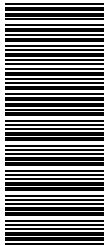


WEALD & DOWNLAND LIVING MUSEUM

Spring 2017



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Living Museum
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**Welcome —
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**5, 20 & 31 What's
On 2017, Events,
Summer activities
& Courses**

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Waterside café, picnic areas and gift shop.

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Welcome

**In this Spring magazine you can read
about an amazing range of projects being
undertaken and planned during 2017.
With the opening of our new entrance
buildings it promises to be a very busy
period for everyone at our living and
thriving Museum!**

Last year's statistics show that despite
the upheaval, as significant change and in-
vestment got underway, visiting the Museum
was unaffected with all major events per-
forming better than the previous year and
overall visitor numbers slightly up. The
Christmas Market event attracted close to
12,000 people, rounding off a great year
overall with a modest financial surplus.
Membership also increased for the first
time in several years with nearly 9,000
individual members at the start of this year:
thank you for continuing your support.

Readers will have seen progress with the
construction of the new visitor centre over
the last few months and I am delighted to
report that, thanks to reasonable weather
throughout the project, it is scheduled to
finish pretty much on time, and within
budget. Final fit out of the buildings will be
undertaken through to the beginning of April
with opening scheduled for Easter week-
end. The Museum will open for half term
on 20-24 February, before fully opening on
1 March: Longport will act as our main
entrance and shop until we switch to the
new buildings.

With Spring rapidly approaching, we are
now beginning to see the benefit of
increased expenditure on staff and main-
tenance. Surveys of our existing buildings
began in earnest this winter, with Longport
House the first to be formally inspected,



View across the Museum from an upper window of the early 15th century Wealden farmhouse, Bayleaf, across its garden, and with the granary from Littlehampton, the open shed from Charlwood and the horse whim from West Kingsdown beyond. Photograph: Louise Adams

Spring is Here	5
Gateway Opening	6
Membership Benefits	9
What's On	20
Repairing May Day Farm	25

50th 'Launch' Anniversary	27
Beastly Good?	28
Courses and Talks	31
Building Restoration in Action	39

and plans are being drawn up for restoration in preparation for its conservation works mid-2017. The current shop area will be converted into a gallery and exhibition space with the support of the Heritage Lottery Fund. We extend a warm welcome to new staff recruited over Winter as we prepare for our new buildings to open.

We have expanded our events this year with a new living history festival and a family friendly festival. Both are free to members and are part of our renewed focus on our visitors' experience which aims to build membership and participation at the Museum and ensure everyone visiting has a great time here. We are also adding several new features for children, families and school visitors across the site: we hope that you will tell people about these exciting changes when you experience them for yourselves!

The Museum has continued to have success with grant bids over the Winter. We have secured grant funding from the DCMS/Wolfson Museums & Galleries Improvement Fund for the reconstruction of the Newdigate Bakehouse and the Eastwick Park Dairy, both rescued from Surrey (see below). Ours was the largest grant in this round, and a real recognition of the quality

of our proposal. The grant will support our drive to provide additional building exhibits and new activities within them to engage the public: both buildings are intended to be used to demonstrate food production. The museum still needs to find a further £75,000 towards the scheme but we are confident of raising this money and welcome any offers of support.

The Museum has also recently succeeded in securing a £43,000 grant from Arts Council England to support the development of exhibitions at the museum and we look forward to delivering this programme over the next 12 months, offering even more for our visitors to see on their visit. We have two exciting new exhibitions already lined up for the Summer focusing on photography and art. More details will be on our website over the coming weeks.

We are progressing a project to preserve and relocate buildings associated with the Land Settlement Association (LSA) in Sidlesham, as reported elsewhere in this issue. Watch out for an exhibition on the LSA coming later this season.

Progress is also being made on the erection of May Day Barn and Stables as a fitting entrance for visitors attending events

via our field car parking and as a further exhibit building.

Finally our embracement of digital technology will see a number of new initiatives rolled out this season. These include a new interpretation app for mobile phones that will be free to download and will be launched ahead of the summer holidays with a digital family trail. We will also be offering free WIFI across the Museum site to improve the visitor experience and access to information about the site and our activities.

The new café and shop and our fabulous new galleries will add considerably to the value of membership this year and we hope that our visitors really enjoy everything new as we reopen, as well as our amazing buildings and much-loved site.



Martin Purslow
Chief Executive Officer



Bread and milk – two historic buildings to go ahead!

The Museum has been awarded the largest amount in the latest £4 million grant announcement by the Department for Culture, Media & Sport (DCMS)/Wolfson Museums & Galleries Improvement Fund.

£224,500 will go towards the reconstruction of two historic buildings showcasing heritage food production, the bakehouse from Newdigate and the dairy from Eastwick Park Estate, both from Surrey.

Martin Purslow, the Museum's CEO, said: "We are delighted to have been awarded £224,500 from DCMS/Wolfson towards this project. Rebuilding two historic structures that are focused on the heritage production of food will significantly enhance our education programme at the Museum. With the popularity of baking in particular, they will also add considerably to the Museum experience for our visitors."

The funding announcement coincided with the near completion of the £5.6 million Gateway Project.

Both buildings are in store at the

Museum. With its origins in the 17th century, the bakehouse is from Newdigate, near Dorking, Surrey, and was dismantled in the 1980s. Its reconstruction will give the Museum a working historic bakery in which to demonstrate the art of baking. The Museum's ultimate aim is to supply goods made from our own wheat, harvested by our own Shire horses, threshed on the site, and milled in the 17th century watermill from Lurgashall.

The unusual, originally thatched, model dairy from the Eastwick Park Estate in Surrey dates from c1807. It comprises two octagonal brick buildings linked by a covered walkway. Dismantled by the Museum in 2013, its restoration and reinstatement here will offer another working building linked to food production, where traditional dairying techniques can be demonstrated.

The project starts immediately, with additional fundraising and planning, with a view to opening the completed buildings in Spring 2018.

The DCMS/Wolfson Museums &



Newdigate Bakehouse (above) and the Eastwick Park Dairy on their original sites before dismantling.

Galleries Improvement Fund awards grants to improve displays and facilities across England, enhancing public spaces and increasing access. The latest grants were announced by Culture Minister Matt Hancock at London Transport Museum. The fund is a partnership between the Department for Culture, Media & Sport and The Wolfson Foundation.



Buzz of activity . . . in the Museum's historic gardens

Whatever the season there is always a buzz of activity across the six historic gardens at the Museum, all adding to our presentation of living history.

As all gardeners know, seasonal tasks must be attended to – regardless of the weather conditions. At the Museum we strive to have all the appropriate plants at their best for display purposes – as well as supplying the Tudor kitchen and other parts of the Museum where there is a call for traditional food and herbal medicines. So we like to have our greens and eat them!

Pests of various sorts, particularly deer, are the bane of the life of Museum Gardener, **Carlotta Holt**, and team, but despite these challenges there is colour, scent, displays and demon-

strations in the gardens that delight visitors throughout the season. Many people regard their garden as another room in their house – an outside living space where they relax or produce food. At the Museum we think of the gardens as an integral part of our understanding about how people lived in these historic homes – from the jobs that would have been done outside, to the ‘weeds’ outside the door with medicinal uses, or the vegetables that represented an outdoor larder.

One of the **Rural Life Weekends** this year, on **24-25 June**, will shine a light on the **historic gardens**. Spades and scythes are put down momentarily to chat to visitors about planting, layout, varieties and how garden produce was used – come and enjoy a relaxing weekend with informal conversations with our knowledgeable team in beautiful surroundings, garden-themed craft demonstrations, stands from gardening groups and organisations, and the opportunity to buy all sorts of gardening-related products.



Louise Adams



Year of Living History!

We look forward to you joining us throughout 2017 to explore, enjoy and experience living history across the seasons at this very special place!

At the beginning of the season, in **March and April**, we're celebrating rural life with a focus on new birth with our Southdown lambs, literature inspired by our stunning landscape, plus local and organic food and folk music and culture at our Food & Folk Festival.

In **May and June** we turn our attention to the **great outdoors – the past and now**. Many traditional crafts depend on wood for their material and inspiration, and craftsmanship is highlighted in one of our major events, the Wood Show, as well as in our evening talks series, *Tales of the*

Downs and beyond . . . The historic gardens really come into their own at this time with flowers, vegetables and herbs bursting into bloom, and we'll have our traditional maypole and music as well as a weekend focusing on the Sussex sport of stoolball, and also cricket. Plus we launch a new event, a Living History Festival, when time travel and history will be brought to life.

July is the time we draw attention to our **working animals** and the Rare Breeds Show is a highlight of the month. Our second new event takes place this month, Through the Door, an exciting new children's festival encouraging imagination and exploration. Summer is at its height in **August**, and during the summer holidays

we return again with our popular range of **active family fun days**.

September and October carry the themes of **home and harvest**, when we enjoy the fruits of the fields and begin to prepare for the winter days ahead. Our popular Autumn Countryside Show takes place now. Then, as the days shorten at the end of the year, we focus on **light and life in the darker months**, greenery and warm fires, and finally the special celebrations around **Christmas**.

Enjoy our **10-minute talks** on your visit, featuring a variety of topics such as 'flax to linen', 'health and hygiene in Tudor times', 'discover our working horses' or highlighting special crafts. They change daily, so watch out for information on arrival.



Spring is here . . . make the most of it at the Museum!



