probably close to 30 years ago and remember it fondly. It's lost none of this charm and the new gallery as you enter is excellent."*

*"Most recent visit was nothing short of amazing. What a difference. The new facilities of a new gallery, shop and the Wattle and Daub Café with delightful terrace seating and views over the pond are truly spectacular."*



## Two awards in 2017!

**The Museum was recognised with another Sanford Award for Education this summer – a prestigious award given to organisations for the excellence of their learning programmes.**

The judges said: "Learning lies at the heart of the Weald & Downland Living Museum's approach to interpreting the 50 plus buildings scattered throughout the attractive 40-acre site. Throughout all the learning programmes there is a strong focus on bringing the Museum to life by exploring the significance of buildings and artefacts, and by unlocking the hidden narratives of people in the past. The Museum's well-regarded Schools Service helps teachers planning to visit the site by providing pertinent and comprehensive advice about what is on offer as well as useful web-based resources, which teachers can download and tailor to their needs. On-site, enjoyable and informative workshops, as well as live demonstrations and other methods of interpretation enable



pupils to explore the buildings, stories and lifestyles of the people who lived there."

The Museum has won Sanford Awards throughout its history, the last in 2001.

**And there were Sussex Heritage Trust Awards wins for the craftsmen who made our traditional hand-made chestnut roof shakes – over 60,000 of them – on the two largest roofs of our new visitor centre.**

The awards went to Ben Law and Justin Owen, the craftsmen who painstakingly made the astonishing number of shakes covering the entrance/shop and café buildings, and John Grant of Kingsley Roofing whose job it was to coordinate the application of the

shakes onto the roof structures – no mean feat as each one is different! The roofs are thought to be among the largest to be covered with shakes in the country.



**With their Sussex Heritage Trust awards certificates are, left to right, Ben Law, John Grant and Justin Owen.**



## From the Chairman The Gateway opens!

**At last after all the years of talking, planning and fund raising, I can write an article that looks back at the grand opening of our stunning new facilities developed under the project title, the 'Gateway'.**

The grand opening took place on 18 May when actor Hugh Bonneville, whose picture adorns our front cover, performed the final ceremony, uncovering the major donors board in front of some 140 guests. The guest list represented the major funders, from the Heritage Lottery Fund through grant giving trusts, local authorities (County, District and National Park), to private donors. It rained heavily and the new indoor capacity came into its own!

The new entrance, comprising shop and visitor galleries swung into action the very next day but it was some weeks before the 'Wattle & Daub' café was ready to open. Under our own management the latter is still developing and we are learning what works and how to meet our customers' needs. However the overwhelming reaction has been positive, with comments like this from a recent visitor:

*"In the pouring rain you delivered an A\*\*\*++ experience throughout, it was amazing, thank you so much. The value and learning experience you gave and give is beyond exception . . . We also visited your new café twice which is exceptional – the staff are absolutely fantastic as is the food and building itself . . . The quality and integrity of all that you do is embedded in the café and structure; it's a fantastic celebration of the materials we have (food included) . . . Really, really fabulous. The detailing on the new buildings are wonderful, I especially liked the tiles that lapped around the building."*

There is no doubt that the new buildings sitting on the edge of the refurbished mill pond, with views of the Downs and the exhibits, provide an impressive backdrop to the Museum's historic building

collection. They add so much to the quality of the visitor experience and are themselves of architectural interest. They have been submitted for a range of specialist awards.

Visitor numbers are up 21% this year compared to last, even allowing for our period of closure at the start of the year. If you haven't visited since the opening please do so soon and let us have your feedback – positive or otherwise!

One of the people most associated with the Gateway development was of course our Director until May 2016, Richard Pailthorpe. Richard retires this November after a period as Project Director and I'd like to thank him on behalf of all trustees for his unstinting devotion to the Museum. Richard joined the Museum as its Director on 1 January 2011 from Parham Park having previously been a senior assistant at the Museum, then Assistant Director from 1979 to 1995. The Gateway project will always be a part of his legacy.



**Chairman, Paul Rigg (second from right), with from left, Mrs Pip Goring, Vice Lord Lieutenant Harry Goring, Stuart McLeod, Director of Heritage Lottery Fund South East and Hugh Bonneville.**

Finally I should also like to put on record the Museum's appreciation of the extraordinary service given by three recently retired trustees. Between them David Tomlinson, Michael Burton and Nigel Clutton have given the Museum 67 years of service. David was my predecessor as Chairman for 12 years from 1996 to 2008 and I am indebted to him for his sound advice and wise counsel. Michael has worked tirelessly for the Museum with a particular interest in retail and marketing. He has made a remarkable contribution to the museum's Gateway fundraising and will remain an adviser to our ongoing committee for that function. Many of you will be aware of his annual approaches for Rare Breeds

sponsorship! Nigel was originally appointed as the Edward James Foundation (our landlord) appointee to the trustees. His love for the Museum soon became apparent and when that appointment ceased a few years ago he was appointed as a trustee in his own right. We are grateful for all that they have done and will miss all three of them.

**Paul Rigg, Chairman of Trustees**

**See pages 6-7 for pictures of the new visitor centre**

## Building Conservation after Brexit?

**The Museum's Annual Building Conservation Conference, *Brexit and Building Conservation*, took place in September, exploring the potential impact and opportunities that Brexit presents for heritage conservation.**

A keynote speech by Lizzie Glithero-West, CEO of The Heritage Alliance, set out the potential challenges and impacts faced by the cultural heritage and conservation sector with the proposed move out of the EU. Many participants and speakers from across Europe heard first hand of the desire by all in the sector to keep and develop strong links for skills-sharing and support across Europe.

Also participating at the Museum's Conference were: Adam Wilkinson, Director of Edinburgh World Heritage and Ștefan Bălici, Director General of the National Institute of Heritage, Romania who

shared insights into the work of their organisations and international collaborations built from small beginnings, and Elo Lutsepp, Head of the Centre of Rural Architecture, Estonian Open Air Museum and Professor Ola Wetterberg, Chair in Conservation of Built Heritage, University of Gothenburg and his colleague Bosse Lagerqvist, Head of the Department of Conservation of Built Heritage, who addressed the need for training, and how they have developed it with international partners.

Finally, Conference Chair, Dr Louise Cooke, of the University of York, led discussions on the day's highlights, including care of the natural environment, ways of sharing views with policy formers, positive post-Brexit options, and how to sustain collaborations successfully over time.

**Museum CEO, Martin Purslow was one of 150 delegates attending the Association of European Open Air Museums' Conference in August, hosted this year in the UK by the Black Country Living Museum in Dudley. "Our sector is committed to working closely and in partnership across Europe to further our shared agenda – conservation, interpretation and dissemination of our cultural heritage to the public.**

**"Open air museums are demonstrating innovation, embracing contemporary stories such as the impact of migration, social inclusion and sense of identity, and post war conservation and interpretation. The desire to 'stay relevant' to new and younger audiences has spawned some fascinating projects and deepened the debate at our Museum. Our dismantling of the Land Settlement Association house from 1936/38 (see page 15), is just one illustration of our preparedness to address contemporary rural heritage issues that will in time enrich our Museum's narrative".**



# Winter wonderland!

**A warm welcome awaits visitors to the Museum open fully throughout the winter. Enjoy a stroll for fresh air, walk your dogs (on a lead please), explore our growing collection of historic buildings and our new galleries, find gifts for Christmas in our shop, and enjoy tasty treats at the café.**

The Museum's new Christmas cards are available via the shop and our website – go to [www.wealddown.co.uk](http://www.wealddown.co.uk) to find out more. This season we will have two Christmas trees, one in the market square and the other at the main entrance, our shop and café will be decorated, and our festive activities will be expanded. Meet Green Father Christmas was already selling well in September.

The Christmas Market has been expanded to three days and our magnificent Court Barn will be decorated and linked to a large marquee as a main entrance for the first time over the Christmas period. "We are excited as we believe that these changes will build upon one of our busiest

times of the year and support even more activity at the Museum into 2018," says CEO, Martin Purslow.

Filming *The Repair Shop* for the BBC continues, and a Christmas special was shot, with snow, in October. Watch BBC2 over Christmas to see Court Barn and the surrounding area as a real ambassador for our beautiful Museum. "Many visitors have mentioned seeing the Museum's name in the end credits of the programme. I have no doubt that our next season, which will be longer than before, along with the Christmas special, will lead more people to our door who may never have stumbled across us in any other way".

**Don't miss our new Winter offer!**

**Christmas Market – 24-26 November**

**Meet Green Father Christmas – 2/3, 9/10, 16/17, and 21-23 December**

**Tree Dressing – 3 December**

**Christmas at the Museum – weekends and 26/27 December**

produce including our own stone-ground wholemeal flour produced in the Museum's Lurgashall Mill, and don't miss our speciality coffee, created specially for us by the local Lazy Dog Crafted Coffee Company. Or you can sample our scrumptious teas, including scones with jam and clotted cream. And if you're feeling hungry earlier in the day why not drop in and treat yourself to our delicious breakfasts? If you haven't got time to look round the Museum when you come, perhaps you might return when you have a day to spare and enjoy all that our fascinating historic buildings and rural life collections have to offer.

## Feeling hungry?

Enjoy delicious food and lovely views at our newly-opened Wattle & Daub Café – which you can visit without paying to go round the Museum. The café is open seven days a week and throughout the winter, from 9.30am to 3.30pm. Part of our new visitor centre, the café overlooks the millpond and enjoys great views to our historic buildings in and around the market square. One of the great attractions of our beautiful site deep in the South Downs is our magnificent trees, and in autumn they are at their colourful best. Come along with friends and family and enjoy a fantastic lunch, all cooked with locally sourced







4

**We open our new Gateway  
visitor centre, shop, café  
and interpretation galleries!**



2



3



5





**STOP PRESS!**  
The Museum is a winner in the 2017 Structural Timber Awards, Retail & Leisure category, for the quality of timber framing in our new visitor centre.



Pictured are: (1-3) Great views of the new complex of buildings, with their traditional and modern materials (including 60,000+ cleft chestnut hand-made roof shakes), based on the concept of a farmstead. (4) Getting to know the new galleries – Ros and Neil Hart. (5) The new shop is busy with opening ceremony guests, beneath the stunning modern green oak roof. (6) Champagne is served in the Museum's new Wattle & Daub Café. (7) The new visitor centre gets busy, as schoolchildren leave after an exciting time at the Museum. (8) Some of the first visitors enjoy browsing in the new shop. (9) Hugh Bonneville opens the visitor centre in May, and thanks our generous supporters, aided by Museum Chairman, Paul Rigg, left. (10) Enjoying the sun and the view in the café overlooking the millpond – people can now enjoy breakfast, lunch and tea without entering the Museum itself – but we suspect they will be sneaking back to enjoy our exhibits in the future! (11) Checking herbs for sale at the shop, presented in environmentally-friendly coir pots by the Museum's gardening team. (12) Museum spinner, Jo Shorter, demonstrating in The Benson Gallery. (13-15) Visitors discover historic buildings and rural life in the new galleries.





# The Duke of Richmond and Gordon 1929-2017

**The Museum was sad to learn of the death of its longest-standing vice president, the Duke of Richmond, on 1 September.**

The Duke was a crucial and unwavering supporter for the whole of the museum's life from its beginnings in the 1970s. He played an important role in its development, not just as a valued vice president, but as a proactive and constant promoter of the museum and its work, as well as acting as a figurehead for the promotion of tourism in West Sussex.

The Museum worked with the Duke and the Goodwood Estate on a variety of projects including the West Sussex Countryside Studies Trust (now the Goodwood Educational Trust) partnership, sharing an education officer, and in other areas, such as coppice woodland management. For many years the museum benefited from the Duke's generous 'sponsorship' of a Weald & Downland



**The Duke of Richmond and Gordon.**

Museum race with a hospitality box during one of the Goodwood race meetings, enabling the museum to promote its work and celebrate its achievements with its latest group of donors and supporters.

The Duke of Richmond wrote a foreword to *Building History: Weald & Downland Open Air Museum 1970-2010*, published to celebrate the museum's first 40 years. Praising the quality of its contribution to regional heritage, and research and learning in the field of vernacular architecture and related skills, he added: "It is both as a neighbour and keen champion of local tourism that I have watched and encouraged the Museum's development from its early days. I was delighted to be invited to become a vice president in the mid-1970s".

The Museum's chairman, Paul Rigg said: "The Duke will be remembered with great affection

by all at the Museum for his warmth, intelligence and good humour. He was highly respected and we will miss him dearly". All at the Museum offer their condolences to his family.

## It's Our 25th Anniversary Year!

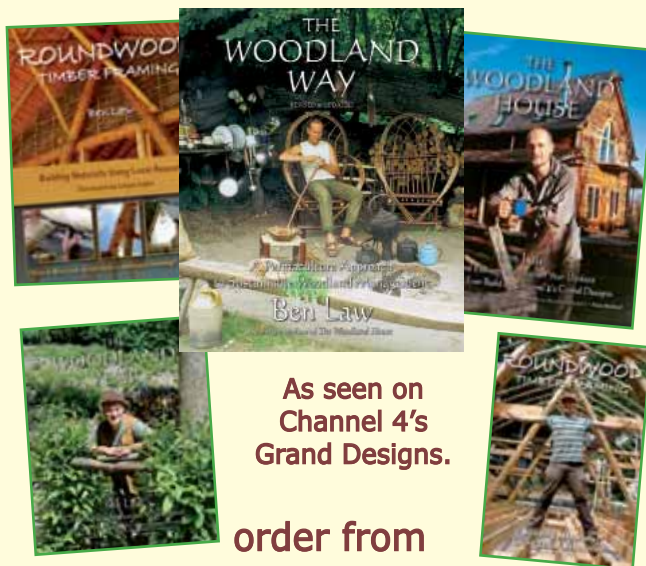
Subscribe & receive  
**FREE**  
Digital & App  
access



### Subscribe today:

[www.permaculture.co.uk/subscribe](http://www.permaculture.co.uk/subscribe)

## Ben Law books & DVD



As seen on  
Channel 4's  
Grand Designs.

order from

[www.green-shopping.co.uk](http://www.green-shopping.co.uk)

or call us on 01730 823 311

postage & packing FREE (UK only) when ordered online





Give a  
**Christmas present**  
to your favourite  
building – and  
secure its future  
for ever!