Come and enjoy this loveliest of seasons among our historic buildings and beautiful South Downs landscape. As green shoots and new life pop up all over the Museum, we have some great events for the whole family to enjoy. And in addition to our stunning new visitor centre with exciting eating and shopping opportunities we have our brand new interpretation galleries giving you a taste of the fascinating stories we tell across the Museum, plus what to look out for during the rest of an exciting year ahead. Find out more on our website and we look forward to seeing you!

Don't miss –

- ***Mothering Sunday***, with our traditional complimentary posy for mothers and grandmothers – 6 March
- ***Easter Celebrations***, including egg painting and bonnet making – 15-17 April
- ***Food & Folk Festival***, featuring the very best of the South East's produce and crafts – 29 April-1 May
- ***Museum at Night*** (ticketed): join us for an atmospheric walk around the museum as darkness falls – 19/20 May
- ***Spring Half-term Activities*** for the whole family – 29 May-4 June
- ***Living History Festival***, an exciting weekend of time travel and history brought to life – 3-4 June



Louise Adams



Louise Adams



Louise Adams



Spring opening for the new Gateway to the Weald & Downland Living Museum . . . and the South Downs National Park

The Museum's stunning new visitor centre is finally nearing completion and an Easter opening! It has been a long journey, some 15 years since it was first proposed after the opening of the Downland Gridshell. We have been tracking its progress in the magazine and many of you have contributed financially helping us to meet our contribution to supplement the £4 million generously granted by the Heritage Lottery Fund. Plans and drawings have turned into real structures and landscape, and we asked the architects to describe the concepts behind the project.

Matthew Richardson of Hove-based ABIR Architects on the buildings . . .

ABIR architects were awarded this wonderful and complex project in Summer 2013, and the process began to help deliver a new vision for the Museum, its committed visitors, friends and staff. The brief was threefold: a new 'Gateway' built by the Museum's millpond, encompassing entry, retail, galleries, café, community spaces and car park works. We were to lead the design process alongside the Museum and the Heritage Lottery Fund.

The design concept is based around farmstead village clusters – opening views, vistas and connections into the Museum with two new groups of buildings set either side of a central entry court. The dichotomy for ABIR was the design intent – was it to be a pastiche or a modern, stark white box in the heart of the South Downs National Park? – the answer was neither. The wonderful setting, with its

collection spanning over 600 years, was key to informing the architecture. To replicate any one style or period would have been inappropriate, but this harnessed a common theme – a response to the Museum's numerous timber-framed elements, components, connections, junctions and materiality, and the relationship with the educational aspect of the Museum itself; we developed 'Frame and Plane'.

The Gateway buildings themselves are designed to stimulate discussion, engagement and interaction for all users and audiences, and are based around a number of primary components – the green-oak timber frame with stainless steel connections, the internal planes of

the cross-laminated timber and the external materials.

The timber frame makes clear references to its historic counterparts whilst wholly marrying the traditional with modern technology. Sizable sections of green-oak connect through exposed stainless steel components at every junction expressing the two materials, and providing the visitor with a clear understanding of the structural composition – a celebration of all elements working together as one complete structure. When viewed as a whole, the 'flying' members and the 'kite roof' echo, in part, the undulating roof of the Gridshell building, its contemporary predecessor to the south of the Gateway.

The galleries and café spaces are constructed from an exposed cross-laminated timber structure. These planar elements have been meticulously conceived, set out and CNC factory cut before being transported to site and erected in less than two weeks. They truly represent a modern form of timber construction.

Finally, whilst honestly representing modern timber technology, the marriage and integration with the external materials has also been fully explored. The 60,000 locally sourced hand-cleft timber shakes to the roofs of the two entry buildings, aligned with the sweet chestnut cladding and the two different hand-made Keymer Tiles (Antique and Elizabethan) to roofs and walls of the galleries are seen alongside black-seamed zinc to the kitchen, café and community spaces. All materials take their cues from the site and wider environs representing the blend and craftsmanship of these natural elements.





(1) ABIR Architects' image of the finished project, built by Pilbeam Construction. (2) The stunning roof of the new entrance and shop, executed with the specialist skills of the Green Oak Carpentry Company and Steve Corbett, who also led work on the roof of the Downland Gridshell. (3) The Gateway buildings taking shape in January, with the roofs complete, and most of the scaffolding down, while work continues on restoring the mill pond and preparing for the reedbed and decking outside the new café. (4) As the Gateway buildings grow around it, the nearest historic building exhibit, the windpump from Pevensy, stands resolutely, surrounded by mud. (5) A Mallard enjoying digging around in the mud for food whilst earth is moved around the Gateway Project site.

The new buildings represent a transitional Gateway connecting the 21st century to the collection with simple and beautiful buildings marrying contemporary detailing and traditional materials. ABIR is immensely proud and privileged to have been part of this journey, one which we believe will enhance the visitor experience and ultimately add to the Museum's canon of wonderful buildings with a new, 21st century centrepiece.

Landscape Architect Nick Dexter on the natural environment created around the buildings . . .

The Gateway Project presented a unique opportunity to make improvements to the landscape associated with the new visitor centre. There were three areas of work, to restore the mill pond, create a new courtyard garden around the buildings, and to improve access and parking.

Car park. The location of the new visitor entrance required safe passage to and from the car parking areas mostly located at the southern top of the site. New parking spaces and areas for coaches and minibuses have been created near the visitor centre, carefully sited so that existing trees could be retained where possible. The road through the car park

has been relocated to the eastern boundary, creating a clear separation between vehicles and pedestrian; visitors will not need to cross roads to access the new footpath. This new 'woodland path' threads its way through the existing trees connecting the upper and lower car parking area. New planting alongside the pathway provide some softening and seasonal interest – woodland ferns and perennials including *Dryopteris filix-mas*, *Vinca minor f. alba* and *Luzula sylvatica* blend to create a ground cover of native species, punctuated by taller shrubs including *Amelanchier lamarkii* and *Cornus sanguinea*.

Mill pond. The Gateway buildings are adjacent to the mill pond so the opportunity was taken to make improvements to this feature. Repairs have been made to the existing sluice gate and the pond edges restored, replacing concrete-filled sandbags from the original pond creation. The island, which had become extremely overgrown, has been removed to create a new vista between the buildings to the watermill beyond. New habitats for wildlife are being created around the pond margins by planting a variety of reeds and aquatic species, which also soften the building edge.

Courtyard garden. The medicinal courtyard garden has been formed from raised beds made of oak, which follow the key architectural lines. The planting responds to the natural surroundings by combining medicinal plant species with ornamental grasses. The meadow-like appearance is further reinforced by intermingling the plants. Each of the plants will be labelled to allow visitors to gain insight into the properties of the plants on display. The plants are not solely native species, so Echinacea from North America and Feverfew which originates from Southern Europe have been combined with native medieval herbal plants such as Elderflower, Yarrow and Comfrey. →

The Heritage Lottery Fund-supported Gateway Project gives us a new entrance; shop; café; community space and interpretation galleries, plus a refurbished mill pond with space for wildlife and landscaping. But that's not all – the project has also delivered new site interpretation and orientation; the re-presentation of two historic buildings as exhibits; trainees and apprentices working in historic carpentry, curatorial activity, learning, interpretation, marketing and site work; a family learning focus, and schools activities.





Shingles – or shakes?

Visitors are intrigued about the difference between 'shingles' and 'shakes', the alternative names for the 60,000 cleft chestnut 'tiles' being applied to the two main roofs of the new visitor centre. Woodsmen Ben Law and Justin Owen, who painstakingly made them with their teams of craftsmen last year, say the correct name is 'shakes'. And, subject to further research, the museum may well have two of the largest shake roofs in the country. The difference is that shingles are sawn-cut, and shakes are hand-cleaved. Shingles are traditionally made from Western Red Cedar usually imported from North America, although many UK sawmills are now converting the thinnings of home grown crops of the tree. Shakes are made from oak and sweet chestnut, and with the abundance of locally grown sweet chestnut coppice, they provide another valuable product of the woodland. In Ben Law's book *The Woodland Year* he describes the conversion of a piece of a sweet chestnut. "I take a round blank about 12 inches long and between 5-8 inches in diameter. Using a froe, the sides are squared off to remove the sapwood and then I continue to split out the square removing the central piece which is likely to split. I then drawknife a slight taper and bevel the end grain on the thicker exposed edge. Being cleaved rather than sawn, the shakes will be stronger and more durable and there will be less cut fibres for water to penetrate." Pictured are the shakes being applied to the roofs of the two main Gateway buildings, and inset, Ben Law making a shake.



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New benefits of membership 2017!

Our members continue to be an important part of Museum life and we are delighted to announce new and additional benefits to the annual membership for 2017.

Family membership

In recognition of our new family friendly focus, we are thrilled to offer the following benefits to families for 2017 at 2016 prices which have been frozen for this year!

- A new option for single parents and guardians has been introduced, admitting one adult and up to three children
- All annual events can be enjoyed free of charge as part of family membership, including our new family event, *Through the Door*
- A fantastic new children's playground will be arriving on site in 2017
- New interactive areas and technology will be coming to the Museum for everyone to enjoy
- A new magical winter season is being planned for 2017

Membership benefits

- As a member you have access to our Museum year round, including our fantastic new visitor centre with its shop, café and galleries
- Members have free admission to our special events including the two new events this year, *The Living History Festival* and *Through the Door* family festival

- Special offers in the café and shop
- A free copy of our twice-yearly magazine
- A monthly e-newsletter keeping you up-to-date on Museum news.