## New £1 million Endowment Appeal will safeguard our fantastic historic buildings

**This Winter the Museum is launching its new Endowment Appeal.**

The Museum has been very fortunate to secure an offer of matched funding support from the Heritage Lottery Fund (HLF), for **ALL** donations to support the conservation of our buildings through a new Museum Conservation Endowment.

This means that a donation of £50 will be matched by £50 from the HLF, £1,000 by £1,000 and so on, up to a total of £500,000, making the final result £1 million. This is a fantastic opportunity for all of us to contribute to a lasting legacy to ensure that our 50+ historic buildings are cared for in perpetuity. Our collections are Designated by the Government as one of a few selected outstanding collections in the UK.

*"The £1 million will form the basis of a fighting fund to support the long-term conservation of our buildings, something that is absolutely at the heart of what we do as a museum, but for which we often struggle for funds. It is part of our strategic commitment, supported by our trustees, to plan for the long-term safe keeping of all the buildings for which we act as stewards for future generations. Please help us to continue the good work begun by our founders and carried out by so many who have a passion for this Museum and its mission to preserve the important story of our rural heritage in the South East – and consider doubling the impact of a donation for Christmas. All donors will be recognised in our donor gift register for future generations."*

*If your children or grandchildren love this place, consider an extra Christmas present this year to preserve it for their children and grandchildren."* **Martin Purslow, Museum CEO**

If you would like to make a donation of any size knowing that it will be effectively doubled, we would be happy to receive it or discuss it with you. Donations through our website will also qualify. There's never been a better time to give a Christmas present to the building that you and your families love the most at the Museum – at [www.wealddown.co.uk/donate](http://www.wealddown.co.uk/donate), or simply call 01243 811363 or email the Museum at [office@wealddown.co.uk](mailto:office@wealddown.co.uk), or just pop in and speak to a member of staff or the CEO, Martin Purslow directly.



# Two new exhibit buildings are growing by the mill – enabling the Museum to provide working exhibits focusing on essential foods – milk and bread.

In a major project stemming from an audit of our collections, buildings in store have been prioritised for re-erection, and the rebuilding of two has been a major attraction for visitors this summer. The £275,000 project has been supported with a £224,500 grant from the Department for Culture, Digital, Media & Sport (DCMS)/Wolfson Museums & Galleries Improvement Fund and generous donations from businesses and individuals.



## New exhibit 1

**Claire Vidler, a former Heritage Lottery Fund-supported trainee and graduate of the Museum's MSc in Timber Building Conservation, describes the rise of the**

### Newdigate Bakehouse

**The bakehouse from Newdigate, near Dorking, Surrey is under construction close to Lurgashall mill – an appropriate location as we add to our story of the provision of the staple of life, from the grain grown in adjacent fields, through its milling to stone-ground wholemeal flour to the production of delicious loaves of bread and other baked goods. Our exciting plans to bake there will enable visitors to experience something new in Spring 2018.**

The bakehouse originally comprised a single bay timber frame building with brick infill panels, dating from 1750-1825, thought to have initially been used in connection with animals. The second phase was the addition of the bakehouse and oven in 1800-1850. The original oven was later dismantled and rebuilt with a new chimney. The bakehouse was one of two

village bakeries and ceased trading in the 1930s. The brick oven was vast, measuring around 9ft in length.

The Museum accepted the bakehouse as an important addition to the collection in 1988 when it was donated by John and Tina Cullcut. Richard Harris and Heather Champion, Research Director and Curator, developed new practices and techniques in dismantling brick buildings, making the project one of the most detailed of its type at the time.

Beginning in June 1988 it was completed by October. Due to the integral nature of the brickwork, the archaeology was paramount. Meticulous records of each course were taken prior to removing the bricks. The bricks were cleaned and labelled to identify their exact location in the building. A colour code system identified which wall, each course was alphabetised and then each brick numbered.

Challenges were posed by the original design of the building – the ripple stone floor of the timber frame building had originally been set in line with the cills. The ground level had risen owing to embers and other rubbish from the baking process being deposited immediately outside the structure, forcing the cills and the base of

the studs to decay beyond redemption. The floor level has therefore been dropped to reduce the risk of rot to the timbers and the building has been raised by two courses of bricks to protect the timbers from the external ground level.

Work began on the building in the Downland Gridshell in February this year, supported by Project Manager Ben Kirk of local company, Manorwood, with timber restoration undertaken by Claire Vidler, one of the Museum's Master's graduates. She was supervised by the Museum's Carpenter-in-Residence Joe Thompson, and her work centred on minimal intervention repair methods pioneered at the Museum by Master Carpenter, Roger Champion.

In total there were 84 drawings, nearly 900 photos, 32 stillages of bricks, 5 pallet loads of timbers, 3 doors, 1 hatch door, 1 window, a selection of metalwork, 1 former and a multitude of samples. Despite the care that had gone into storing the materials, some of the labelling had eroded over time.

The brick sorting process required the bricks to be emptied from the stillages and sorted into the re-erection order and then placed ready for the bricklayer to lay. Where bricks were missing or damaged





## Watch out for the smell of freshly baked bread next Spring!

“Newdigate bakehouse is growing as I write,” says CEO Martin Purslow, “and the dairy reconstruction progress is proving very impressive with the topping out completed on the ‘scalding house’ with its pretty new gothic window openings, and the roofing timbers for both buildings now restored”.

The oven, which is the same size as the original, will allow Museum staff and volunteers to operate it in 2018 as a new wood-fired experience. Baking traditional breads and products will be possible, along with an expansion in our courses to complement the flour production from nearby Lurgashall mill. “We have already introduced new recipes including flatbreads to the Wattle & Daub café made from our own flour”. Martin recently visited Bokrijk Open Air Museum in Belgium to view their baking and bread production programmes and courses which are amongst the best in Europe.

He added: “In the dairy we are currently investigating the development of interpretation and courses focused on dairy products including cheese and butter, building on the excellent Tudor education programmes we have pioneered here”.

Watch the website and next Spring’s magazine to see our new programme based around food production linked with our café and community space. Our focus will be on quality local ingredients and traditional techniques and tastes. It promises to be an exciting development for the Museum and visitors!



2

(Figs 1 & 2) The bakehouse on its original site in Newdigate, and growing on its new site by the mill. (Fig 3) The timbers and brick stillages ready for examination at the Museum earlier this year. (Figs 4-6) Detail of the brick numbering system used by the Museum prior to dismantling; sorting them from the stillages; the brick infill in place in the timber frame. (Figs 7-9) A repair to a timber stud from the south wall of the original timber frame, affected by rot on its original site; the roof being set out in the Downland Gridshell workshop; Claire Vidler discusses the brick infill with John Clifford of Cocoon Exterior Works (CEW), specialist historic brickwork and landscaping contractors, who are undertaking the brickwork reconstruction. (Figs 10-14) The front of the oven on its original site; the uncovered top of the oven; Heather Champion preparing the original oven for dismantling in 1988; Richard Harris’ drawing of the arrangement of bricks for the oven; the front of the oven in place at the Museum this year.

they were exchanged for an internal brick corresponding to their location or an unlabelled one from the same wall. In a small number of cases bricks needed replacement with entirely new bricks which were sourced as a best match. The majority of the brick labels survived and where able to be located accurately.

During the dismantling process particular care was taken in the recording of the oven. This will not be usable under modern environmental health regulations, and will be carefully stored in our artefact collection. A replica oven will be installed in its place, respecting the surrounding brickwork.

Particular care was taken regarding the mortar and pointing of the building. The Museum wanted to demonstrate the three phases of construction and so used

three different mortar mixes and pointing styles to depict the different phases. These changes complemented the changes in brick bonding styles. This is most notable in the timber frame panels as the aggregate was particularly fine and light in colour. The type of aggregate was chosen to best match the original found in samples taken at the time of dismantling.

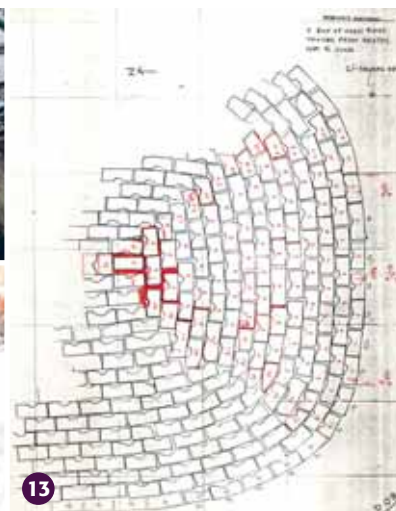
The mortar used is a lime mortar, but in line with current conservation practice and following consultation with their contractors, the Museum chose to use a hot-mix lime rather than NHL (natural hydraulic lime). This allows the building to ‘breathe’ better, allowing greater migration of moisture and preventing decay; the bakehouse is the first building to use a hot-mix mortar at the Museum.



10



12



13



14



## Making the most out of wood...

We stock a wide selection of timber and timber related products which gives you more choice and provides you with a single source solution. This saves you valuable time and money.

- Shiplap claddings in Softwood & Hardwood
- Softwood, Hardwood & MDF mouldings
- Doors & Windows
- Solid wood worktops
- Plywood cutting service
- Hardwoods
- Panel Products
- Decking
- Fencing
- ...plus many more!



**Enthusiastic supporters of the  
Weald & Downland Open Air Museum**

Chichester PO19 8PE | 01243 785141  
Bognor Regis PO21 1BT | 01243 863100

**www.covers.biz**

Follow us on:   



**COVERS**

Timber & Builders Merchants  
We've got it covered

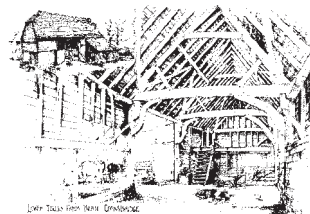
## Antique Buildings Ltd

Dunsfold, Godalming Surrey GU8 4NP

**01483 200477**

We have Immense Stocks of:

**ANCIENT OAK BEAMS  
WIDE OAK  
FLOORBOARDS  
HAND MADE BRICKS  
ROOF TILES  
FLOOR TILES  
BARN FRAMES**



Please see:

**www.antiquebuildings.com**

## FILDES ROOFING LTD

**specialists in**

- Slating
- Tiling
- Lead Work
- Stone Slating

**Please contact us on: Tel: 01243 828718**

1 Spencer Street, Bognor Regis, West Sussex PO21 1AP

Email: [fildesroofing@yahoo.co.uk](mailto:fildesroofing@yahoo.co.uk)

Website: [www.fildesroofing.co.uk](http://www.fildesroofing.co.uk)

## GREAT BALLARD SCHOOL



SPACE TO  
*Inspire Discover Achieve*

IAPS Co-educational  
school for children aged  
2½-13

DISCOVER MORE AT [WWW.GREATBALLARD.CO.UK](http://WWW.GREATBALLARD.CO.UK)

Wrap around care to support working parents  
Day and Flexi Boarding

CONNECT WITH US      /GREATBALLARD

## The Lime Centre

Long Barn, Hazeley Road, Morestead,  
Winchester, Hampshire SO21 1LZ



The Lime Centre, near Winchester, provides natural lime materials and supports the use of traditional lime mortars in modern and historic buildings.

We supply lime putty, natural hydraulic lime, aggregates, a range of premixed lime mortars, renders and plasters.

Please telephone us for information and advice or visit our website.

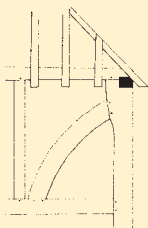
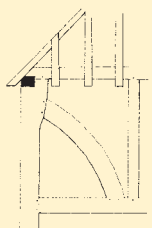
**Tel: 01962 713636 Fax: 01962 715350**

**info@thelimecentre.co.uk www.thelimecentre.co.uk**

## SUSSEX OAK AND IRON



**STRUCTURAL  
TIMBERWORKS**



Joe Thompson DIP SURV

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

**Tel: 01243 811472 :: www.sussexoak.co.uk**



## Greenman Carpentry Co.



Specialists in:

- Modern / traditional timber frames
- Period property restoration
- New build / extensions
- Garden rooms / shepherd huts
- Natural insulation systems

Sustainable Construction, Restoration & Conservation

**www.greenmancarpentry.co.uk**

t: 07739 137204 e: [stephen@greenmancarpentry.co.uk](mailto:stephen@greenmancarpentry.co.uk)



## New exhibit 2

Curator Julian Bell tells us about the reconstruction of the

### Eastwick Park Dairy

The Museum dismantled the rather dishevelled ornamental dairy building from the former Eastwick Park in Great Bookham in 2011 and we were delighted to begin its re-erection in the area between Lurgashall mill and Sheffield Park sawpit in early summer this year.

Built in about 1807, the ornamental dairy comprises two octagonal buildings, the scalding house being slightly smaller than the dairy building itself, joined by a short, open but covered walkway. **Fig 1.** Built in the opulent Regency style, the buildings would have originally been externally lime-washed with plastered walls and ceilings inside, conical, thatched roofs and maroon-painted windows and doors.

The re-erection project progressed very well with virtually all brick courses laid for both the scalding house and dairy by the end of September. **Figs 2, 3, 4.** Work is under way to repair and replicate the roof timbers: although we managed to salvage a significant number during dismantling, most were in very poor condition. **Fig 5, 6.** A joiner has been commissioned to replicate the doors and windows, which were again in a very poor state.

The next stage will be re-laying the stone flagged floors and completing the chimney and hot water copper in the scalding house, which had at some point been replaced with a more modern wood burner and concrete fireplace. Although we have only limited evidence for the original heating arrangements in the scalding house, such as ghost marks on the wall and the outline of a brick hearth on the floor, we have established a likely layout by looking at other heating coppers in our own exhibit buildings and by visiting other existing dairies such as that at Uppark House. Although this is in a very different building, it performs the same function.

With opening planned for Easter 2018, we are very much on track to bring the dairy back into use as a working building, similar to its immediate neighbours, the mill, bakehouse and forge.



## Celebrating seasonal activities in the countryside

This year has seen an increase in visitors enjoying our Rural Life Weekends with their focus on seasonal crafts and activities.

They bring to life the many farming tasks which the occupants of our buildings would have known so well, season by season, year after year. They included the *Charcoal & Woodyard Weekend*, with the rare chance to see a traditional early 20th century earth charcoal clamp built by Jon Roberts and Sarah Ridley producing shiny black charcoal four days later, as well as woodland demonstrations including pole lathe turning, gate and wattle hurdle making, bowl turning and Sussex pimp making in the shadow of the Museum's giant timber crane in the Woodyard. Produce



was busily harvested in the gardens and grounds of our historic houses across the Museum site during our *Harvest Weekend*, including beans at Whittakers' Cottages and flax for linen at Tindalls Cottage. And a group of keen staff and volunteers took to their



scythes to cut the nutritious grasses and herbs growing around the Museum during our *English Scything Weekend*. In September the focus was *Home*, exploring the many skills and activities people needed to support and sustain domestic life in our region. The Museum runs a host of other smaller events and special occasions, including this year a Games weekend including stoolball and cricket; our take on the National Festival of Archaeology focusing on the Anglo-Saxons; a Day of Dance; an Historic Gardens Day focusing on gardens and plants from the early 16th century to the late 18th century; a Family Twilight Tale Trail; Museums at Night with the museum lit up by the stars and candles, as you've never seen it before; the autumnal Guy Fawkes Activity Day, plus theatre performances of *The Taming of the Shrew*, *The Secret Garden* and *Billionaire Boy*, and our regular and incredibly popular Half-term Activities and Wonderful Wednesdays in the summer holidays! More exciting activities are planned next year!





**W L West & Sons Ltd** est 1865

**Sawmillers  
Timber Merchants  
Fencing Contractors**

**Machined Profiles**

**Fencing & Gates**

**Cladding**

**Hardwood Flooring**

**Beams**

**Oak & Larch**

**Shingles**

**Worktops**

**Bar & Decking**

**Retail Shop**

**For timber, tools, machinery and finishes**

**www.wlwest.co.uk**

**Selham Petworth West Sussex GU28 0PJ**  
t: 01798 861611 sales@wlwest.co.uk

**ANDREW FULLER ASSOCIATES**

**Chartered Surveyors  
Town Planning**

**Architectural:** Historic Building Renovations  
Extensions and Alterations

**Local Authority:** Negotiations and Permissions  
Building Regulations

**Surveys:** Building Surveys  
Homebuyer Reports

Norton Studio  
School Lane  
Arundel  
W Sussex BN18 9DR  
tel 01903 885444

**RICS**

info@a-fuller.co.uk  
**www.andrewfuller.co.uk**



**THE MARTIN SEWELL BUILDING COMPANY**

A family business that has worked in the Sussex area since 1985, gaining a well-deserved reputation for professionalism, top quality craftsmanship and project management skills. Experienced in all types of building, from modest additions to modern properties and grand extensions to period properties through to new-build projects.


Hungerdown, Brittons Lane, Fontwell, Arundel, West Sussex BN18 0ST  
Telephone 01243 542056 Email martin@msbc.uk.com  
**www.msbc.uk.com**

**CIOB** **NHBC** **INVESTORS IN PEOPLE**

**Archibald Shaw**

**STRUCTURAL ENGINEERS**

**For expert knowledge, advice and design on historic structures**



Chichester  
Tel: 01243 786471  
Newbury  
Tel: 01635 47369  
**www.archibaldshaw.co.uk**

**JONES AVENS Chartered Accountants**

**ACCOUNTANTS, AUDITORS AND ADVISORS TO CHARITIES**

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

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

**DYSON KING**  
(Architectural Ironmongers) Ltd

The experts with over 25 years experience in supplying fittings for all doors, windows, gates, locks and safes

Comprehensive stocks of olde worlde, black antique, polished brass, china, crystal cut perspex, real bronze and satin aluminium

Full scheduling service to architects, builders and the general public

**Tel: 01243 776739 Fax: 01243 532419**  
**Unit 5, Chichester Trade Centre, Quarry Lane, Chichester, West Sussex PO19 8ET**





*The Museum has begun work on a project which will tell a unique story about our local history in the 20th century, enabling us to increase our focus on the rural heritage of the last 100 years*



## Saving a Land Settlement Association house

**The building at the heart of the project is a house on one of the Land Settlement Association's (LSA) smallholding plots at Sidlesham, south of Chichester, West Sussex. It was during discussions with Dr Bill Martin, who created a heritage trail around Sidlesham, that we heard of the plan to demolish the LSA manager's house. Negotiations for the building's rescue and removal for re-erection at the Museum proved fruitful, and dismantling began in September, thanks to the generosity of the building's owners, Philip and Caroline Kemp.**

The LSA manager's house represents quite a departure from the majority of our other exhibit buildings, writes Curator, **Julian Bell**, in that it is a relatively modern, brick, two-up two-down, detached house, a style with which we are all familiar. Built in the mid-1930s it is very distinctive in appearance with its tiled, Mansard roof, a shallow pitched roof which then drops steeply to completely cover the upper floor. The building retains many of its original, internal features including picture rails, skirting, doors and Crittall windows, and the exterior has not been altered or extended as have the majority of other LSA dwellings.

In an incredible coincidence, the house previously belonged to a former, long-standing Museum volunteer, Godfrey Shirt, and his family and an old photograph of Janet Shirt and her grandmother in 1957 shows how little the building has changed. **Figs 1 & 2.**

As with all our previous dismantling projects, taking down the LSA building follows a specific, logical sequence, largely the reverse of its construction. Before any pieces of the building can be physically removed, detailed plans must be drawn

up, both architectural and for numbering purposes, so that reconstruction can be as accurate as possible. Volunteer Alan Wood spent considerable time measuring, recording and creating full architectural drawings whilst more simple numbering plans are drawn up immediately before each section is dismantled.

The first phase of dismantling is to remove as many of the interior fixtures and fittings as possible so that these materials won't be damaged when the roof tiles are taken off and the building ceases to be weathertight. At the time of writing, this has been completed, with all fixtures and floor boards having been marked, recorded and removed to the Museum's off-site store. The staircase requires additional manpower in an attempt to remove it from the building in one piece and once gone, will allow those floorboards upon which it sits, to also be removed. The images show the same wall before and after partial dismantling. **Figs 3 & 4.**

The roof tiles will all be removed and stored, though not numbered, followed by the dismantling of the roof timbers. The majority of the remaining timbers form the first floor of the building; the Mansard roof

structure, stud walls adjacent to this and the floor joists. All have been marked and recorded, ready for dismantling.

We aim to leave the floor joists in place to give us access to the internal brick walls and chimney which will be dismantled at the same rate as the external walls, beginning with the highest points at each gable end. The outer walls have an external skin formed of a mass-produced brick with an unusual pocked surface; we hope to gather more details →



**The Land Settlement Association (LSA) was a Government-supported initiative of 1934, the height of the depression, established to provide rural smallholdings in England and Wales for the unemployed from industrialised cities. The programmes were for 5-10-acre smallholdings throughout England and Wales for horticulture and livestock, particularly pigs. By 1938 it had 25 estates, including the largest of them all, at Sidlesham, which had 120 plots. The families which moved to Sidlesham were predominantly those of unemployed shipbuilders and miners from Durham and other areas in north east England. The smallholdings were run as co-operatives with produce sold through the LSA; the initiative finally closed in 1983. Today some of the smallholdings still operate as independent growers businesses but most of the buildings have been converted into private dwellings.**



## → Saving a Land Settlement Association house

of manufacture once they begin to be removed (Fig 5). Both the inner skin of the wall, and all internal walls are bricks called Midhurst 'Whites'. The external bricks display a stretcher bond pattern with all the long edges of the brick facing outwards, and it is our plan to number only those bricks which are non-regular, for example those that have been specifically shaped or cut to accommodate the Mansard roof, or which abut windows and doors. The bricks are mass manufactured to a very regular standard size and finish, therefore there is virtually no discrepancy between one and another. (Fig 6).

As with virtually all dwellings, changes have been made to the original fabric of the LSA building even during the course of its relatively short lifetime. Fortunately these changes are quite minor and have not altered the overall footprint of the building. Three of the original Crittall windows have been changed for UPVC double glazed units in the living and dining rooms, resulting in only minor changes to the outside appearance. (Fig 7).

Internally, there have been two main alterations. The first is between the dining

room and kitchen, where the original corner doorway was at some point shifted sideways and enlarged, with half height internal windows either side to open up the divide between the two spaces. On removing this feature we could see that the original bricks had been cut and a new stud wall inserted using much more modern timbers. Uncovering the original, blue floor tiles also showed us the position the doorway had initially occupied and the footprint of the removed section of dividing wall.

The second alteration in the living room was noticeable even before we began the dismantling work with distinctive marks outlining where a dividing wall had been removed, running from the edge of the fireplace across the room to form a smaller space at the kitchen end. A wooden lintel runs across the room marking the line of the missing wall and providing support for the first floor joists. Considering this was originally a manager's house, it may be that this smaller space was an office or working area for the manager, separate from his main living areas. We aim to restore walls in both areas to their original configurations.

Although a very interesting building of relatively complete 1930s design and build, re-erection of the manager's house



at the Museum will not be purely for architectural or constructional interest, but also for the social history surrounding the LSA movement which the house represents. It is hoped that in time we will be able to acquire further structures associated with the LSA or other smallholdings, such as a meeting hall, greenhouses and allotments, to represent a fully functioning settlement to our visitors.



## Paintings inspired by the countryside

British painter Jeremy Houghton exhibited his work at the Museum in *Light, Space, Movement and Change* in the summer. The rural way of life has been a constant source of inspiration for Jeremy, who lives in the countryside, and is fascinated by how people have harnessed its power for survival and pleasure. The exhibition was held in the Museum's award-winning Jerwood Gridshell Space with Jeremy giving an evening talk the day before the opening when he shared his inspiration and working method, and some of the amazing stories behind the paintings. Pictured is *Let's Go* (2012).

Thanks to support from Arts Council England and the Heritage Lottery Fund, we are planning a series of exhibitions for 2018 and beyond.

## URBAN NATURE Tree Surgery

DARREN DOCHERTY

Tree surgery, stump grinding & hedge cutting  
City & Guilds NPTC qualified,  
fully insured & all waste recycled

184 Oving Road, Chichester, West Sussex PO20 2AG  
07804 893111

info@urbannaturetreesurgery.co.uk

www.urbannaturetreesurgery.co.uk

## BABYLON TILE WORKS

Manufacturers of handmade Kent Peg Tiles and Fittings  
Babylon Lane, Hawkenbury, Nr Staplehurst, Kent TN12 0EG

Tel: 01622 843018

www.babylontileworks.co.uk

## DOUGLAS BRIGGS PARTNERSHIP

CHICHESTER 01243 576611

CONSERVATION ARCHITECTS  
TOWN PLANNERS  
HISTORIC BUILDING CONSULTANTS





# Champion furniture

Hannah Keen, our Heritage Lottery Fund-supported trainee worked with our Collections team on digitising the Museum's large collection of slides and cataloguing furniture made by the Museum's former Master Carpenter

Visitors to our historic buildings are always intrigued by our high quality replica furniture – in fact it has been made by the same experienced Master Carpenter who repaired most of the buildings.

Roger Champion began his career with the Museum right at the beginning, in 1968 when the idea of an open air museum of rescued buildings was still being formulated. Recalling those early days, he remembers he initially thought it "a daft idea", but he was invited by founder, Dr Roy Armstrong MBE, to join the fledgling project, and over the years he went on to dismantle and reconstruct the vast majority of the exhibit buildings we have on display today. He retired from his post 35 years later, in 2003, but never really went away – for which we are all still very grateful.

On his 'retirement' he decided to focus his attention full-time on making beautiful, historically accurate period replica furniture for the buildings he had already re-erected. They have been carefully researched based on the era established for the interpretation of each building. The range of pieces is vast, each reflecting not only the period of each building but the social status and lifestyle of the people who could have lived there. Roger's work is incredibly detailed and thoroughly well researched, and each piece of furniture is an important artefact in its own right.

Given the number, craftsmanship, and importance of the furniture it was decided



Historically accurate replica furniture made by Roger Champion for the Museum's historic building exhibits based on careful research of the period and social status of the buildings' inhabitants. From top, all the furniture in the solar of Bayleaf farmhouse was made by Roger, who was also responsible for the repair and conservation of the timber frame itself; a high-backed chair in the market hall from Titchfield; a back stool based on an example in *The Death of the Virgin* by Peter Bruegel; a table made for the medieval house from North Cray, Kent, and furniture made for the main ground floor room in the house from Walderton, interpreted as a victualling house.



Roger Champion, the Museum's former Master Carpenter, was awarded a Radcliffe Trust Balfour of Burleigh Tercentenary Prize for exceptional achievement in crafts in 2015. Among historic building exhibits on which he worked are the treadwheel from Catherington, Hampshire; the early 15th century Bayleaf farmhouse from Chiddingstone, Kent; the aisled barn from Hambrook, West Sussex and the 17th century labourer's house, Poplar Cottage, from Washington, West Sussex. His skills in traditional carpentry and knowledge of medieval timber-framed building techniques and joinery have been much admired by his peers working in the field.