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 online via our website www.wealddown.co.uk

Here are the current Annual Membership prices –

Prices 2017

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



Top, a family enjoys the market square buildings, and above, signing up new members at one of our summer events.

"You all do the most amazing fantastic work and it's a great place to visit. Wish I could visit more often. The more buildings you add fab."



Landscape and Literature day – Sunday 9 April

Join us for a day of discussions, readings and the launch of a new book. Speakers include:

- **Alexandra Harris**, author of *Romantic Moderns*, *Virginia Woolf* and, most recently, *Weatherland: Artists and Writers under English Skies*, which was serialised on Radio 4 and shortlisted for the Ondaatje Prize. Alexandra is a Professor of English at the University of Liverpool and Fellow of the Royal Society of Literature.
- **James Simpson**, poet, Jerwood/Arvon writing fellow, and a prizewinner in the Thomas Hardy Society's James Gibson Memorial Poetry Competition. His most recent collection of poetry

is *The Untenanted Room* (Agenda Editions). His work has been published in *Agenda*, *The London Magazine*, *Resurgence* and *The Hardy Society Journal* and has been anthologised in *Our Common Ground* (Silverdart Publishing), a collection of poems celebrating farming and the countryside.

- **Clare Best**, poet and author. Clare's first full poetry collection, *Excisions* (Waterloo 2011), was shortlisted for the Seamus Heaney Centre Prize, 2012. Clare's prose memoir was runner-up in the Mslexia Memoir Competition 2015. *Springlines*, her collaborative project with painter Mary Anne Aytoun-Ellis, explores hidden and

mysterious bodies of water across the South of England – work from this project was shown at Glyndebourne in Summer 2015 and further exhibitions will be staged across Kent, Sussex and Hampshire over the next two years.

- **Sasha Dugdale**, renowned translator of poetry, and publisher of numerous books of poetry and plays translated from Russian, as well as three collections of her own poetry – most recently *Red House* (2011).

Cost: £35 per ticket, Members £25. Organised as part of the 2016/17 Museum residency of writer Suzanne Jonson. Funded by Arts Council England.

Anglo-Saxon house stretches our buildings' timespan

For schools workshops on the Anglo-Saxon period call 01243 811459

Visitors listen to a talk from archaeologist and timber specialist Dr Damian Goodburn outside the building.

Greg Vivash

Firing the pots

Diana Hall and John Winterbottom experimented with pottery making using Anglo-Saxon techniques. (1) John fashioning a pot. (2 & 3) The pot is upturned in the fireplace and sticks placed against it. (4 & 5) In very little time the pot is fired. (6) John describing the process to visitors. (7) Inspecting a pot once it's cooled down. (8) The pots are arranged around the fireplace inside the Anglo-Saxon house.





The Museum's reconstructed Anglo-Saxon house was opened in the autumn with two days of demonstrations and talks, and the help of pupils from West Dean Primary School.

The reconstructed hall, raised by the Museum's Carpenter-in-Residence Joe Thompson with a team of skilled volunteer treewrights, will provide a new attraction for visitors, focusing on the lives of our Anglo-Saxon ancestors, as well as inspiring opportunities for school children studying the period.

The new addition sees the timespan covered by the Museum's building collection broaden by 300 years, now featuring homes, workplaces and public buildings from rural South East England from AD950-1908.

The building is based on archaeological evidence from a site in Steyning, West Sussex excavated in 1988/89, and research undertaken by the Museum

team with Dr Mark Gardiner, who led the dig, and Richard Darrah and Dr Damian Goodburn, who have years of experience in pre-Norman timberworks and experimental practical archaeology.

The timbers were produced using traditional tools in demonstrations for the public led by curator, Julian Bell, and the wattle and daub infill for the walls was accomplished by a team of staff and volunteers. Chris Tomkins thatched the building with wheat straw grown and harvested at the Museum.

The opening, performed with pupils from West Dean Primary School, included talks by Anglo-Saxon specialists, demonstrations of Anglo-Saxon pottery making and the use of herbs, and readings in Old English with interpretation by historian and author Stephen Pollington. The project was made possible by generous private donations for which the Museum is most grateful.



Top left, Dr Mark Gardiner, lead archaeologist on the Steyning excavation, describes the findings to his audience, top right, Museum interpreters, volunteers and visitors discussing some of the experimental Anglo-Saxon pottery, and above, historian and author Stephen Pollington reads in Old English.



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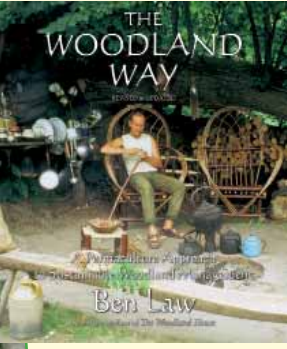
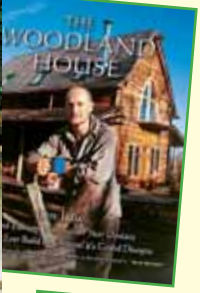
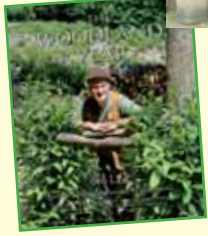

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Land settlement in Sidlesham – telling a local story

The Museum is hoping to acquire a building associated with the Land Settlement Association's smallholding plots at Sidlesham, south of Chichester, West Sussex. The structure, which is due to be demolished, also has an unexpected link with the Museum.

The building could be at the centre of a project to tell a unique story about our local history in the 20th century, enabling the Museum to increase its focus on the rural heritage of the last 100 years.

The Land Settlement Association (LSA) was a Government-supported initiative of 1934, the height of the depression. It was established "to carry out an experimental scheme, with financial assistance from the Government, for the provision of rural small-holdings for unemployed persons from the industrialised cities".

The initial programme was for some 2,000 smallholdings throughout England and Wales ranging from five to 10 acres, the smaller ones for horticulture and the larger ones for live-stock, particularly pigs. By 1938 it had 25 estates, of which 20 had been developed, comprising 1,031 let holdings, including the largest of them all, at Sidlesham, which had 120 plots.

The smallholdings tended to cluster together into self-sustaining communities, and the families which moved to Sidlesham were predominantly those of unemployed ship-builders and miners from Durham and other areas in north east England. The smallholdings were run as co-operatives with produce sold through the LSA itself, and the organisation continued through various changes until it finally closed in 1983. Today some of the smallholdings are still operational as independent growers businesses but most of the buildings have been converted into private dwellings.

Dr Bill Martin has created a heritage trail around Sidlesham which includes a guided walk leaflet, website, film and an exhibition, currently on display at The Novium Museum in Chichester and due to come to the Weald & Downland later this year.

It was during discussions with Dr Martin that we heard how some of the LSA buildings at Sidlesham are at risk, including the former manager's home which is due to be demolished this Spring. Not only is this building an original part of the Sidlesham LSA and in largely original condition, but also belonged to the late Godfrey Shirt who was a long-standing volunteer at the Museum. It may be possible to acquire further 'at risk' LSA structures enabling the Museum to reconstruct a complete 20th century rural smallholding.

Such potential acquisitions will be following a recent trend at the Museum, set by the South Wonston Chapel and Whittaker's Cottages, buildings which were 'mass produced', or follow a plan repeated in others built at the time and reflecting the changing nature of construction in the late 19th and early 20th centuries. It is vitally important that the Museum follows up these opportunities since the speed at which even recent history disappears is alarming.

History for schools!

Whether the focus is Anglo-Saxon, medieval, Tudor, Victorian or cross-period we can highlight the time for school groups! The Museum offers a variety of led workshops which can be adapted to suit all curriculum needs. Options include:

- **Real lives of our rural ancestors – warts and all, KS2-KS3**

A myth-busting exploration of how our ancestors lived, focusing on the role of people (e.g. the farmer, the blacksmith, the miller, the carpenter and the teacher) who were essential in society.

- **Survival in the past, KS2-KS4**

A guided walk in which pupils explore basic human needs (warmth, shelter, food . . .) and consider the natural resources that our region has and how our ancestors used them for building.

- **Everyday life in Elizabethan England, KS2-KS4**

What was life like for ordinary people in Elizabethan England? We have a range of Tudor workshops available to help students discover for themselves. With options to focus on clothing, pastimes or medicine, or a bespoke day to cover a number of aspects.

- **Through the ages workshops, KS2-KS4**

These popular workshops start with an exploration of the Anglo-Saxon period and focus on the developments that have been made in clothing, farming, food, health & medicine or children's lives over time.

Outreach sessions

If you can't make it to the Museum, we can come to you! Our schools team offers outreach sessions to deliver specially designed workshops in your school. Please contact us to discuss options and costings.

For more information on these or any of our other workshops please call 01243 811459 or email schools@wealddown.co.uk



Enjoy learning history in an imaginative way among the Museum's exhibits.

"Fantastic, haven't been for approx 12 years and loads more to see and experience."

Visitor comment



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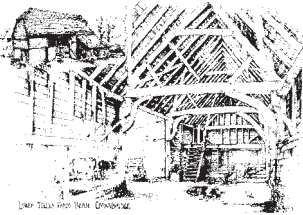
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Hannah Keen joined the Museum in February last year as part of the Heritage Lottery Fund-supported Gateway Project, to undertake a fixed-term, year-long traineeship in the collections department. So what has she been getting up to?

Digitising over 80,000 slides



Hannah Keen.



1



2



3



4



5

Over the past year I have been working with the Collections team on a number of different projects, but the main one has focused on digitising the Museum's large collection of slides focusing on buildings and rural life.

There are an estimated 80,000 individual slides, spread over six collections. The largest of these, and the one I have spent most time working on, is that of the Museum's Founder, the late Dr J R Armstrong MBE. Armstrong's collection reflects his passion and specialist interest in architecture, with a particular focus on timber-framed vernacular buildings across the country and abroad.

The collection is held in a purpose-built archive store in the lower Downland Gridshell. Armstrong organised his collection both by geographical location and purpose of the building. Many of his slides document the Museum from its early beginnings through to the late 1980s.

Digitising the collections can bring great internal and external benefits. It can make them easier to access, rather than physically digging through thousands of slides, and ensure their preservation for the future.

For the project we had to invent a way of digitising and documenting each slide. The

process involves using a slide scanner to capture the image on each slide, then giving each one a unique number. Once captured the images are uploaded to the Museum's server and given the corresponding unique number. Finally, the images are added to a searchable database along with all the available information showing where the image was taken, when, and any other information. Ultimately it is planned that the slide database will be available as a research tool for visitors to access and use. Once my traineeship is finished the Museum aims to continue the project digitising all the slides.

Of all the thousands of images I have seen so far (just over 25,000), my favourites have been those taken of the Museum. It has been fascinating to literally see the Museum spring up, and to see the Museum's iconic historic buildings being erected on site. One in particular stands out to me, taken during the re-erection of the market hall from Titchfield in 1972. It shows the timber framing being lowered into place with someone standing somewhat precariously on the top (5, below). It has also been great to see visitors enjoying the Museum at various events and activity days over the years.



6

(1) The granary from Littlehampton on its original site in the centre of the town before dismantling began. (2) Mr & Mrs Arthur Langridge who built the first Charcoal Camp at the Museum, one of the first exhibits. (3) Creating the mill pond, with the market hall from Titchfield just out of picture, right, the barn from Hambrook, centre, and the Toll House in its original position, left: the mill pond has just been restored as part of the Gateway Project. (4) Harvesting an extensive crop of wheat straw for thatching: Dave Gabbitas is driving the tractor, with Les Whitecall on the seat, and volunteer Ted Nash standing to the right. (5) Gymnastics contributed to the re-erection of the market hall from Titchfield in 1972. (6) The Goodwood Granary was delivered to the Museum from its original site a few miles away by lorry, and then painstakingly manoeuvred into position.



www.wealddown.co.uk/get-involved/donate/

LEAVE A GIFT IN YOUR WILL. SAVE OUR HERITAGE

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

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

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

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

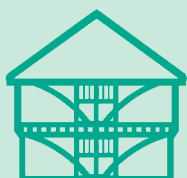
For information on leaving a legacy please contact me.

Send form to Martin Purslow, CEO, Weald & Downland Living Museum, Singleton, Chichester PO18 0EU.

Name: Tel:

Email:

Address (inc postcode):



At the Weald & Downland Living Museum we respect your privacy and will not disclose any information supplied by you to any third-party organisations. We would like to keep you up to date with our latest news and events and information about our work. However, please tick this box if you DO NOT wish to receive this information. ☐

Jez Smith plays a key role in delivering living history at the Museum, especially in the field of historical music. Here he describes its importance to the people who lived in and around our building exhibits

Music in the past – drama in a quiet world

The Museum prides itself on the multi-sensory experience that visitors encounter around the site – and this includes sound.

The auditory aspect of the past is often overlooked in socio-historical interpretation, but at its broadest it includes all the noises that a person or a society would have considered part of everyday life, known as a 'soundscape'. Music would have been an important part of this sonic environment.

An interest and appreciation of music appeals to all levels of society, and is not governed by social status. Evidence of musical instruments goes far back into the archaeological record, present since the earliest civilisations. We need to be careful to avoid the common academic pitfalls of imposing our own cultural filters and values onto people from the past – they would have heard, listened to and played music in a different way to us.

For example, we must first remember that the world would have been a much quieter place than it is today. That is not to paint a false picture of idyllic, peaceful rural life – there was noise and disturbance but not to the same decibel level or consistency that can be achieved now. During the battle of Solebay in 1672 the gun fire from the ships in the North Sea could be heard 100 miles inland in Northamptonshire: that would not have been possible today! The incessant hum of the modern world would have been unknown to them.

Music was also less accessible than today. A person may have only heard their favourite tune a handful of times in their lifetime. This would have made hearing music far more dramatic, and the listener far more discerning.

Drums, trumpets, bagpipes, fiddles and flutes would have been the most common instruments that people would have heard. Bagpipes were known all over England and were closely associated with shepherds and rural society. Probate inventories have provided evidence that the lute was played by yeoman, and was not purely the domain of the privileged few. On market days you may have heard the town waits playing their shawms in the streets,

or the hollering of broadside ballad sellers singing their latest tunes.

Itinerant musicians did exist but they were more marginal than we would expect, largely due to the vagabondage laws. This legislation singled out minstrels as a form of beggar, subjecting them to harsh punishment. As a result, professional musicians did travel but they did not wander, as the romantic stereotype of the medieval minstrel would have us believe.

On a domestic level people would have owned instruments for their own entertainment. Local carpenters would have been able to make basic versions of instruments that were affordable for much of society. Even a complex instrument such as the hurdy gurdy became associated with beggars in 17th and 18th century England.

By including music, and the wider auditory culture of the past, we can broaden our understanding of the lives of the people who once lived in the buildings at the Museum.

Jez Smith has been playing music for over 30 years, but more recently has focused exclusively on playing medieval and Tudor music on a range of replica instruments including bagpipes, hurdy gurdy, lute, gittern, cittern, vihuela and nyckelharpa. Jez has an archaeological background and history has always been his main area of interest. His Museum Studies MA focused on the use of live music at museums and heritage sites as a way of interpreting social history. He started volunteering at the Museum in 2008, then worked as a freelance interpreter/musician before joining the Interpretation staff team in 2015. Formerly a database programmer, it was volunteering at the Museum which made him decide to change his career path. He has also worked at the Mary Rose, Portsmouth; the Society of Antiquaries; the British Museum; Cowdray Heritage Trust, Midhurst, and Guildford Museum.



From top, Jez Smith playing the Hümmlchen bagpipes in the garden of Bayleaf Farmhouse; a replica hurdy gurdy, based on a painting on St. Thomas' altar in St Bartholomew's chapel, Cologne dating from 1501; a reproduction Anglo-Saxon lyre, based on remains discovered at Sutton Hoo; a late 18th century cittern and a Medieval gittern.



From the Chairman

Looking Forward

All those involved with the Museum – including our members and regular visitors – will be looking forward to the completion of our new visitor facilities that comprise the Gateway Project. At the time of writing, the new buildings, the mill pond, the car park and the footways all look tantalisingly well developed and frustratingly unfinished! As I write, fit out is yet to begin. It remains hard to imagine that we will be using those facilities at least in part by Easter, but that is the intention.

The project is substantially to time and on budget. A great deal of credit is due to our staff, our project manager, the architects and other consultants and of course our building contractors, Pilbeam, for the positive working relationships and practices that we have enjoyed thus far.

Moreover, I would like to thank once again all those who have contributed or helped raise the funds to pay for this project, costing almost £6 million. On top of the £4 million award from the Heritage Lottery Fund, some £1.7m has been raised, and that is no easy task. We were advised initially by professional consultant, Judy Niner and her team at Development Partners, who helped put a strategy in place and compile some applications to major trust funds. But the bulk of the heavy work has been done by staff and trustees. In round numbers the sources of funds breaks down as follows:

- Trust Funds £900,000
- Local Authorities £200,000
(including the South Downs National Park Authority)
- Legacies £100,000
- Individuals £500,000

It is, I believe, a remarkable achievement, and demonstrates the high regard with which this Museum is held and the affection that individuals have for it, as well as the inspirational nature of the new facilities.

It means we can look forward to an exciting year ahead as well as a prosperous and stimulating future. We will of course be fund raising continuously as there is a long list of new projects yet to be delivered. Back in October the trustees, with our CEO, held our annual 'Away Day' at which we put together the framework for a new forward plan. The Gateway Project is not the final product – it is the catalyst for wider changes as we expand our role as a 'Living Museum' and one that continuously seeks to improve its service to our visitors and communities.

Paul Rigg
Chairman of Trustees

Farewell, Neville

It is with great sadness that we made the difficult decision to put Neville, our 27-year-old Shire horse, to sleep at the beginning of February. Heavy horses don't usually live as long as Neville – he suffered from arthritis and had been slowly losing condition. I sought the professional opinion of an equine vet, who agreed that Neville's working life was over and that, as responsible owners, we ought to think about his quality of life and let him go with dignity. He was a forward going horse who was always willing to work hard and he taught many volunteers over the years. All that knew him have many memories – not always fond ones, as he could be naughty and mischievous when he felt like it. Donated to the Museum by the Zeuners, his presence will be hard to replace at the stables – if ever. He was a true legend in his lifetime and will be sorely missed.