## → Champion Furniture



**Roger making oak furniture for Pendean Farmhouse.**

that they themselves would be documented and recorded as part of the Museum's collection. Collating an inventory makes it easy to keep track of what we have and to understand the research which went into each piece. Adding them to the database means that the information can be easily accessed.

Each piece of furniture has been measured, photographed and provided with an object number, and the original inspiration from historical sources recorded.

"The pieces are incredibly beautiful," said Hannah Keen, who worked on the catalogue, "and it has been a joy to spend time documenting them".



Roger has also made smaller furnishings for the exhibit buildings, and is pictured here with a seedlip, made for the Museum's reconstructed 14th century cottage from Hangleton, East Sussex: the wattling on the front has been omitted from the nearest side to show the construction. He based it on one shown in the Luttrell Psalter (inset).

## Museum's Needlework Group have things all sewn up

All the clothing seen around the Museum, being worn by our interpreters as well as in the new galleries and the hall from Crawley, is hand-made by our fantastic Needlework Group. This year, from January to May, they all put in many hours to produce replica garments for the display featuring 18th century



Tindall's Cottage, which hang on a rack and which visitors can enjoy trying on. The group was also responsible for the historically authentic clothing made for the Museum's Historic Clothing Project. Some members of the group are pictured along with (inset) the clothing they made for the new galleries.

## Welcome to Olwyn and Ollie

Two new working horses arrived at the Museum earlier this year. Funded by generous donations by our volunteers, Percherons Olwyn and Ollie join our pair of Shires, Mac and Major, in carrying out traditional farming tasks around the Museum site including carting, haymaking, ploughing and harvesting. Both three-years-old, they come from Robert and Barbara Sampson's Percheron Stud at Harbridge, near Ringwood, Hampshire and from a long tradition of breeding and working horses by the Sampson family. Mare Olwyn is by the well-respected Percheron stallion Willingham Axl and out of Eltra Dawn. Gelding Ollie comes from a dairy farm in France, where 160 mares are milked (horse milk has many pharmaceutical uses), and is by Viking des Grappes and out of Rosy de la Chevalerie. Percherons were imported in numbers from France to the UK after the First World War, where their versatility and perseverance had been admired by British generals, although smaller numbers of the breed were present before then. One of the first sales of Percheron horses was at Knepp Castle, near Horsham, West Sussex. Museum Horseman, Mark Buxton, hopes Olwyn will in due course produce a foal, providing another equine attraction at the Museum. The horses can be seen at the stables and at work around the Museum regularly, as well as giving rides to visitors on event days. Our heavy horse courses, led by Mark, Robert Sampson and John McDermott, are a popular element in our annual programme of courses (find out more on page 32).





# Living History Festival



Stepping back in time through the ages, this was the Museum's new signature event introduced by the Museum's CEO Martin Purslow, with over 200 re-enactors and living history groups bringing the past to life with living history encampments, military displays, jousting, crafts and demonstrations. From early life in Saxon times, survival in the medieval period and the developments of the Tudor age, to great change during the Civil War, the struggles for many in the expansive Victorian era, and wartime in the 20th century, visitors could explore any age in our history. With thousands of visitors and dozens of positive comments, the event will be bigger and even better in 2018, from 1-3 June, when it will include heavy horse displays and the centenary show for the British Percheron Horse Society.



## Through the Door Family Festival

The second all-new major event introduced this year saw families uncover what's through the door in this great new event! Children and their families ran wild with their imagination, through woodland trails, funfair rides, circus skills, art workshops and more. They followed the trail to the Mad Hatter's tea party; discovered woodland animals and magical creatures in storytelling sessions; brought their own teddies for our teddy bears' picnic; met the challenge of a 25-foot climbing wall; enjoyed circus skills workshops and more. Next year's family festival is on 28-29 July.





# What's On 2017-2018

November

Nov 5: Guy Fawkes  
Family Activity Day



Nov 24-26:  
CHRISTMAS  
MARKET  
(Discounted entry).  
Now extended over  
three days!

December

Dec 1-23 and 26-27:  
CHRISTMAS AT THE  
MUSEUM

Dec 3: Tree Dressing

Dec 2, 3, 9, 10, 16,  
17, 21, 22 & 23:  
Meet Green Father  
Christmas

**2018**

February

Feb 12-16:  
Half-Term Activities

March

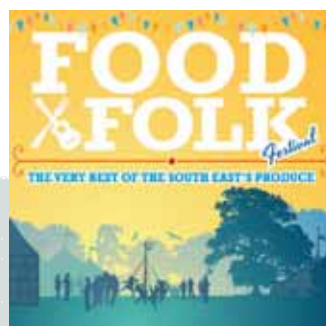
Mar 11: Mothering  
Sunday

Mar 30-Apr 2:  
Easter Celebrations

April

Apr 1-2: Easter  
Celebrations

Apr 3-13: Easter  
Holiday Activities



May

May 5-7: FOOD &  
FOLK FESTIVAL

May 18-19:  
Museums at Night  
(pre-booked  
evenings)

May 28-Jun 1:  
Half-Term Activities



June

Jun 1-3: LIVING  
HISTORY FESTIVAL

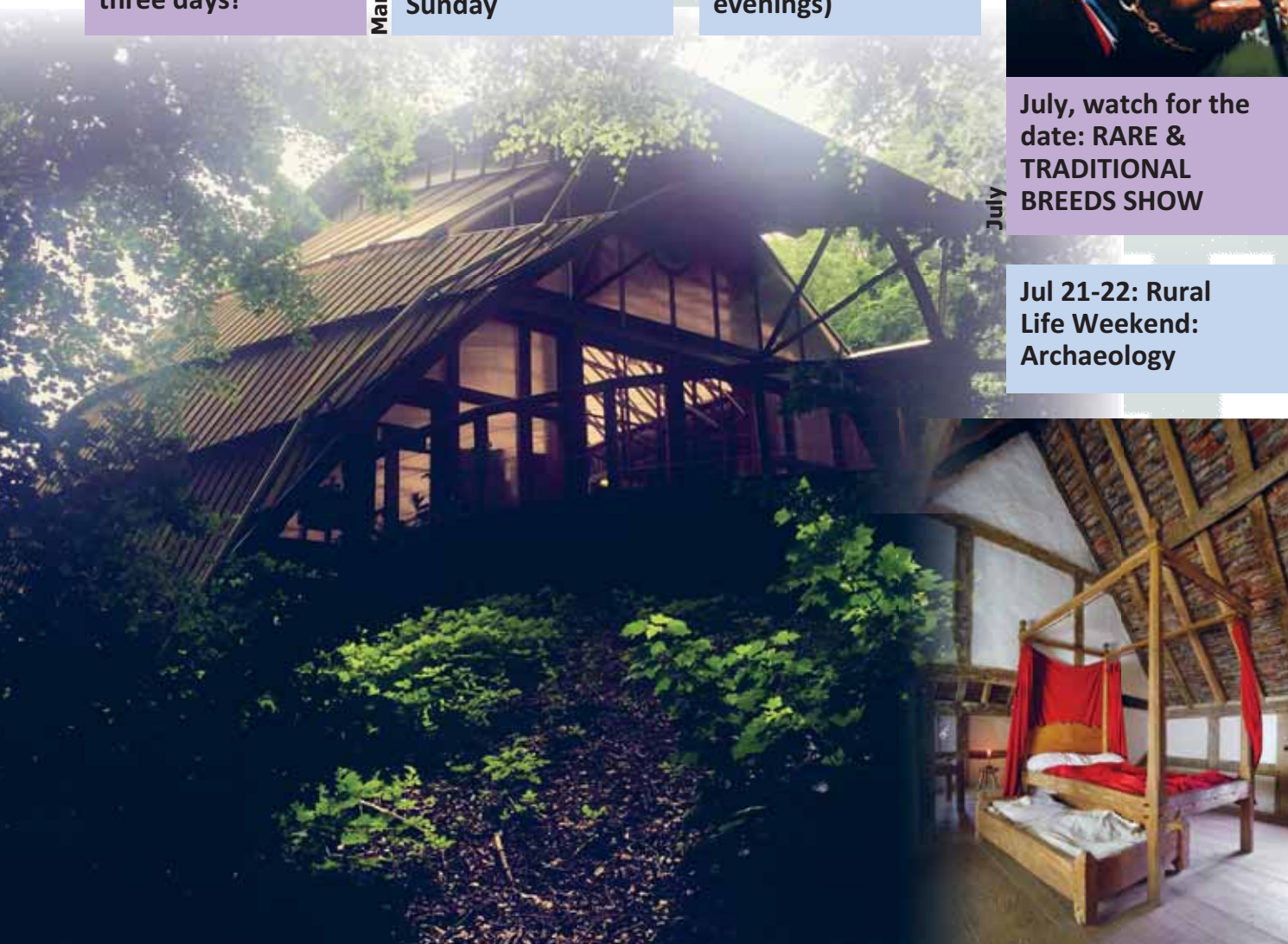
Jun 30-Jul 1:  
Historic Gardens  
Weekend



July

July, watch for the  
date: RARE &  
TRADITIONAL  
BREEDS SHOW

Jul 21-22: Rural  
Life Weekend:  
Archaeology







**Jul 28-29:  
THROUGH THE  
DOOR FAMILY  
FESTIVAL**

**Aug 1, 8, 15, 22 &  
29: Wonderful  
Wednesdays**

**Aug 4-5: Rural Life  
Weekend: Scything**



**Aug 18-19: VINTAGE  
& STEAM**

**Aug 23: Family  
Twilight Tale Trail**

**Aug 25-27: Rural  
Life Weekend:  
Charcoal &  
Woodyard**



**Sep 1-2: Rural Life  
Weekend: Harvest**

**Sep 11: Annual  
Building  
Conservation  
Conference**

**Sep 29-30: Rural  
Life Weekend:  
Home**



**Oct 6-7: AUTUMN  
COUNTRYSIDE  
SHOW**



**Oct 22-26:  
Hallowe'en  
Half-Term Activities**

**Oct 26-27:  
Museums at Night  
(pre-booked  
evenings)**

**Nov 23-25:  
CHRISTMAS  
MARKET**

**Find out more about these events  
and many others on our website,  
[www.wealddown.co.uk](http://www.wealddown.co.uk)**

August

September

October

November





## Wood Show

Celebrating the many traditional uses of wood, this early summer event included woodcraft demonstrations, a working woodyard, horse logging, exhibitors and displays. From the Museum's own timber-framed buildings to crafted bowls, furniture, tools, toys and wooden products, there was plenty to see and do, including watching steam-powered sawing and the progress of a traditional earth charcoal clamp.



## Vintage & Steam

Our festival of steam power included a big selection of classic, vintage and steam vehicles, 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 18-19 August.

## Rare & Traditional Breeds Show

Visitors flocked to 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, championships and trade stands, and the chance to get up close to the animals. There is a clash with Goodwood events for next year, so watch out for the date on our website.



## Autumn Countryside Show

Experiencing the glorious British countryside at the end of harvest time with the autumn colours as a backdrop, this popular 'end of season' event features heavy horses ploughing the fields, vintage tractors at work, and steam-powered threshing demonstrations. Woodland and rural craft demonstrations, our 'village' horticultural show, traditional competitions and the Dog and Duck Show complete the picture. Put 6-7 October in your diary for next year's event.





# 40 years ago . . .

**It was one of the Museum's most ambitious projects as it involved not only the conservation and reconstruction of the building and machinery, but also the creation of a millpond to enable full-scale stone-ground wholemeal flour production. With its reconstruction completed in 1977 it has been producing flour with only short breaks continuously since 1981.**

The Museum was determined that the mill should be a living working exhibit, and engaged the services of Robert Demaus, who had considerable experience of running and maintaining mills. He became the first miller and has been commissioned to deliver its most recent restoration and a conservation plan to ensure its operation well into the future. Sometimes working with staff millers, volunteers have been vital to the mill's continued working at the Museum.

Today the mill is run by a specialist team of mill volunteers. Their dedication ensures that the mill is fully operational, providing an amazing experience for visitors to enjoy – an attraction within an attraction! Most working mills around the country are open to visitors as a single site and often on specific days.

Lurgashall Mill flour is much in demand from visitors, discerning bakers in business

and at home, and a range of local outlets. Recipe books have been produced and biscuits baked for sale, and the flour is used in food produced at the Museum's new Wattle & Daub Café. The mill has consistently been cited by visitors as the Museum's most popular exhibit.

When the Museum planned its new visitor centre overlooking the millpond, opened earlier this year, the opportunity was taken to carry out major repairs to the mill, including the replacement of the main shaft and maintenance work on the mill race, plus the relining of the millpond itself. This meant the mill had to stop grinding flour, but the Museum contacted Winchester City Mill, a restored water mill on the River Itchen in the centre of Winchester, who kindly invited our millers to work once a week with them, bringing back the flour produced that day and enabling us to continue to meet the needs of our regular customers. (The Winchester millers were invited to the Museum in July for a thank you lunch and tour of the Museum by our CEO).

Lurgashall watermill reopened in May this year and is happily grinding again. The flour will soon be used for the Museum's own bread, as the rescued bakehouse from Newdigate, Surrey is being re-erected nearby,



Lurgashall mill today, and on its original site.

**The mill has consistently been cited by visitors as the Museum's most popular exhibit.**

enabling the Museum to demonstrate the whole process from growing wheat in our fields, the traditional harvesting of the grain (and straw for thatching), grinding the flour in the mill and producing our own bread in the bakehouse. Watch out for more news! ➔

"When we start to mill, one of us must give full attention to the operating of the mill, leaving the other volunteer free to talk to our visitors. The miller engages the stones, opens the sluice gate to control the flow of water and closes the flap to direct the water onto the wheel. Once the mill has started, he or she must make adjustments to obtain the correct fineness of flour. Depending on what is needed, we then scoop the flour into the appropriately sized bags, before sealing and dating them. The quantity produced varies from day to day, but we average about 50kg."