Mark Buxton, Horseman

News In Brief

Keeping our site ship-shape

Keeping our beautiful Museum site in the heart of the South Downs in good condition is an essential part of our work. Caring for livestock, woodland, the grass fields – some shared between car parking and animal grazing – and growing crops like thatching straw and hay are all part of the whole, and in the care of our site manager, Nick Conway, working with our horseman, Mark Buxton. Last year Nick experienced problems obtaining the Marris Wigeon seed corn to plant for this year's wheat crop. Due to a bad harvest seed merchant customers were limited on the quantity of seed corn they could purchase or they could get none at all. Thanks to the efforts of our contacts in the farming world, the Museum eventually obtained some from Pearce Seeds in Sherborne, Dorset. The crop has been planted in the field where the silt from the lake was spread, and is growing well. The straw is harvested, threshed at our Autumn Countryside Show, and used on the many thatched roofs of our historic buildings. Meanwhile, Nick reports that the site and the fields stood up well to the heavy Christmas Market traffic, thanks to high winds just before the event drying out the ground enough to prevent any lasting damage. Winter visitors might have seen holes in some of our thatched roofs again, made by our resident rooks feeding on flies hibernating in the thatch. They can cause a lot of damage, and this year especially to Court Barn, the barn from Lee-on-Solent which houses building craft exhibits. A programme of repairs is under way. The problem seems to be getting worse each year, with no easy solution to prevent it from happening.

"Beautiful scenery snuggled in the South Downs; this open air museum gives you the chance to step back in time and see how people lived in the past."

"W&D is a lovely day out. Come here switch off your phone and forget your mad modern existence!"



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Food & Folk Festival – 29 April-1 May

Enjoy the very best of the South East's produce with lots of tasty samples to try and buy at this popular Spring event. Cookery classes and demonstrations will take place in the Cookery Theatre, and there will be traditional folk music, dancing and storytelling, crafts, books and plants.

Watch out for two new events!

Living History Festival – 3-4 June

Step back in time! Walk through the ages at the Museum's new signature event. Scores of re-enactors and living history groups will be bringing the past to life with living history encampments, military displays, the chivalry of knights, crafts and demonstrations.



ARW Photography

Through the Door – 29-30 July

Imagine, play, create, explore – uncover what's through the door! This exciting new family festival will offer children and their families the opportunity to run wild with their imagination – through woodland trails, funfair rides, circus skills, art workshops and more!

[Find out more on our website](#)



The Wood Show – 17-18 June

Wood – that favourite and versatile product which can be found in such abundance at the Museum! Our two-day event celebrating the properties of this natural product is

back, with the many traditional uses of wood on show. Enjoy wood craft demonstrations, exhibitions and displays, heavy horses carrying out forestry tasks, and the Museum's own working woodyard. From the Museum's timber-framed buildings to crafted bowls, furniture and tools, there will be much to see and do.



Rare & Traditional Breeds Show – 16 July

One of the South's biggest gatherings of farm animals. Get up close to hundreds of cattle, sheep, pigs, goats and poultry – traditional breeds shown in a wide range of classes and culminating in a grand parade. Visit craft and trade stands on countryside themes, and enjoy the unique Sheep Show, a humorous educational live stage show about sheep and wool.



What's On 2017

March

Mar 25: Family Shakespeare Activities

Find out more, through a trail and some craft activities, about everyday life in Shakespeare's England.

Mar 26: Mothering Sunday (Bring your Mum for free)

Mothering Sunday is a fantastic time to visit the Museum – enjoy the South Downs in springtime, with new-born lambs and spring buds bursting into life.

April

Apr 9: Landscape & Literature Day (ticketed)

Apr 15-17: Easter Celebrations

Apr 29-1 May: Food & Folk Festival (extended to three days + evening folk music concert – ticketed)



The very best of the South East's produce and crafts. Enjoy tasty samples, demonstrations, traditional folk music, dancing and storytelling. For the first time there will be a folk music concert (ticketed) on the evening of Sunday 30 April.

May 6-7: Games Weekend: stoolball and cricket

May

May 19-20: Museum at Night Guided Walks (ticketed)

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

May 29-4 June: Half-Term Family Activities

Fantastic hands-on history activities, leading into our new Living History Festival event. Suitable for all ages. Under cover if wet.

Jun 3-4: Living History Festival



Step back in time! Walk through the ages at the Museum's new signature event. Scores of re-enactors and living history groups will be bringing the past to life with living history encampments, military displays, the chivalry of knights, crafts and demonstrations.

June

Jun 11: Day of Dance

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

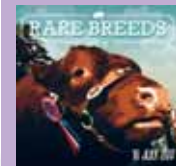
Jun 17-18: Wood Show (Bring your Dad for free)



Celebrate the many traditional uses of wood, including woodcraft

demonstrations, a working wood yard, horse logging, exhibitors and displays. From the Museum's own timber-framed buildings to crafted bowls, furniture, tools, toys and wooden products there will be plenty to see, do and buy.

Jul 16: Rare & Traditional Breeds Show



Come and see over 500 cattle, sheep, pigs and goats in this delightful

agricultural show for rare and traditional breeds. One of the biggest events of its kind in the south east, it's popular with smallholders and visitors alike.

July

Jul 21 Theatre: *The Taming of the Shrew* (ticketed)

Jul 22-23: National Festival of Archaeology: The Saxons

Jul 29-30: Through the Door



Imagine, play, create, explore – uncover what's through the door! This

exciting new family festival will offer children and their families the opportunity to run wild with their imagination – through woodland trails, funfair rides, circus skills, art workshops and more!



August

Aug 1: Theatre:
The Secret Garden
(ticketed)

Aug 1-17: Jeremy Houghton Art Exhibition

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

Aug 5-6: Rural Life Weekend: English scything

Aug 20-21: Vintage & Steam (+ vintage music concert – ticketed)



This wonderful event will showcase a huge selection of classic, vintage and steam vehicles, plus vintage music, themed refreshment stands, traditional fun fair, local crafts, demonstrations, and arena displays. For the first time there will be a vintage music concert (ticketed) on the evening of Saturday 20 August.

September

Aug 24: Family Twilight Tale Trail
(ticketed)

Guided around the Museum, listen to short extracts of stories in six different locations. Details to follow online.

Aug 26-28: Charcoal & Woodyard Weekend

For three days, a traditional early 20th century earth clamp will be built, tended and then opened up to reveal the charcoal. Woodland management demonstrations will also take place.

Aug 27: Theatre: Billionaire Boy
(ticketed)

Sep 2-3: Rural Life Weekend: Harvest

Sep 12: Annual Museum Building Conservation Conference: Brexit and Building Conservation
(ticketed)

Sep 23-24: Rural Life Weekend: Home

October

Oct 7-8: Autumn Countryside Show



Experience the countryside at the end of harvest time. See heavy horses ploughing the fields, vintage tractors at work and steam-powered threshing demonstrations. Watch woodland and rural craft demonstrations, as well as traditional competitions, and enter the horticultural show.

Oct 23-27: Autumn Half-Term Family Activities

Wonderful seasonal activities and fun for families. Play conkers, carve a pumpkin, listen to spine-tingling stories by the fire and much more. Suitable for all ages. Under cover if wet.

Oct 27-28: Museum at Night Guided Walks
(ticketed)

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

November

Nov 5: Guy Fawkes Family Activity Day

Nov 24-26: CHRISTMAS MARKET
(discounted entry)



Now extended over three days, our bustling Christmas Market is located in and around the Museum's historic buildings, with festive music, donkeys and hot chestnuts. Enjoy stands selling arts, crafts, food, unusual gifts and much more.

December

Dec 3: Tree Dressing

Watch out for our new Christmas opening arrangements and Meet Green Father Christmas dates!

Find out more from our website – www.wealddown.co.uk where you can book tickets



Vintage & Steam – 19-20 August

Step back in time and experience the nostalgic sights, sounds and smells of an era when steam and world class engineering powered the country. Soak up the atmosphere of an extensive selection of full-size steam engines, as well as a wide range of other exhibits around the site – including commercial vehicles, miniature steam engines and classic cars! Enjoy the gallopers, powered by a Fowler Showman's steam engine, vintage music, a themed tea tent, local crafts, traditional demonstrations and arena displays.



Autumn Countryside Show – 7-8 October

Experience our glorious British countryside at the end of harvest time! With the autumn colours as a sensational backdrop take a step back into the past and see heavy horses ploughing the fields, vintage tractors at work and steam-powered threshing demonstrations. Watch woodland and rural craft demonstrations, and take part in traditional competitions, and our 'village' horticultural show. Don't miss the Dog and Duck show!



WEALD & DOWNLAND LIVING MUSEUM

Rare & Traditional Breeds Show

16 JULY 2017

Sponsor a class & support the show!

With classes containing farmyard favourites, why not treat yourself by sponsoring a sheep, pig, goat or cattle class?

Sponsorship is just £45 per class (£80 for cattle) and includes two free entry tickets to the show (or a family ticket for cattle sponsorship) and a credit in the show programme.

I wish to support the show by donating £ _____
to sponsor a sheep / pig / goat / cattle class (please circle).
In order to Gift Aid your donation, you must tick this box:
I want to Gift Aid my sponsorship donation ☐

Please indicate below if you would like to sponsor a particular breed and we will try to match your requirements:

Class to be sponsored in the name of: _____ (to feature in the show programme)

Name of sponsor: _____

Address: _____

Post code _____

Payment method

Cheques should be made payable to the 'Weald & Downland Open Air Museum'.

Card number: _____ Expiry date: ____ / ____ Security code: _____

Signature: _____ Date: ____ / ____ / ____

Please return this form to: Katie Jardine, Weald & Downland Living Museum, Town Lane, Singleton, Chichester, PO18 0EU.



Team update . . .

In preparation for opening our new visitor centre and interpretation galleries much has been going on behind the scenes to ensure that ours and our funders' investment provides for the future sustainability for the Museum. Gateway will contribute significantly to enhancing the visitor experience at the Museum. But it is only a part of the picture of improvement in the way that the Museum is managed and in the services and activities it provides to visitors and the community. As well as a restructured management team with an enhanced mix of skills and experience, additional staff and resources will be available to support our volunteers and an expanded activity programme. We are investing in our future as a 'Living Museum', reaching a wide audience and generating the resources we need to sustain our core purpose as a place of learning and heritage conservation with a national and international reputation for excellence.



The Museum has welcomed **Ruth Dancer** as our new **Commercial Operations Manager**. Ruth has 13 years' experience in operational and commercial roles at Wembley Stadium, Hampton Court Palace, London 2012 Olympic & Paralympic Games, Goodwood, the 2015 Rugby World Cup and three years in the Middle East running her own events and PR business. Ruth will be responsible for the operational delivery of the Gateway Project as

well as managing our events business, marketing and site management. Ruth has a passion for history; as a Cambridge history graduate and currently writing her first historical novel, she is thrilled to be joining the Museum and is looking forward to helping to deliver a first class customer experience this year.

Sarah Ward is looking forward to supporting the Museum's CEO and the management team as the **new PA** at an exciting time in the Museum's development. Sarah spent her working life as a bi-lingual PA in London's square mile and then as a paralegal PA, alongside bringing up her family. She now returns to work among the beautifully restored historic buildings at the Museum. Sarah enjoys walking and cooking and is passionate about the environment. "I feel so privileged to be working in such a unique place – it is truly inspiring and uplifting with such a supportive and passionate team of staff."



In December we said goodbye to **Tony Drew**, who worked with Richard Pailthorpe in his roles as Museum Director and Gateway Project Director, and CEO, Martin Purslow, initially in secondment from West Sussex County Council, to progress the Gateway Project against a challenging timetable and to prepare the Museum for a sustainable future through a variety of **development and administrative projects**. He moves to Cornwall this month and we wish him well in his new home. ➔

Thank you to our Treasurer

Maurice Pollock has handed over the reins of this important task to the new Chairman of the Museum's finance committee, Matt Lewis. Maurice has been **Honorary Treasurer** of the Museum Trust since 2000, an extraordinary period of commitment to the toughest of jobs. Before that he was Honorary Treasurer to the Friends of the Museum. Maurice will remain as a Trustee and a member of the finance committee, and continues as Honorary Treasurer to the Museum's Endowment Trust. Chairman, Paul Rigg, said: "The trustees are indebted to Maurice for his professionalism and extraordinary contribution to the sustainability of this Museum. I should like to record my personal gratitude for his support to me as chairman."

Farewell . . .

Two people who played significant roles at the Museum over many years sadly died during the winter and we offer our sympathies to their families.

Bob Easson joined the Museum as Warden and Volunteer Coordinator in 1998, later being known as Visitor Services Manager, and after retiring from that role returned to help the interpretation department as family activities coordinator. Running visitor services was a crucial public-facing role involving the smooth daily opening of the Museum and taking charge of the large team of volunteers, and he was singly qualified for the task. Bob had a distinguished career with the Royal Navy. His experience of organisation, motivation and direction was at its zenith in 1986 when he ran the shoreside evacuation of British and foreign nationals during the civil war in South Yemen. He was made Armed Forces Man of the Year and awarded the Queen's Commendation for Brave Conduct. Bob was responsible for the Navy's sporting policy, welfare and adventure training, and for naval sporting activities including mast manning, field gun demonstrations and cutlass swinging at major events and tattoos. He spent three years as Boatswain on Her Majesty's Yacht, *Britannia*, and commanded a large amphibious warship, HMS *Intrepid*. He and his wife Ann celebrated their golden wedding last year. His death was unexpected and many Museum staff and volunteers attended his funeral.

John Bushrod had acted as volunteer secretary to the Museum's popular Rare & Traditional Breeds Show for 19 years, only 'retiring' to a smaller supportive role last year. Running the show is a great commitment, as it involves not only coordinating the livestock entries but also adhering to the many government rules and regulations about moving and showing farm animals. John first joined the Museum as a volunteer, handling ticket sales, car parking and other 'hands-on' duties. After show secretary Virginia Lyon died in 1996, John took on the role, again in a voluntary capacity, directing his first show in July 1997. The show has become one of the largest of its kind in the south east, and John was a strong supporter, especially of the young handlers' classes, praising them as farmers of the future. He will be much missed by the Museum and the rare breeds exhibitors.

Join our expanding volunteer team

The Museum is busy strengthening its volunteer team, already fantastic, having won the Queen's Award for Voluntary Service last year! Earlier this year we advertised for more new volunteers to support the expansion of the Museum staff, and the shop and café – perhaps you could be tempted?

CEO Martin Purslow saw a useful new role for the 'KTP building' as part of the changes in which we are modernising and improving our practices and services. And so it was lifted across to the other side of the car park, and in keeping with a 'green' view of our assets, clad externally with weatherboarding by our volunteer Thursday Gang and fitted out for a new role. Inside is a meeting room and a new office, the base for the People & Culture Manager and the Volunteer Co-ordinator.

Nicknamed the 'Volunteer Hub', it will act as a focal point for volunteers to meet and sign-in on their days at the Museum. A new online volunteer system for applications and signing-in processes has been introduced, and volunteers were busy using it straight away.

At the annual Volunteers' Forum in February volunteers learned more about the new visitor centre, and the exciting year ahead with new activities and events.

If you think you'd like to join our friendly team, please visit www.wealddown.co.uk/volunteer, from which you can view our volunteer opportunities and access an online application form. If you have any questions, please contact the Volunteer Coordinator on 01243 811015 or volunteers@wealddown.co.uk



Above, the newly refurbished 'Volunteer Hub', just uphill from the Goodwood Granary in the car parks, with, below right, Richard Wilde inside with the new streamlined volunteer system working away behind him, and below left, Phil Gorrian, Volunteer Coordinator, busy with car parking last year.



Repairing May Day Farm in the Gridshell



May Day Farm on its original site at the start of dismantling.

The timbers of the recently dismantled May Day Farm are being conserved and repaired in the Museum's conservation workshop in the Downland Gridshell, ready to be raised on a new site at the Museum.

It is hoped to re-erect the buildings, together with the Pallingham Quay wagon shed (dismantled from the site of the Gateway Project) on the site of the present overflow carpark visitor entrance at the bottom of Gonville Drive, where they will form a small late 18th century farmstead complex.

The buildings will be working exhibits, but visitors entering the Museum on event days will approach the Museum through this impressive group.

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. The Museum has been working closely with construction firm Balfour Beatty which is funding the re-erection of the buildings on behalf of Highways England as part of the road improvement scheme.

The Museum's Carpenter-in-Residence, **Joe Thompson**, is leading the restoration, documenting the repairs and reporting on the buildings' chronology. One of the areas of investigation concerns the size and number of trees that were converted to timbers for the roof structure. For example, four rafters have been shown to have been sawn from the same log.

Joe describes the work undertaken so far providing a preliminary phasing of the barn's development –

Phases A1 & A2 (1750-1825) – the construction of the barn and its lean-to's

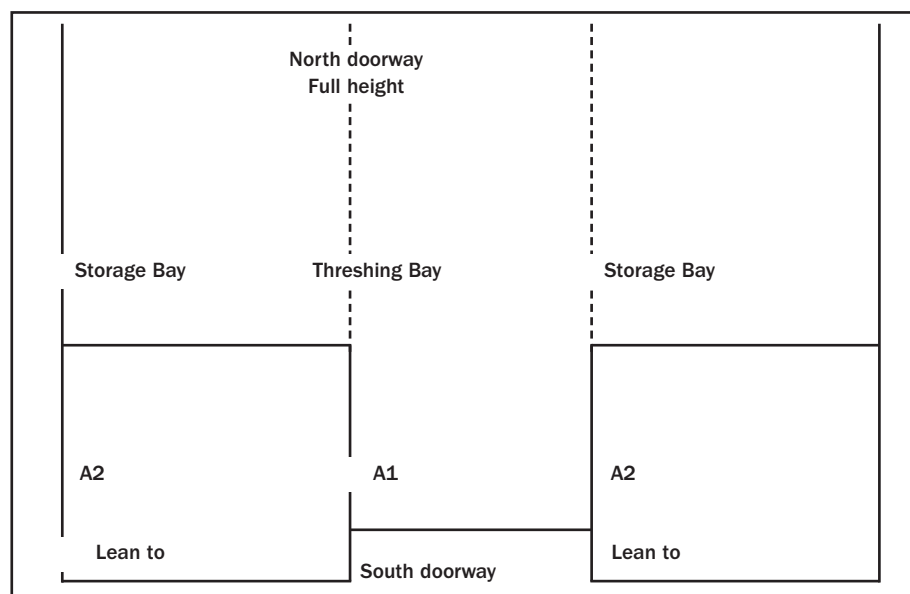
The barn was built as a three bay, oak framed, threshing barn, incorporating a large amount of re-used timber for the posts and girts and mainly new, waney-

edged, short pieces for the studding, rafters and raking struts. The roof had hipped terminals and side purlins that were supported on clasping collars with queen struts. This oak frame was supported on 10 courses of a one-brick-thick wall, laid in Flemish bond, over one course of Kentish ragstone footings over the subsoil.