Patricia Naismith, volunteer miller



Celebrating the re-opening of the mill in 2017 after repairs following the drainage of the millpond, and inset, filling bags with the freshly stone-ground wholemeal flour, ready for sale.

## . . . the Museum completed work on its latest exhibit – the watermill from Lurgashall, West Sussex





(1) Dismantling under way, with the wheel being removed by crane. (2) Major stones were numbered, to ensure their correct replacement during rebuilding. (3) Museum Founder Roy Armstrong (left) and Museum Director Chris Zeuner with staff and volunteers during the dismantling. (4) Creating the millpond, with the market hall from Titchfield in the background. (5) Robert Demaus dressing the millstones.

## Mill history

The mill was built in the 17th century four miles north of Petworth to make use of the water power from streams which flow into the River Rother near Halfway Bridge. It served the village and local area as well as the residents of Petworth House and park, at one time having two waterwheels driving independent sets of machinery. It was used at various times to produce flour, animal feed and oak bark for the leather tanning industry. Rebuilt and modified at least once in its working life, the remaining machinery dated mostly from the 19th century.

It continued in use until 1935 and three years later autumn rains caused its millpond to flood, carrying away part of the road and flooding the mill building. The floors were heaved apart and the millstones crashed through the rotting timbers. The Leconfield Estate presented it to the Museum in 1973.

The eight-week dismantling project was led by Museum Director Chris Zeuner and involved moving over 100 tons of stone from the watermill's walls to the top of the dam for transport to its new home. Major stones were marked and drawn and detailed drawings were prepared for use in the building's re-erection by architect Paul Simons.

Meanwhile, back on site, the earth was being moved by local firm Howard Humphreys & Sons to create the two ponds necessary to bring the mill into operation. A powerful electric pump was installed to re-circulate the water from the lower to upper pond after use by the mill, and a borehole was sunk to ensure sufficient water was available. The ponds became an important environmental resource, attracting wildfowl, water plants and other natural life.

In 1976 work on the complex task of re-constructing the mill began with millwright Peter Stenning restoring the machinery, and Geoff Boxall repairing the 12ft diameter cast-iron wheel, originally made four miles from the Museum site in Cocking. Invaluable help was given by James Lee of Midhurst who had been involved with its original installation in the mill in 1911.

When the mill began grinding flour in 1981 Mr and Mrs Hugh Anstey were present;

## Mill facts

- Dismantled 1973
- Re-erection completed 1977
- First flour ground 1981
- By 1995 the mill was producing 32 tons of flour
- Volunteer Peter Stock found that it took 10.38 hours pump-running time to produce 0.98 tons of flour
- In 1995 wheat sold for duckfeed amounted to 7.87 tons and a total of 3,000 cookies were sold, along with 562 recipe books
- The 12ft diameter wheel turns at about 6 rpm, each turn using about 200 gallons of water
- Between 20 and 25 tonnes of flour has been produced at the mill each year over the last few years



Water rushes over the overshot wheel, powering the milling machinery.

their family was the last to operate the mill. It had taken eight years from the beginning of the dismantling to the first ground flour, and cost £50,000 (£330,000 at today's value).

**Find out more about the mill on the Museum's website and in a booklet for sale in the Museum shop, and to read a blog from volunteer miller Pat Naismith go to <http://www.wealddown.co.uk/a-day-in-the-life-of-a-volunteer-miller/>. Books on mills and milling can be found in the Museum's Armstrong Library, including those from the collection of mill historian Frank Gregory.**



*Our volunteers beaver away at the coal-face! Visitors love to chat to them and they enjoy sharing their knowledge and experience. You could join them! We talk to three about their time at the Museum.*

## Volunteers – the ‘life-blood’ of the Museum!

### Madaleine Owens is one of our Tudor cooks

**Q Why did you decide to volunteer at the Museum?** I have fond memories of bringing my children to the Museum and this inspired me to become a volunteer in 2014.

**Q Where do you volunteer?** My passion for cooking led me to the Winkhurst Tudor kitchen. There's always something to do in Winkhurst! Even in our quieter periods, I'll be busy preparing food for visitors to sample. When we have a lot of people, there's usually plenty of interaction. People like food, they relate to it and it's their enthusiasm that I really enjoy!

**Q What do you like about it most?** I have steadily built up my knowledge of historical food and cookery. At first, it was the food itself that attracted me to working in the kitchen, but now I am just as interested in the people who lived there and their lifestyles – Thomas Wells and his family lived in Bayleaf farmhouse, which helps me relate food to family life and put it into context for our visitors. I like the social side of volunteering too. You're always in the kitchen with someone else and you soon form friendships. As well as the training you receive, you learn a lot from other volunteers. I am always amazed at how much they know and how much knowledge I have picked up from them. You get a sense of belonging in this place.

**Q How do visitors react when they come into the Tudor kitchen?** Our visitors like to taste everything we make and they want to know who ate the food



Madaleine Owens.

we're showing them. Food is evocative, bringing back all sorts of memories, and it's that sensory experience that visitors recall when they return to the Museum. Parents often find that their children try food that they would never eat at home! As soon as you put on the authentic period clothing, you get into the character – the clothes are a talking point for our visitors.

**Q Which are your three favourite exhibits at the Museum?** The first has to be Winkhurst Tudor kitchen! Next, beyond Winkhurst, the whole Tudor farmstead including Bayleaf, the 15th century farmhouse, and its adjoining buildings and gardens. And finally, Titchfield market hall and its setting at the centre of the Museum – an iconic image and my favourite view from the walk along the hillside.

### Valerie Stevens could pop up anywhere!

**Q Why did you decide to volunteer at the Museum?** I have been a volunteer since 2001 when a friend re-introduced me to the Museum as some-

where I could come on my own and not feel out of place or lonely, my husband having died only a short while before.

**Q Where do you volunteer?** As a retired teacher I very soon became interested in delivering school workshops and also am very happy stewarding houses and the galleries.

**Q What do you like about it most?** Being involved with the Museum has rekindled my interest in archaeology, architecture and the use of plants for medicine, and led to joining courses to increase my knowledge in each of these areas. My life has been enriched by these activities and the company of like-minded people. I very much enjoy meeting people from all walks of life, with diverse reasons for visiting, and also the chance to browse in the garden where old varieties of vegetables and medicinal herbs are grown – as an ecologist with a particular interest in plants I'm in my element.



Valerie Stevens.

### New forum for volunteers

The Museum held a second Volunteer Forum in September with 15 representatives of our volunteer community meeting with the executive management team. This new initiative is intended to give volunteers the opportunity to discuss things that concern them and to find out from the CEO and executive what is planned and happening around the museum. Museum CEO Martin Purslow says: "As CEO I found our discussion really positive and worthwhile. I was able to thank them all and ask that they pass on our thanks to all volunteers across the Museum. Quite simply the Museum cannot operate as it does without their support. New initiatives were discussed including a planned recognition ceremony this winter to celebrate the season and our volunteers' role in making it a success, and recognise exemplary service to the Museum. We have also committed to assisting volunteers to come together more often to meet up and enjoy the social and engaged aspects of working at our marvellous site. Watch this space and our website for more details."

**Q Which are your favourite exhibits at the Museum?** How can I have favourites! The new gallery is now of great interest to me as it brings together so many elements of the site and helps to broaden its remit within the South Downs.

**Q When you chat to visitors what questions often get asked?** Visitors so often ask for "the house with the loo"! It's Bayleaf farmhouse of course, with the privy in the corner of the solar, the room where the master and mistress of the family would have slept. Many visit because they live in a very old house and want to compare it with a similar one on our site. They ask searching questions about building methods, and also about the type of people who lived in such houses. →





Rob Bonser-Wilton engaging visitors in the Museum's new interpretation galleries.

## → Volunteers

### Rob Bonser-Wilton is a front-of-house welcomer in the new interpretation galleries

**Q Why did you decide to volunteer at the Museum?** Before we relocated to West Sussex for my wife Helen's new role as Chief Executive at the Mary Rose Trust in Portsmouth, I was a volunteer for the National Trust at Stourhead, Wiltshire.

**Q What do you enjoy about your role here?** I am passionate about visitor engagement and love meeting and greeting people as they arrive at the Museum. 'Visitor engagement' is one of the watch words of the heritage sector – as part of preserving our cultural heritage and sharing knowledge, museums communicate compelling stories that touch, inspire or even change a visitor's perspective. It's what the amazing staff and volunteers at the Weald & Downland Museum have been doing for over 45 years! My role as a front of house volunteer in the new galleries is to greet every visitor with a smile, to be a source of information, and a conduit for feedback. I hope to inspire them to expect and experience a fabulous visit to the Museum, and encourage them and their family and friends to return. I am always amazed at the high numbers of people from overseas here, including from France, The Netherlands, Belgium, Germany, Spain, Italy, Switzerland, USA, Canada, Australia and Israel.

"The volunteers are some of the happiest we've come across. Always happy to speak to the children and help them with the activities. We'll be coming back again and again!!"

**Q Has the visitor centre come up to expectations?** I love the beauty of the design and structure of the new visitor centre. The new galleries provide a thoroughly modern introduction for visitors to the essence of history and tradition that they will find at the Weald & Downland. They enable a deeper, more powerful experience where people can get active in exploring our objects and stories.

**Q Which is your favourite section in the galleries and what do visitors like best?** I have three favourite spots – the beautiful glazed panel at the gallery entrance which casts a reflection on the floor on sunny days; the rail of historical clothing where visitors enjoy dressing up and taking photographs, and the heavy horse collar and harness, mounted on the 'War Horse' style framework. Visitors love the interactive two-man saw bench, which challenges them to saw in time with an electronic partner; the Lintotts Walking Stick Factory exhibit (the first artefact ever collected by the Museum) complete with its old film of men at work in the factory, and the Secrets of the High Forest interactive, which takes visitors out to the countryside beyond the Museum.

**Q What help and training have you had for your role?** I had an excellent induction day, including a Gridshell & Artefacts Store tour led by amazing volunteer Alan Wood, and spent days alongside experienced and long-serving

"The volunteers we met were all very excited by the new additions and left us with the impression that our visit very much mattered to them. Will definitely be back."



If you'd like to find out more about volunteering at the Museum, visit our website at [www.wealddown.co.uk/volunteering](http://www.wealddown.co.uk/volunteering); email [volunteers@wealddown.co.uk](mailto:volunteers@wealddown.co.uk) or call us on 01243 811015.

volunteers, in 'hands on' work with school groups, at Bayleaf Farmstead, in Tindalls Cottage, and even a fabulous day as the bellows boy in the Victorian Smithy. I did quite a bit of background reading on the website, in the guide book, and from the excellent *Building History – Weald & Downland Open Air Museum 1970-2010: the first forty years* and the superbly researched *Houses of the Weald & Downland – People and Houses of South East England c1300-1900*. I regularly attend the informative in-house training sessions, including one recently on the Gridshell & Artefacts Store with a view to leading visitor tours there in the future. I have also volunteered for a day on our stand at the South of England Show, along with other staff and volunteers, and have helped out at some of our special events. I look forward to exploring and learning more about the Museum with the help of the knowledgeable and skilled staff and volunteers who are its most valuable asset.

## News In Brief



### Bursaries for building conservation courses

The Sussex Heritage Trust Bursary Scheme offers educational opportunities for young people based in Sussex, who are, or hope

to be, in the construction industry. Funded by the Historic Houses Association and supported by the Weald & Downland Living Museum, the bursaries can support young people attending the Museum's courses on building conservation techniques. The trust will fund the course and support successful students' travel and accommodation costs. If you are between the ages of 16 and 25 and would like to be considered for a bursary, go to [www.sussexheritagetrust.org.uk](http://www.sussexheritagetrust.org.uk) or email [info@sussexheritagetrust.com](mailto:info@sussexheritagetrust.com)



**Heather Sullivan, our Heritage Lottery Fund-supported Gateway Engagement Officer, reports from a busy summer**



# Connecting and inspiring!

During this project we have connected with, inspired and delighted thousands of people of all ages both here at the Museum and at other locations from Crawley to Portsmouth, Bognor to Littlehampton, Chichester to Ardingly and beyond. Telling people about our new Gateway Project and all we do here at Weald & Downland has been a real privilege and seeing those we have met outside the Museum make their way here even more so.

## New opportunities, new skills

As well as meeting people at shows and events and exciting them by what we offer, we have worked hard to enable many people who might not normally come to our Museum to experience our visitor centre buildings, exhibits and animals, and to learn new skills such as corn dolly or willow headdress making, and meet the wonderful people that volunteer and work here for the first time.



**Heather Sullivan.**

We have also built on previous relationships, welcoming back The Sussex Snowdrop Trust and returning to Hotham Park in Bognor for their Country Fair. Welcoming new volunteers with special needs for their first sessions via 'Compass Card' and with lots of help from Warden Maddy and Volunteer Coordinator Phil has been very positive for us.

The Museum is very much about people, both of the past and present and it is clear that what we do and have always done has made a life-long impact on people. We hear many tales of inspiration whilst we are 'on the road' including Craig, the blacksmith, who was at the Boathouse 4 Festival at Portsmouth Dockyard, and who had wanted to be a blacksmith aged four just from seeing the Weald and Downland Smithy in action!

## The 'Shedders'!

Enjoying the new Gateway buildings and the huge amount that Weald & Downland has to offer were the 'Shedders', with nearly all of the West Sussex Men's Sheds represented in their first ever 'Shedder's Day Out'! They had a fabulous day with many keen to return as volunteers in the future. The Littlehampton

Rope Walk Shed members were able to see the framed feedback map in our new galleries which they had kindly made for the Museum: we are absolutely delighted with their work. We're looking forward to welcoming more Sheddors to the Museum in the near future.