The barn (phase A1) was reared up and partially clad, **before** its southern lean-to (phase A2) was fixed on. The footings, brick walling, ties and rafters of the lean-to were all added after the barn was reared up, with no evidence indicating the lean-to was a premeditated part of the design. The lean-to ties were cut to fit around the weather-boarding already fixed to the lower part of the barn frame. However there was no weathering to these weather-boards, there were no hinges ever fixed to the threshing bay posts on the abutting southern elevation, nor was there ever any other boarding fixed above girt level on the southern elevation, other than the waney-faced, slabwood boards (which

showed no signs of weathering on the non-durable sapwood). This leads to the interpretation that the decision to construct and fit a lean-to was made **during** the rearing up of the barn.

A design fault of the barn and lean-to was that the wallplates were undersized both in their width and depth to resist the roof thrust. This resulted in the unsupported wall plates over the threshing bay sagging and the supported wall plates in the storage bays springing outwards (these permanent plastic deflections in the wallplates are visible). Only the cut-off stubs of the lean-to rafters remain, but their section size is again insufficient to resist the thrusts of the rafters without significant deflection. The lean-to roof formed a catslide on the southern elevation of the barn. The purpose of the lean-to's is unknown but they were probably used as shelter for cattle, either for fattening or milk, or working oxen, or possibly sheds for straw (as shown by the Reverend Arthur Young, 1813, in *General view of the agriculture of the county of Sussex*). →



Plan view of phases A1 & A2 of the barn.

→ Repairing May Day Farm

Phase D2 (1830-1900)

The deflected hipped barn roof (but not the lean-to) was almost completely removed (except for the two pairs of principal rafters with their collars and queen struts), and a new oak and softwood gabled roof with a continuous softwood ridge board was fixed on (phase D2). Over the threshing bay, where the plates had sagged downwards, two new oak lintels were fixed on using wrought iron brackets, and new deeper rafters were custom sawn and fixed to the existing wallplate. This ensured that the eaves tiles would now be nominally level. To support the two new softwood side purlins, that run the full length of the barn, four new softwood collared-rafter pairs were fixed, two for the new gable ends and two inserted over the middle of the storage bays.

Due to the plates spreading outwards in the middle of both of these bays, the seating for these 'mid-bay' rafter pairs had to be cut into the plates, so that the distance between the notched plates matched the span of the pre-fabricated new collared-rafter pair. Wrought iron straps were fixed at all eight tiebeam-to-wallplate joints to restrain any further movement.

The rafters in the lean-to were reinforced with additional rafters alongside,

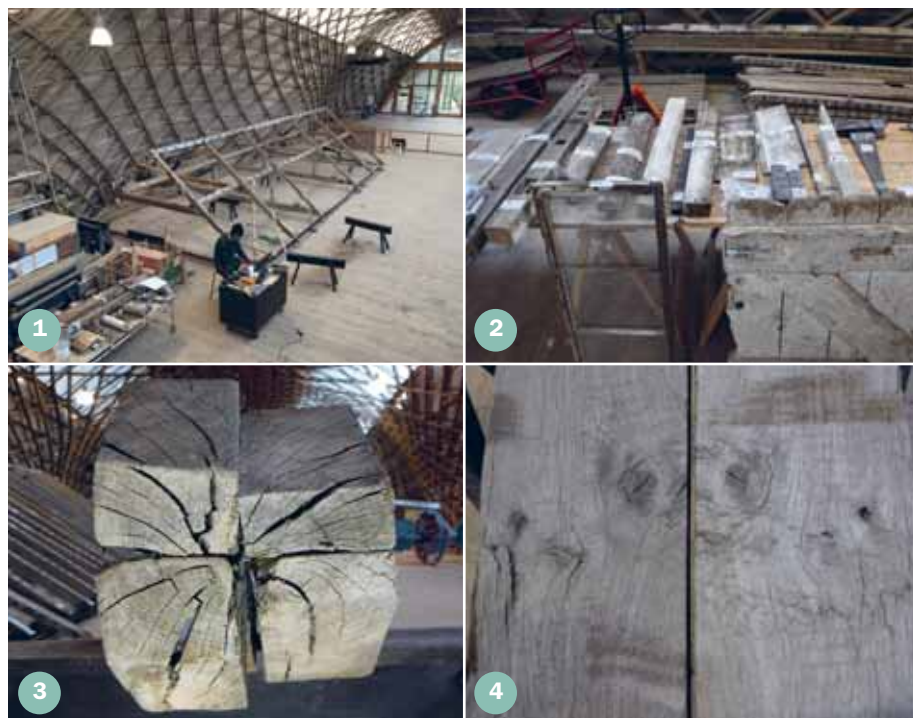


Fig 1. The primary timbers of the main barn roof, reared up in the Gridshell.

Fig 2. Sample timbers and fixtures retained to assist in developing the building chronology.

Fig 3. Four rafters together demonstrating how they were converted from the same log.

Fig 4. Matching the timbers by checking that distinctive patterns from knots, grain and sawmarks are found on adjoining rafters.

so straightening out the previously sagging roof line. The wallplates of the lean-to may have been reinforced/supported at this time but no evidence remains.

Machine made nails were used to fix

the new roof timbers together: these and the Baltic style shipping marks surviving on some of the new softwood timbers are also consistent with a mid to late 19th century date.

Museum Annual Conference – *Brexit and Building Conservation* – 12 September

Each year the Museum holds an annual conference with a building conservation, heritage or architectural theme. This year's focuses on the changing face of building conservation across Europe in the run-up to the European Year of Cultural Heritage in 2018. The day will include presentations, a panel discussion, and an exploration of the Museum. Here's a taster –

Building conservation today in Sweden

An overview of trends and questions being addressed by conservation professionals in Sweden today from the perspective of a researcher and educator, responsible for training the next generation on a prestigious and long-established programme at the University of Gothenburg.

Presenter: Ola Wetterberg, Professor and Chair in the Conservation of Built Heritage and Deputy Dean of the Faculty of Science, University of Gothenburg, Sweden

Programme of training & consultation to support owners of rural architectural heritage in Estonia

In the last 10-15 years people's interest in preserving historical rural buildings has increased in Estonia. The Estonian Open Air Museum has embarked on a programme of training for owners of historic rural buildings, with participants learning by doing, and contributing to the preservation of vernacular architecture.

Presenter: Elo Lutsepp, Head of the Centre of Rural Architecture, Estonian Open Air Museum

Vernacular heritage in Romania

Romania's extensive and diverse vernacular heritage is threatened, by lack of awareness and appreciation, and by modernisation and development pressures. Discover who is involved in preserving Romania's heritage, and how it's achieved. The wooden churches of northern Wallachia, Saxon villages of Transylvania, and village museums in Bucharest and Sibiu will illustrate the story.

Presenter: Tefan Bălici, Conservation architect, Associate Professor at University of Architecture and Urbanism, Bucharest and Director General of the National Institute of Heritage, Bucharest, Romania.

Plus, a presentation from Adam Wilkinson, Director, Edinburgh World Heritage.

Booking for the conference is online at
www.wealddown.co.uk/courses or by emailing
lucyhockkleycourses@wealddown.co.uk

This is the second magazine article marking 50th anniversaries of the creation of an “open air museum of the Weald” by Museum Founder Roy Armstrong. This year marks the 50th anniversary of the 1967 event which led to the later launch of the Museum, when poet and Surrealist art patron Edward James and his Foundation at West Dean, West Sussex agreed to provide a site on a peppercorn rent. Three years later Roy Armstrong wrote a defining text about the founding of the Museum in Transactions of the Ancient Monuments Society – New Series Vol. 20 – 1972. Diana Zeuner looks at some of the highlights.

The Open Air Museum: Idea and Reality

Roy Armstrong’s paper begins with a definition of what an open air museum is, frequently incorporating the concept of a ‘folk museum’ or a ‘museum of rural life’, “although the essential element is the erection or restoration of buildings, and the attempt to make a complete three-dimensional setting of a way of living or working”. There were many differences of approach and “no two museums are exactly alike in their aims”.

Describing the early open air museums in Scandinavia, he goes on to focus on those in the British Isles, led by the first, St Fagan’s, near Cardiff and part of the National Museum of Wales. Others under way then included projects at Stoke Prior, Worcestershire; Stowmarket, Suffolk; Beamish, Co Durham; Hutton le Hole, Yorkshire; Coalbrookdale, Shropshire and Morwellham, Cornwall. Pragmatism was understandable, he says, with the museum at Stoke Prior (now known as Avoncroft Museum of Buildings) expanding from its architectural aims to include local crafts such as nail and chain making, and collecting buildings ancillary to the crafts they housed.

He explores how the name of the Museum at Singleton – though somewhat cumbersome – reflected the geographical area it covered, and with the decision to include ‘Downland’ came the inclusion of the eastern fringes of Hampshire within its catchment area. Buildings collected from this area included a treadwheel from Horndean, a base-cruck cottage from near Fareham, and a market hall from Titchfield. This shift meant that the eastern Weald was a long way from the museum, and he suggested that a new open air museum might spring up concentrating on Kent (ultimately the Museum of Kent Life – now known as Kent Life Heritage Farm Park – was established, to some extent bringing this prophecy to fruit).

Roy Armstrong talks about the need for a “simple, clear and easily understood statement of intent” for the new museum at Singleton, and puts forward: “Our purpose is

to create a museum of representative traditional buildings which it is impossible to preserve in situ, rebuilt with associated crafts and furnishing for enjoyment, research and instruction.” That was the kind of statement which could be printed on the back of an entrance ticket, or membership card, he suggests – even then promotion to the public was uppermost in his mind.