## Family focus

Our Family Focus group has been running for the last 18 months as part of the Gateway Project and has helped us understand and develop how we can better meet the needs of families and how they experience the Museum. It is a privilege to welcome young people and their parents and to

hear how varied their 'personal favourites' are at the Museum.

I've been very proud to not only hear how positive the parent responses are to our investment into the wide range of new family-friendly activities and experiences, but to see the joy and excitement from

the young people, our future generations, themselves. It is inspirational.

## Treasured anecdotes

Two stories from thousands of treasured anecdotes and experiences particularly resonate. The West Sussex branch of the Carers UK charity brought over 100 people and amongst them, a lady carer who hadn't left home for two years to do anything for herself but on that day, not only felt like a VIP and overjoyed to be at Weald & Downland, but met a new friend and they now meet regularly, returning to the Museum to enjoy being together.

The second was a male patient at St Richard's Hospital, Chichester when we spent a day there with multi-sensory objects for Dementia Awareness Week. Despite responding to nobody all day, when offered a Victorian child's shoe from our artefact store, he slowly lifted his hand to take it and cradled it close to him with the biggest smile on his face. Then, in response to the photo of the Toll House from Beeding, he slowly pointed a finger at the roof tiles and in a quiet, faltering voice said: "I made them". That's Weald & Downland making a difference and offering inspiration and delight!



**From top, Supporting West Sussex Carers – and corn dolly making! The Museum at Portsmouth Dockyard – putting ourselves about! First-ever Sheddors' Day Out – we hope they liked all our (historic) sheds! Focusing on families – watch out for the bears!**



# Getting the break . . .

## how one history fanatic is in a job he loves here at the Museum



**Jonny Unitt is relishing his time at the Museum working as an interpretation trainee supported by the Heritage Lottery Fund as part of the activity programme element of the Gateway Project.**

Jonny started working here in May 2016. With a background in social history after studying the subject at university, he had been trying to break into the heritage sector for a few years before the opportunity came up at the Museum.

"I can remember coming to the Museum from a very young age having grown up in the area," Jonny says, "and it truly is a unique place to spend time, so having the opportunity to work here makes me feel very privileged".

Jonny divides his time between demonstrating and talking to visitors, helping run family activities, delivering school workshops and keeping the exhibits presentable and clear for the public.

"It's a fantastic role and is more varied than I could ever have imagined! What I enjoy most about working here is the look of fascination and intrigue on people's faces when you tell them something they've never heard or even considered before. This is especially true when delivering school workshops – getting a group of school children engaged in topics such as flax processing or cooking over an open fire is a genuinely rewarding experience".

Asked which are his favourite exhibits, Jonny says:

**Winkhurst Tudor kitchen** – "I think this is such a unique space. We carry out a huge variety of demonstrations and give people

a genuine taste of Tudor life. Cooking, dairying, brewing, dyeing, and baking are all fantastic activities to display to the public. The bread oven, in particular, is quite a sight once it gets going!"

**Church from South Wonston** – "Although I don't spend much time there I think it's a really interesting building and one that is very different from the rest of our collection. The idea of a pre-fabricated church made from corrugated iron just fascinates me".

**Tindalls Cottage** – "Tindalls has a very nice spot on the hill with plenty of interesting things to talk to visitors about, including flax and linen, which is one of the subjects people are often most interested to learn more about".

Jonny says visitors thoroughly enjoy the hands-on and interactive elements at the Museum. "Whether it's the fact that you can touch our clothing display, the have-a-go activities for children, or the friendly stewards, this is the one thing that visitors mention the most when I talk to them about what they like best about the Museum".

He adds that he has heard lots of very positive comments from visitors about the new entrance buildings and the galleries, especially from those who have visited several times in the past.

But it's the setting that is the greatest treasure at the museum, he feels. "Many visitors take a lot of pleasure from simply walking around and enjoying the scenery. I have spoken to lots of our members who



**Jonny Unitt was the first to welcome visitors and engage them about the Museum and its stories in the new interpretation galleries.**

especially like to come for regular walks with dogs or as a family. The Museum site is a fantastic place here in the centre of the South Downs, in all weathers and at all times of the day – it can be absolutely stunning at times."

"Edutainment at its best.  
We're now keen to do the night walk complete with eerie tales."



## News In Brief

### Celebrating landscape and literature

April saw our Landscape & Literature Day, organised as part of the residency of Suzanne Joinson, our writer-in-residence for 2016-2017, thanks to funding from Arts Council England. We were joined by Alexandra Harris (author), James Simpson (poet), Sasha Dugdale (translator

and poet) and Clare Best (poet and author), whose book *Springlines*, a collaborative project with Mary Anne Aytoun-Ellis (artist) was launched during the day.

### Getting to grips with building construction

The medieval house from Sole Street is now looking magnificent on its new site, half way between the market square and Bayleaf farmhouse, says Head of Cultural

Engagement, Lucy Hockley. "The recent limewash makes it look very bright and white, and new fencing draws visitors to explore inside, where we have installed some of our popular hands-on construction activities. Try building a roof with tiles and pegs just like the one above your head, or see if you can put together a timber frame! Activities in this space will develop over time but will all have a focus on gaining a deeper understanding of the exhibit buildings through fun, interactive stations."



# Wise apples – and rain at the right time please!

**The Museum's gardens team have faced some very challenging conditions this season – starting with a dry, warm spring – very nice to work in but not what the seven historic gardens needed!**

Then, a very late harsh frost at the end of May affected young growth and blossom on some of our plants and trees, especially one of the heritage apple varieties we grow in Bayleaf farmstead orchard called Court Pendu Plat. Also known as 'The Wise Apple' because it flowers in late



**Good King Henry ('Poor Man's Asparagus'),** an ancient pot-herb rich in minerals and vitamins. The mature leaves are cooked like spinach, and the plant's medicinal properties include healing skin sores.

May, it would normally miss any late frosts, but this year it was hit hard.

"However once we did have some significant rain things grew at a terrific rate!" says Museum Gardener Carlotta Holt, who leads our team of green-fingered volunteers.

"Visitors often ask what happens to the produce we grow in our historic gardens. Some, where appropriate, is used in our Winkhurst Tudor kitchen; some for our courses, demonstrations and workshops, and some we allow to go to seed so that we can replenish our seed stock. Of course, some goes to feed the pests, such as deer, pigeons and voles!"

However despite all the challenges, this year we have been able to supply the new Wattle & Daub Café with produce, including heritage potatoes, broad beans, French beans and rainbow chard – much to the delight of our chef! Our visitors have been pleased to see (and eat) this lovely home-grown selection becoming available, with almost nil food miles!



**From top: garden produce on display during the Historic Gardens Weekend, children discover the properties of plants in the garden of the house from Walderton, and produce on display during the Museum's harvest event.**

## Two new play areas add to the excitement of a Museum visit!

**In the woods above Hambrook barn, chainsaw sculptor Rob Beckinsale has created a series of sculptures from a tree, which had to be felled when it was discovered it was dangerous due to rot.**

CEO Martin Purslow was keen to see the tree carved into a dragon. He had read about the Sussex legend of 'Knucker' which lived in a pool near the village of Lyminster called the 'Knucker hole'. The word Knucker can be traced back to the Saxon word 'Nicor' which means 'a water monster' and can be found in the poem *Beowulf*. Rob converted the main trunk into a Knucker, working around the heartwood which had rotted.

Another sculpture is a bench – with a nest of three eggs, after a passing visitor suggested that the dragon might be female. One has a crack carved into it suggesting a hatching dragon. The tall tree stump by the pathway became a hidden room, with a chair inside with a fairy door nearby. Children can look through the window with a view along the dragon's back to the Knucker hole.

Rob's sculpting proved a huge hit with visitors and became a key part of the new children's play area, which also includes a balance-beam trail, and play huts made out of woven hazel.

Down by the millpond a replica half-scale gypsy caravan is also proving popular as children play in and around its 'campsite'.

**Children enjoying a ride on the 'Knucker' dragon, and playing by the replica gypsy caravan.**





# The Museum is a fantastic learning environment!

## Spying on the past – for GCSE!

Two new workshops have been launched for Key Stage 4 pupils by the Museum's Schools Services Team. They are the first in a series currently being developed which are designed to complement new GCSE specifications from some exam boards.

### *Health & Medicine Through the Ages for GCSE*

Did medical understanding really improve over the years? Did any of the crazy Tudor cures actually work? Why was too much education thought to be bad for a Victorian woman's health? Focusing on change and continuity themes, this 90-minute workshop enables pupils to look at the conditions in which ordinary people lived and consider the impact this would have had on their health.



### *Everyday Elizabethan Experiences for GCSE*

Go undercover as a spy in the home of Thomas Wells – a yeoman farmer in the area around Chiddingstone in Kent! During this 45-minute workshop, pupils will be presented with a series of challenges designed to help them discover what everyday life was like for Elizabethans away from the high drama of the court. What clothes did they wear? What food did they eat? What chores did they do and what games did they play?

Find out more on the website in our Museum-led Workshops section (<http://www.wealddown.co.uk/learn/schools/museum-led-workshops/>), and for more information or to make a booking contact the Schools Services Team on 01243 811459 or at [schoolbookings@wealddown.co.uk](mailto:schoolbookings@wealddown.co.uk). More KS4 workshops will be released over the coming term, so watch this space!



## And watch out for great events for primary school pupils as well . . .

For younger schoolchildren we have some exciting special offers during the coming months! Bookings are now being taken for both programmes.

### **National Tree Week: 27 November-1 December 2017**

Trees are Terrific! To celebrate National Tree Week we are offering special workshops looking at the wonders of our woodland. Pupils will discover the many ways our ancestors used trees – take a walk in the Museum's woodland, hear a woodland-themed story and create your own – and even plant an acorn to grow at home or school! Designed to complement the Science, English and History curriculum, this fun hands-on day of activities can be booked for £9.50 per pupil for a maximum of 60 children per day.

### **Shakespeare Week: 12-18 March 2018**

Thinking ahead (!) bookings are now being taken for our special Shakespeare Week programme run in partnership with Chichester Festival Theatre. Learn about everyday life in Shakespeare's England and one of his most popular plays – *A Midsummer Night's Dream*, ending with a group performance showcasing the skills learned during the day. It's £9.50 per pupil for a full day of workshops, pre-booking essential.

For more information on either programme, or to secure your place email [schoolbookings@wealddown.co.uk](mailto:schoolbookings@wealddown.co.uk)

## Become a Schools Friends member!

Why not consider joining our School Friends membership group this coming academic year? We are working ever more closely with schools to support teachers and encourage the use of our fantastic learning environment. Membership benefits include a **10% discount on school group entry rates; 25% discount on teacher seminars** run by the Museum; an invitation to **free School Friends twilight sessions**, with **opportunities for**

**networking**, sharing ideas and consultation on new developments, and much more! Costs start from just £25 per school depending on how many pupils you have.

Find out more on our website in the schools news section (<http://www.wealddown.co.uk/school-news/>), contact us on 01243 811459 or email [schools@wealddown.co.uk](mailto:schools@wealddown.co.uk) for a copy of the information and application form.

"What an excellent day out. I wish I could go everyday just to walk the grounds. Definitely 'living history' done right."

"Wonderful day out – perfect for children (and adults) who love to use their imagination!"





# Courses

Learn about building conservation and traditional rural trades and crafts through the Museum's award-winning programme of courses throughout the year. These are just some of the courses available – visit our website for the full programme and to book – [www.wealddown.co.uk/courses](http://www.wealddown.co.uk/courses). If you would like a brochure contact [courses@wealddown.co.uk](mailto:courses@wealddown.co.uk), or to find out more about any course, call 01243 811021.



A course under way in the Downland Gridshell.

*“More than met my expectations – I made a far more complex piece than I expected!” Carve a wooden bowl*

## Building Conservation & Traditional Rural Trades & Crafts Courses – early 2018

### January

#### Hedgelaying

Leader: Phil Hart

**Saturday 20 – Sunday 21 January, £160**

#### Victorian patchwork **NEW**

Leader: Charlotte Dawber  
**Saturday 20 January, £60**

#### Introduction to green woodworking

Leader: Mervyn Mewis  
**Sunday 21 January, £70**

#### Traditional English Longbow

Leader: John Rhyder  
**Friday 26 – Sunday 28 January, £275**

#### Woven hurdle making

Leader: Paul Matthews  
**Saturday 27 – Sunday 28 January, £190**

### Elizabethan Walnuts

Leader: Judith Balcombe  
**Saturday 27 January, £60**

### February

#### Practical flint walling

Leaders: Mark Middleton and Chris Rosier  
**Tuesday 6 – Wednesday 7 February, (full day Tuesday, until 1pm on Wednesday), £235**

#### Tapestry weaving: weave a landscape

Leader: Hilary Charlesworth  
**Saturday 10 February, £60**

#### Spinning: drop spindle and wheel

Leader: Steve Kennett  
**Saturday 10 – Sunday 11 February, £95**

#### Beekeeping for beginners

Leader: Christine Stevens  
**Sunday 11 February, £50**

### Introduction to chair making

Leader: Mervyn Mewis  
**Saturday 17 February, £75**

### Living willow chair

Leaders: Ganesh Bruce Kings and Elaine Kings  
**Sunday 18 February, £115**

### Felt making

Leader: Hilary Charlesworth  
**Saturday 24 February, £55**

### March

#### Make a Sussex trug

Leaders: Robin Tuppen and Mike Church  
**Saturday 3 – Sunday 4 March, £160**

#### Deciphering old documents

Leader: Caroline Adams  
**Saturday 10 March, £60**



Discovering history through *Deciphering old documents*.



## Stone carving; ammonite

Leader: Will Spankie  
Saturday 10 March, £90

## Magnificent herring NEW

Leader: Helen Mbye  
Saturday 17 March, £60

## Peg loom weaving

Leaders: Hilary Charlesworth and Sam St Clair-Ford  
Sunday 18 March, £60

## Willow garden supports

Leaders: Ganesh Bruce Kings and Elaine Kings  
Saturday 24 March, £115

## Horse logging

Leaders: Robert Sampson and Mark Buxton  
Saturday 24 March, £90

## Leather belt

Leader: Jon Lewington  
Sunday 25 March, £65

## Willow platters NEW

Leader: Linda Mills  
Wednesday 28 March, 2 hour session, £25

## April

### Mill experience

Leaders: Museum millers  
Saturday 7 April, £45

### Medieval tile making

Leader: Karen Slade  
Saturday 7 April, £130

### Leaded light stained glass

Leader: David Lilly  
Friday 13 April, £120

### Leather pouch workshop

Leader: Jon Lewington  
Saturday 14 April, £70

### Dowsing

Leader: Pete Redman  
Sunday 15 April, £65



Joe Thompson leads the Oak timber framing: jowl posts course.

### Woodcut printing

Leader: Will Dyke  
Thursday 19 April, £65

### Make a Shaker box

Leader: Murray Marks  
Saturday 21 April, £75

### Bone needles NEW

Leader: Ruby Taylor  
Saturday 21 April, £80

### Make a hand-sewn book

Leader: Angela Thames  
Sunday 22 April, £65

### Oak timber framing: jowl posts

Leader: Joe Thompson  
Monday 23 – Friday 27 April, £550

### Make a shave horse

Leader: Mark Allery  
Friday 27 April, £85

### Introduction to pole lathe turning

Leader: Mark Allery  
Saturday 28 April, £70

### Introduction to pole lathe turning

Leader: Mark Allery  
Sunday 29 April, £70

### Care and management of heavy horses

Leader: Mark Buxton  
Sunday 29 April, £90

“The course was very informative and inspiring. I will certainly be doing more feltmaking!” *Feltmaking*



Willow platters – one of next year's new courses.

“Excellent – answered all of my questions. Gained a great deal in a single day”. *Limewash, distemper and linseed-based paints*



*The Museum has been at the forefront of good practice in timber frame conservation for many years – our Carpenter-in-Residence, Joe Thompson, describes his most recent challenge*

# Analysing the timbers of May Day Farm Barn

**The disciplines of dismantling, analysing and conserving timber frame buildings are at the core of the Museum's work. The research undertaken and knowledge gained from these projects has produced new insights regarding historic carpentry. This scholarship has contributed to ongoing debates amongst vernacular architects, historic building conservators and academics. The Museum continues to be in the vanguard of devising and promoting good practice in these fields.**

## Dismantling

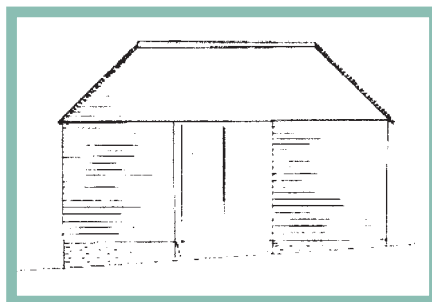
Just as historic timber frame carpentry is a systematic process in which a series of operations need to be followed in order to successfully prefabricate a timber frame, so does the process of moving, repairing and re-erecting a timber frame building.

The starting point is to understand the building in terms of its design and development, its materials and its condition. But, there is a catch-22, in that as you work on a building, over time you inevitably learn more about it and have to review your understanding to incorporate the latest findings, hypothesis and details. In short, you never stop learning.

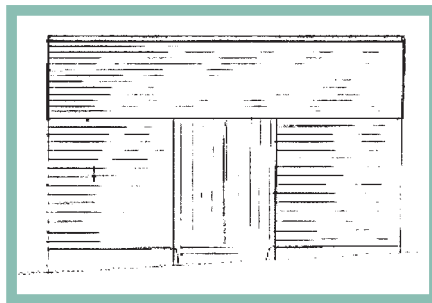
There are a number of stages in generating this understanding. Firstly, there are the site visits to inspect the standing building, assisted by documentary research and map evidence. Secondly, the frame is measured, labelled and sampled before being carefully dismantled.

This physical contact with the primary evidence nearly always reveals surprises.

In the case of May Day Farm Barn I discovered the barn originally had hipped terminals at both ends, not the gables that were currently on site.



**Fig 1. Phase 1, with the hipped roof.**



**Fig 2. Phase 2, with the gable roof.**

The desire to understand the building during the dismantling has to be tempered by the constraints of time, the weather and cleanliness. The next stage is when the building is brought into the workshop (Jerwood Gridshell Space) for conservation. Here the timbers can be laid out in the dry, gently cleaned off and carefully examined. Now is the time that the most amount of information can be gathered.



May Day Barn and Stables on the original site.

**“Visitors’ are delighted to learn that the building is to be saved and inspired by the degree of care that goes into the whole conservation process”.**

## Analysing

Using laptop computers we prepare and complete spreadsheets, recording a wealth of measurements, observations and repair details. Digital cameras allow a large number of photographs to be taken, including the ‘before, during and after’ stages of conservation. All then require archiving.

Whilst the Museum strongly advocates that buildings should be repaired *in-situ* it does recognise that if a building *has* to be moved, and is accessioned to the Collection, then this analysis stage offers a unique opportunity to learn from the exposed timbers. Judging from visitors’ comments they are often delighted to learn that the building is to be saved and inspired by the degree of care that goes into the whole conservation process.

“To draw is an essential stage towards understanding: I have to draw in order to see.”<sup>i</sup> The dismantled timbers laid out in the workshop allow the conservator to ‘draw out’ full size the various frames; working from the carpenter’s setting out lines. This is one of the stages during which patterns can emerge; take for example, the plan view of the cills.

The span is 16ft 0in with the length of the storage bays being 12ft 0in. It is essential when pre-fabricating a rectangular building and laying out the cills that the sides and ends are at right angles to each other. One way to check this is to ensure that the diagonals are equal. In this case the maths is simple; the diagonal is 20ft 0in (Pythagoras’ theorem). The practicalities of this are enhanced by the fact that the historic unit of measurement for buildings was the ten foot rod.<sup>ii</sup> So two ten-foot rods end to end would give the exact →

May Day Farm Barn probably dates from the late 1700s, a period of great change in carpentry. The Museum Collection demonstrates this very well. Start at Catherington Wheelhouse dating from 1670-1693d (dendrochronology-dated): this is essentially built as a ‘late medieval timber frame’ in terms of its timber sizes, arrangement and details (hence its stylistic dating of early 17th century). Now go downhill and look at Petersfield Drying Shed (1733d): here elements of the new style are creeping in – the shape of the jowl posts and the undersize wallplates. Then go to Ockley Hay Barn (1805d) or the Horse Whim from West Kingsdown (early 19th century) where the new roof details – level assembly, rafter feet nailed to the wallplate and board-section hip rafters – are fully established. The extensive use of softwoods and metalwork, replacing hardwoods and traditional joints, would complete this next phase in the development of carpentry by the mid 19th century.



## BERRY STONework

Specialist In Flint/Stone Brickwork  
Building Restoration

07557 515314

01243 539279

duncan@berrystonework.co.uk

www.berrystonework.co.uk

**Dr Gerard C J Lynch**

**PhD Historic Brickwork Technology  
MA Conservation of Historic Brickwork**

redmason@btinternet.com

www.brickmaster.co.uk

**Tel/fax 01908 584163**



**'The Red Mason'**

**International Historic Brickwork Consultant  
Master Brick Mason, Carver, Educator & Author**

## Julian R A Livingstone *Chartered Architect*

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

**Julian R A Livingstone Chartered Architect**

BAHons DipArch(Leic) GradDiplConservation(AA) RIBA IHBC AABC  
Dahlia Cottage Vicarage Lane Upper Swanmore Hampshire SO32 2QT

t - 01489 893399 m - 07 720 75 87 64

e - julian.livingstone@btopenworld.com www.julianlivingstone.co.uk

**Nye saunders**  
chartered architects

Specialising in conservation, alterations and  
additions to historic buildings

'Register of Architects Accredited in Building Conservation'

**3 Church Street, Godalming, Surrey GU7 1EQ**  
01483 418600 info@nyesaunders.co.uk [www.nyesaunders.co.uk](http://www.nyesaunders.co.uk)

Quantity Surveyors

CDM Advisors

Employers Agents



NEW BUILD AND  
RESTORATION WORKS

**GRANT ASSOCIATES (CHICHESTER) LIMITED**  
**CHARTERED QUANTITY SURVEYORS**

26 Chapel Street, Chichester, West Sussex PO19 1DL

T: 01243 780565 F: 01243 781840

E: office@grant-associates.co.uk W: www.grant-associates.co.uk

## BARTHOLOMEWS

Agriculture's Link To The Food Industry

Offering a comprehensive quality service for your Feed, Seed,  
Fertilizer, Crop Protection and Grain Marketing needs

Proud to be associated with Weald & Downland Living Museum

Portfield Chichester 01243 784 171 agri@bartholomews.co.uk

Follow us @bartsagri



Visit our new website at  
[www.bartholomews.co.uk](http://www.bartholomews.co.uk)

## HACTON CRUCK MEDIEVAL HALL

"Medieval and Modern in Perfect Harmony"

RICS award  
winning  
restoration of a  
600 year old  
open hall. Now  
available as a  
holiday let.

Idyllic,  
comfortable,  
romantic.

Midway  
Hereford and  
Hay-on-Wye.



A GUARDIAN "Cool Cottage" 2014

[www.hactoncruck.co.uk](http://www.hactoncruck.co.uk)

## J. & J.W. Longbottom Ltd

Iron Founders

for

**CAST IRON RAINWATER GOODS**  
(Gutters, Pipes, Air Bricks, Ornamental Heads, Grates)

Bridge Foundry, Holmfirth, Huddersfield

**Tel. 01484 682141**



## → May Day Farm Barn

diagonal dimension required. The same numbers are found in the four cross-frames – the height from soffit of cill to soffit of wallplate being 12ft 0in exactly. Again this simplifies the frame layout stage. The side-frames then can either be seen as two 12ft bays set 10ft apart, or you could see them as Fig 5 below. Lastly the roof has a pitch of  $41.2^\circ$ , also known as pitch roof<sup>iii</sup>.

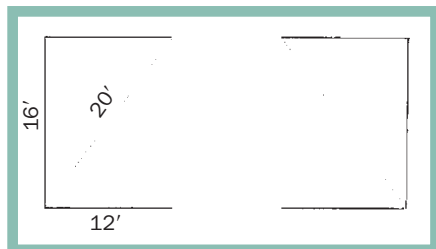


Fig 3. Plan view of the cill frame setting out.

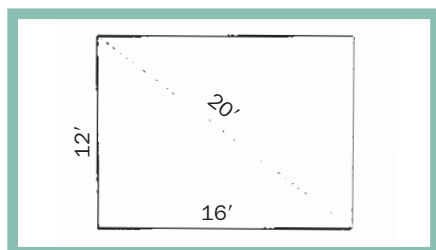


Fig 4. Cross frame setting out.

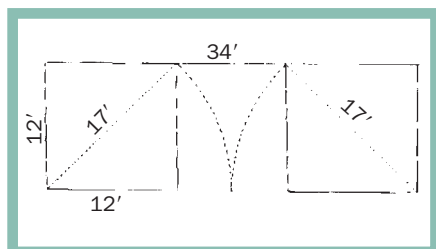


Fig 5. Possible relationship between length of the Barn and the size of the end bays.

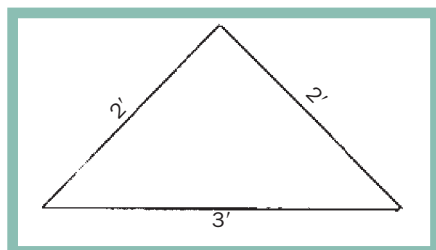


Fig 6. Roof pitch.

This frequent use of whole number ratios is indicative of the ideas of neo-Classical architecture deriving from the Renaissance, and contrasts with the medieval carpenters' preference for irrational numbers based on geometrical forms.<sup>iv</sup>

Each building presents a different story and in the case of May Day Farm one of the most significant chapters was the re-roofing in the late 19th century with its new gable roof and the information that these timbers contained on their surfaces.

Inspection of the 118 roof timbers revealed that the Victorians had kept only 20 of the Georgian timbers in their original

positions – wallplates, tie beams and two pairs of principal rafters – and fitted 98 new timbers – rafters, purlins, collars and studs. 84 of these timbers were custom sawn for the new roof with the other 14 being re-used – almost certainly being Phase 1 timbers cut down into shorter lengths (due to matching section sizes, lath nail patterns and distinctive coarse sawmarks).

Painstaking analysis of the new Victorian timbers, matching both the end grain and the patterns of knots along the timbers revealed that six oak trees of between 40 to 60 or so years old, with diameters of about 300-425mm, supplied 44 roof components. Of the remaining 40 components, 19 were short oak pieces, possibly from slabwood of the six oak trees and the other 21 were imported European redwood (*Pinus sylvestris*). This imported timber did reveal a number of matches between pieces, but overall it looks as though at least 9 different trees supplied a few timbers each.



Fig 7. Forty-four Victorian oak roof components re-assembled into their parent logs.

Looking at the relationship between the parent log and the position of the timber in the roof reveals the pattern below.

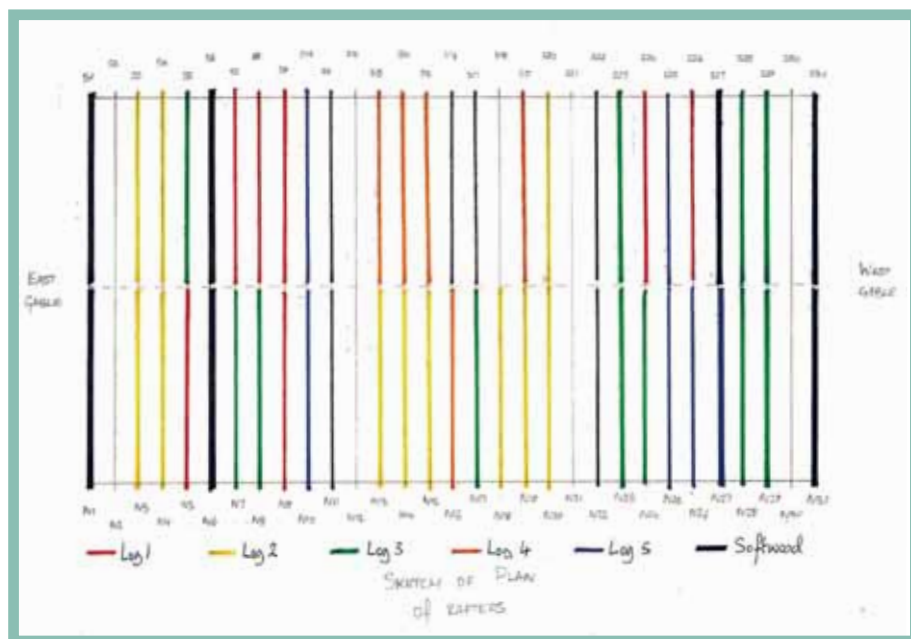


Fig 8. Showing the position of rafters on the roof relative to the parent tree.

One possibility is that the rafters were cut one tree at a time and then very soon after fixed on to the roof. This would account for the fact that many rafters from the same tree are found either next to or opposite other timbers from the same tree. This would also correspond with the fact that the rafters in the middle bay were custom sawn to varying depths to allow for the sagged wallplates (and keep a nominally flat roof). In *The Village Carpenter*, Walter Rose describes how some of his father's workmen often walked to the nearby farms and worked there for weeks on end repairing the buildings . . .<sup>v</sup> But in this case we will never know exactly how it happened.

In contrast to the roof timbers, the walls – where they had not been replaced with softwood in the mid to late 20th century – were the original Georgian oak timbers. Inspection of these timbers showed again a number of matched timbers that could have come from the same parent log.

The evidence, although a small data set, indicates that the late 18th century carpenters were using slightly younger and smaller trees (mostly less than 50 years old and less than 300mm diameter with of volume of less than 0.43m<sup>3</sup>) than their late 19th century counterparts (trees mostly 50 to 70 years old and between 300 to 425mm diameter and with a volume of between 0.43 and 0.86m<sup>3</sup>).

Among the documentary sources that discuss the sizes and uses of timber in the late 18th to early 19th century, the Rev Arthur Young in his *General view of the Agriculture of Sussex*, 1813, mentions larger oak trees being grown and cut for three and four inch plank for Naval use and “. . . small planks, and timber for carpenter's use.” In the *Minutes of the* →



## → May Day Farm Barn

evidence taken before the Select Committee of the House of Commons on petitions relating to East-India built shipping, (1813) Mr Benjamin Castledine, a timber merchant of 34 years in Surrey and Sussex, testifies that he sometimes bought from country carpenters the larger sizes and crooked or compass timber, leaving them the rest. The demand for large quantities of ship building oak declined in the later part of the 19th century as wrought iron was increasingly used.

Similarly there is a strong contrast in the type of nails used by the carpenters, the earlier phase using handmade spikes, the later phase using machine-made Cordes patent roseheads<sup>vi</sup>.

Lastly the witness marks of the tools show the first phase carpenters using a prick to line out the joints and a rase-knife or red crayon to number them, whilst the second phase used a pencil to line out



**Joe Thompson (left) with Steve Turner working on the roof timbers of May Day Barn.**

the joints but no numbers were marked as the timbers were fixed as soon as they were cut.

May Day Farm Barn paints an intriguing picture of some late 18th century and late 19th century carpentry techniques and materials. Buildings like this were often overlooked or derided by earlier researchers

– “The Georgian house roof seldom justifies the fetching of the step ladder”<sup>vii</sup>, said R T Mason in *Framed buildings of the Weald*. But as David and Barbara Martin point out in their conclusion of *Farm buildings of the Weald 1450 – 1750*<sup>viii</sup> it was a growing population combined with rising wheat prices and technical innovation from the 1740s onwards that drove a spate of barn reconstructions/extension works that peaked in the 1770 to 1830 period. May Day Farm Barn amply illustrates this and will be a wonderful addition to the agricultural aspect of the Museum Collection.

i Harris, Richard (2006) *The archaeology of timber framed buildings*. The Building Conservation Directory, 2006. Cathedral Communications, pp14,15.

ii Moxon, Joseph (1703) *Mechanick Exercises*. Astragal Press reprint 1989, p126.

iii Thompson, Joe (2013) *Lining out the Rafters: 1300 to 1900AD, in the Weald and Downland Region*. Weald and Downland Open Air Museum Magazine, Autumn 2013, pp9,10.

iv Wittkower, Rudolf (1949) *Architectural principles in the Age of Humanism*. Warburg Institute.

v Rose, Walter (1937) *The Village Carpenter*. Cambridge University Press.

vi How, Chris (2017) *Historic French Nails and Fixings: Translations from the French Masters Compared and Contrasted to the Anglo-American Tradition*. Chris How.

vii Mason, R.T (1969) *Framed buildings of the Weald*. Coach Publishing, Horsham.

viii Martin, David and Barbara (2006) *Farm buildings of the Weald, 1450 – 1750*. Heritage Publishing.

The 18th century barn and 19th century stables from May Day Farm were offered to the Museum due to road widening on the A21 between Tonbridge and Pembury, and dismantled in 2015. Work to secure their reconstruction, along with Pallingham Quay, our former café building, is progressing. Planning permission to re-erect the buildings close to Redvins Yard as an expansion of the Victorian farm area has now been secured. The rebuilding, scheduled for completion by 31 March, will enable the Museum to interpret another significant period in agricultural history next year. The project is funded by Highways England and Balfour Beatty PLC.

## Did you know that annual membership of the Museum pays for itself in just three visits?

**Becoming a member gives you a great range of benefits enabling you to enjoy all that the Museum offers throughout the year. It includes –**

- Entry for 12 months, including our fantastic new visitor centre with its shop, café and galleries
- Free admission to all major events
- Discounts in our shop and café
- A free copy of our twice-yearly magazine
- A monthly e-newsletter.

If you would like to purchase additional memberships for friends and family, you can do so over the phone by calling 01243 811010, face to face at the shop, or, later this year online via our website [www.wealddown.co.uk](http://www.wealddown.co.uk)

### Here are the current Annual Membership prices –

#### Prices 2017

|                          |  |
|--------------------------|--|
| Adult.....£34            | Family (2 Adults up to 3 children).....£87 |
| Child 5 and over.....£17 | Family (1 Adult up to 3 children).....£65  |
| Child 4 and under...Free |  |
| 65+ .....£31             |  |

“ Looks – and smells – great!  
We are members, and love to think  
our money has helped create this! ”



# Harnessing our collections!

Our 15,000-strong collection of historic buildings and rural life artefacts is Designated by the Government as one of the UK's outstanding collections. Each year the number of objects in our Downland Gridshell store grows, with new acquisitions and donations. Many artefacts are on the Museum site, or in our new galleries, and others are carefully stored in the lower Gridshell space. Tours are held here every day at 1.30pm – you don't have to book, just turn up on the day.



Earlier this year space had to be made in the collections store for a large collection of heavy horse harness – a legacy of the late David Coates of Rotherfield in East Sussex.

Curator, **Julian Bell**, explains that he was contacted by Mr Coates' estate, regarding the collection which he had amassed throughout his life. Although he owned a farm in Rotherfield he was not a full-time farmer and didn't own any heavy horses, but had collected the harness from auctions and farm sales across south east England.

The donation comprised over 350 items of harness including collars and hames, bits, bridles and team bells. Although there was relatively little provenance to the collection, the images showed an incredibly diverse and high quality collection of harness.


"Most of our donations come after an item has finished its useful, working life," explains Julian, "and so in many cases the items are worn and degraded. Mr Coates had the luxury of acquiring quality examples and kept them in good condition, without being used, hence the extremely high standard of the collection".

Julian liaised with the Museum's Horseman, Mark Buxton, who was keen to acquire the harness to enable him to put together a number of sets of show harness for our own team of horses to use at events. The Museum came to an agreement with Ian Fribbens, working on behalf of Mr Coates estate, and acquired the harness. Harness not used in the show sets, will be added to the main research collection in the Downland Gridshell.

**Right and bottom left, The harness collection on arrival at the Museum, and in the other photos, displayed by the late David Coates at his home in Rotherfield.**







The Green Oak Carpentry Company  
Langley Farm, Rake, Liss, Hampshire, GU33 7JW

Tel : 01730 892 049 Fax : 01730 895 225  
eMail: enquiries@greenoakcarpentry.co.uk  
www.greenoakcarpentry.co.uk

*The Green Oak*  
CARPENTRY CO LTD



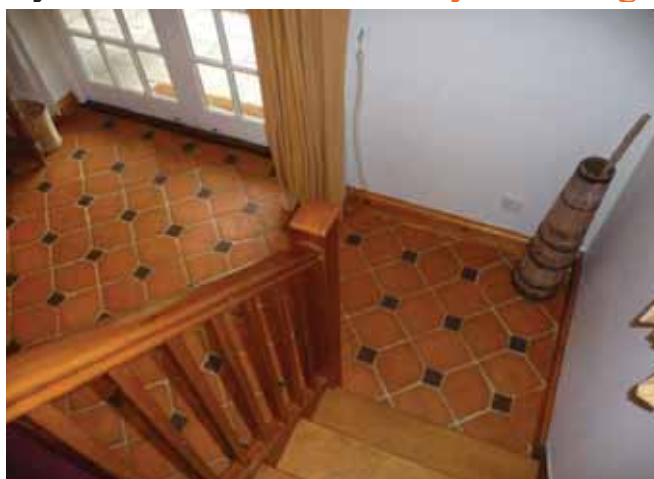
**MILLSTREAM**  
HOTEL & RESTAURANT

Stunning Location • Delicious Food • Friendly Staff • Delightful Rooms

www.millstreamhotel.com  
01243 573234  
Bosham Lane, Bosham, Chichester, PO18 8HL

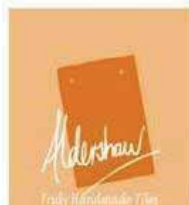
## Sussex Terracotta Floor Tiles

By Aldershaw Yesterday's Heritage



**Today**

Aldershaw Handmade Tiles Ltd, Kent Street, Sedlescombe,  
Nr. Battle, East Sussex. TN33 0SD UK  
[E-tiles@aldershaw.co.uk](mailto:E-tiles@aldershaw.co.uk) 01424756777



SUSSEX  
HERITAGE  
TRUST  
**AWARDS 2016  
WINNER**



**FAIR OAK**  
Traditional Plastering

Wattle & Daub | www.fotp.co.uk  
Lath & Lime Plastering | info@fotp.co.uk  
Lime Washing | +44 7825 803996

**Plastering,  
the Traditional Way**

## Learn timber building.

From log to lodge. 7-day courses held every month, May to September. Design and build a timber chalet, using traditional tools. Practise using modern equipment for sawing and chipping of timber. For more info: [www.gransfors.com](http://www.gransfors.com), [courses@gransfors.com](mailto:courses@gransfors.com), +46 652 710 90

  
**GRÄNSFORS BRUK  
SWEDEN**



## Thatchers from across the world meet at the Museum

The 18th century granary from Littlehampton, West Sussex became the centre of attention for a group of 90 thatchers from around the world attending an international conference organised by the UK-based National Society of Master Thatchers at the Museum in September. The granary is currently being re-thatched by Chris Tomkins, enabling delegates from Germany, Holland, Japan, Sweden, South Africa as well as the UK to see English thatching methods in action. Some delegates helped repair the roof under Chris' guidance, giving them a great opportunity to compare our

techniques with their own practices. On the ground more demonstrations and displays focused on thatching skills and materials. Dorset thatcher Rod Miller demonstrated how to tie bundles of thatching material to form bonds and secure them with hazel spars to demonstration miniature roof frames. The day included a tour of the Museum and the Downland Gridshell and a ploughman's lunch served in our waterside café, before a group photograph was taken to commemorate a most successful and informative conference.

"This museum doesn't just show you how things as they were – it takes you on a journey through time."



## Performance in the Market Square

In a new departure for the Museum, history has been brought to life this summer, with new performances that have taken place regularly in the market square. Focusing on 'The Market Court' and 'Smuggling in Sussex' they were delivered by two professional actors from a site-specific script, based on historical accounts, written for the Museum by Suzi Hopkins. The first looked at the importance of honest weights and measures to people's everyday life, the fines due if your pig trampled a neighbour's crop, and who it was in the community who received the fines. The second examined the story of the Hawkshurst Gang and their notorious smuggling activities in the mid-18th century. Other lively performances brought to life law and order in medieval

England and the role of the Tudor apothecary – which probably cured a few people from ever saying they have a headache! They enable us to get across fascinating historical facts in a light-hearted way and have proved popular with visitors. Our daily 10-minute Taster Talks have also been expanded this season, covering a wide variety of subjects. From chatting to the stables team and seeing the horses close up during their lunchtime break, to finding out about traditional carpentry, from exploring the construction of the new bakehouse and dairy to watching a tinderbox demonstration – no two days are the same. It's a mixture from special one-offs to seasonal talks and year-round favourites!





# More than just an estate agent

As one of the south's most highly regarded estate agents, we know it's not just about offering 'more' services, it's about the wider knowledge gained from having more services. Recognised as experts in property sales and lettings with a wide range of professional services, **we are able to help you make a move in the right direction.**



Call **01243 533377** if you are thinking of selling, letting **or you are just curious**