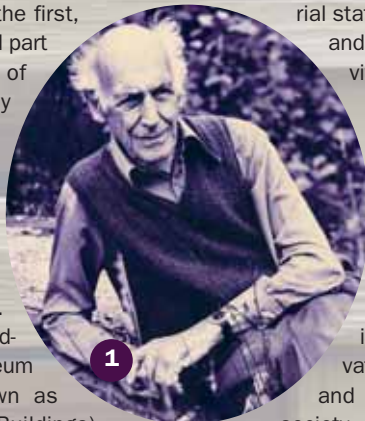
In possibly the most important paragraph in the paper he adds: “There is . . . agreement that the focus should be on traditional and truly vernacular building of sub-manorial status; that the smaller houses and cottages, which rarely survive from early times, should have precedence over larger and more sophisticated buildings; and that only buildings which cannot be preserved in situ should be accepted. Logically this means that the Museum must, whether directly or indirectly, be actively ‘preservationist’, ready to give advice and help to any individual, society, or local authority concerned with preservation. Already we can say that three important medieval buildings, which otherwise would probably have disappeared without trace, have been preserved and will be restored through the influence and recommendations of the Museum. This we regard as an extremely important aspect of the Museum’s work. But it also follows that the scope of the Museum itself must be limited by what buildings may become available, and not by what it might be able to acquire, had it the means, in order to create an ideally balanced and representative collection”. (This vision remains the basis of the museum’s operation today.)

Roy goes on to describe his view of what the Museum may ultimately be like, including the types and dates of buildings likely to find new homes on the site, and makes suggestions about what form the ‘master plan’ would take in view of the Museum’s ambitions and the constraints it may be under. His preference (by now) was for a relatively modest site of 35 acres with a limit of some 35 buildings – desirable to provide space for

structures of different periods in their appropriate landscapes, to avoid the problems of visitor fatigue suffered at some of the larger continental museums, and to meet the practical needs of car parking and public facilities. (In fact the Museum currently covers 45 acres, with access for events and other activities on a further 26 acres: there are some 45 buildings and more will be added. However, great care in the siting of buildings within the Museum landscape has always been an important consideration.)

The Museum would be relieved of responsibility for some aspects of regional history, Roy suggested, by other schemes in the pipeline, the creation of a museum devoted to the area’s industrial history (at Amberley, West Sussex) for instance. This would enable the Museum to “concentrate more fully on the vernacular architecture of the region, which from the beginning has been our central preoccupation”.

You can read the whole paper on Roy Armstrong’s thinking behind the establishment of his “great project” by visiting the Museum’s Armstrong Library which contains the original and off-prints for loan (on Monday mornings or by arrangement on 01243 811027).



1



2

(1) Dr Roy Armstrong. (2) Thatching the late 17th century treadwheel house from Catherington, Hampshire in 1970, the year the museum opened. The building is a rare survival but was “very derelict” when the Museum dismantled it in 1969. The treadwheel was designed to raise water from a well thought to be nearly 300ft deep, and was in use until about 90 years ago. Reconstructed in working order with a demonstration well 12ft deep, the wheel was protected by a timber-framed building infilled with split hazel and left undaubed.

“We can hardly imagine open air museums without farm animals”, begins the description of a conference on animal husbandry held at the Fränkisches Freilandmuseum, Bad Windsheim, Germany. But it hasn’t always been the case, and lively discussions have taken place throughout Europe about the extent to which livestock contributes to romanticisation and a distorted idea of former rural life. The Weald & Downland Living Museum has always been a supporter, and former Museum Director Richard Harris spoke at the conference on livestock keeping in UK open air museums.

Beastly good?

The Weald & Downland Museum hosted a flock of sheep on the site from its very beginnings in 1970, reflecting the local chalk downland landscape and its tradition of sheep husbandry.

Chris Zeuner, the Museum’s first full-time Director, was enthusiastic about keeping livestock as part of the interpretation of the historic buildings. He was familiar with the management of cattle, sheep and pigs, was a competent horseman, and ensured that standards of management and presentation were high. Assistant Director Richard Pailthorpe, who later became Museum Director, also had a deep interest in country matters and edited a book of the writings of the downland shepherd, Barclay Wills.



The Museum’s working Shire horses cutting the grass for hay in the paddock above Bayleaf Farmhouse last summer. Pendean Farmhouse is in the background.

Some agricultural workers retained traditional farming skills at this time, and the Museum exploited the resource, with several working at the Museum and passing on their skills, so that haystacks could be properly made, ricks could be properly thatched and sheepfolds for lambing could be made in the traditional manner.

At the Weald & Downland there was a step change in the keeping of livestock with the decision to furnish Bayleaf, the Museum’s main medieval house, in 1989, including farm animals in the surrounding yard and fields. There was no pretence to recreate an historic environment but it was made clear that the animals, environment and objects were there to help people understand the past in the context of the present. Regional traditional breeds, such as Southdown sheep, and modern breeds with some older characteristics, such as Tamworth pigs, were bred, and their progeny registered as a contribution to strengthening the breeds.

The Museum’s resolve was tested in February 2001 when the foot and mouth epidemic meant that the Museum had to close for six weeks, losing £35,000 in income: livestock had to be moved from the site for a period. Some rationalisation took place but without compromising the Museum’s commitment. Sheep and pigs were owned and managed by local specialist breeders, while the working heavy horses were retained and two pairs of oxen, of the local Sussex breed, were trained as working animals, a policy which has continued since.

Livestock at five UK open air museums

Richard Harris investigated the livestock holdings and policies at five museums, four open air museums and one rural life museum with a working farm, and found that they all keep some livestock – horses, cattle, sheep, pigs, poultry, and in some cases, goats. Breeds were chosen as regionally appropriate and in most cases the period of presentation was a factor. Some museums own all or most of their livestock, while others depend on

outsiders to breed and manage the animals. Some breeding is undertaken but only in a few cases were livestock formally registered with the relevant breed society.

Every museum employed some professional livestock management on site but where animals were separately owned the owners usually retained some responsibility for health and welfare. Almost all the horses are used as working animals; the Weald & Downland is the only one currently training working oxen. Site sizes varied from about 40-60 acres, with 10-30 acres available for grazing: a common concern was that grazing land was constantly being reduced because of the expansion of museum exhibits and events.

Why keep livestock?

General enjoyment and experience. Top of the list of benefits is the public’s enjoyment and experience of livestock, with the sight, sound and smell of farm animals giving people huge pleasure.

Interpretation and practical involvement in the landscape. The museums’ interpretation of their historic buildings, stories and landscapes is enhanced by the presence of livestock, and the work they carry out, helping interpret the museums’ themes, with their grazing and manure also providing benefits.

Education and training. All museums use their livestock for education and training. Last year at the Weald & Downland 25 days of adult training were offered in rural trades and crafts, including eight related to the use of heavy horses. Children can learn, for example, the importance of a well-kept dung heap, or the difference between hay and straw. Livestock are also used to engage visitors with a disability – people who are deaf and blind often tell how rich their experiences with livestock can be.

Support for rare and native breeds. Museums can play a role in support for rare and native breeds; many breeds kept are on the Rare Breeds Survival Trust’s Watchlist for endangered breeds. Only one or two



Left, a Tamworth sow and piglets at Bayleaf Farmstead. Right, volunteers are closely involved in the training of our new pair of working oxen.

museums carry out formal breeding programmes, preferring to support rare breeds through their display to visitors. At the Weald & Downland our Rare Breeds Show provides an annual opportunity to bring rare and native animals forward for judging and for the public to see.

Engagement with the rural community. Most open air museums are countryside institutions and have a place in the local rural community. This is reflected in relationships with local farmers, often involving livestock – at the Weald & Downland our Sussex cattle have been bought from the herd maintained at the Leconfield Estate at Petworth. Countryside events are an important element of rural life, and the heavy horse and countryside shows held at the Weald & Downland are among our most popular.

Food production – income and politics. With the growing increase in organic food and local production through re-established traditional processes and product traceability, open air museums could play a greater part. At the Weald & Downland the 'From field to feast' and 'Pig to pork' projects showed a pathway.

Income from filming. Traditional animals and their use are at a premium for film makers, and the BBC's *Tudor Monastery*

Farm is an example of filming using live-stock at the Weald & Downland, with one of the presenters, Ruth Goodman, having engaged with the Museum for several years delivering training through the courses programme.

Costs

All the museums agree that the benefits to visitors' enjoyment and interest from having livestock easily justifies the veterinary, maintenance and staff costs. Some museums have accessed grants from funding bodies, but museums can be a 'poor fit' for attracting funds intended to support agriculture.

Staffing and volunteers

The museums have different management structures, but the care and welfare of animals is run by trained professionals, at most by a farm manager, at the Weald & Downland by a professional horseman and a site manager with experience of farming. About a dozen trained volunteers help with the horses, increasing the amount of daily horse work. One benefit is that well worked horses tend to be steadier, important for public safety. Some volunteers have gone on to be successful horse owners themselves. A new pair of oxen is currently being trained by a specialist, who is also

training volunteers to work them on a daily basis.

Safety

Accidents can happen, but there have been no serious incidents involving the public and animals for a number of years at the museums. Each writes a risk assessment, with the main risks relating to animals being poor behaviour (mitigated by good training and management), biting (mitigated by physical defences and signs) and infection (primarily E.coli, mitigated by providing facilities for handwashing and signage).

The fears of 50 years ago have proved unfounded, with the presence of livestock in English open air museums well established and well-differentiated from open farms and petting zoos. Open air museums have the potential to do more with their livestock, exploring issues around food and farming to further engage their visitors.

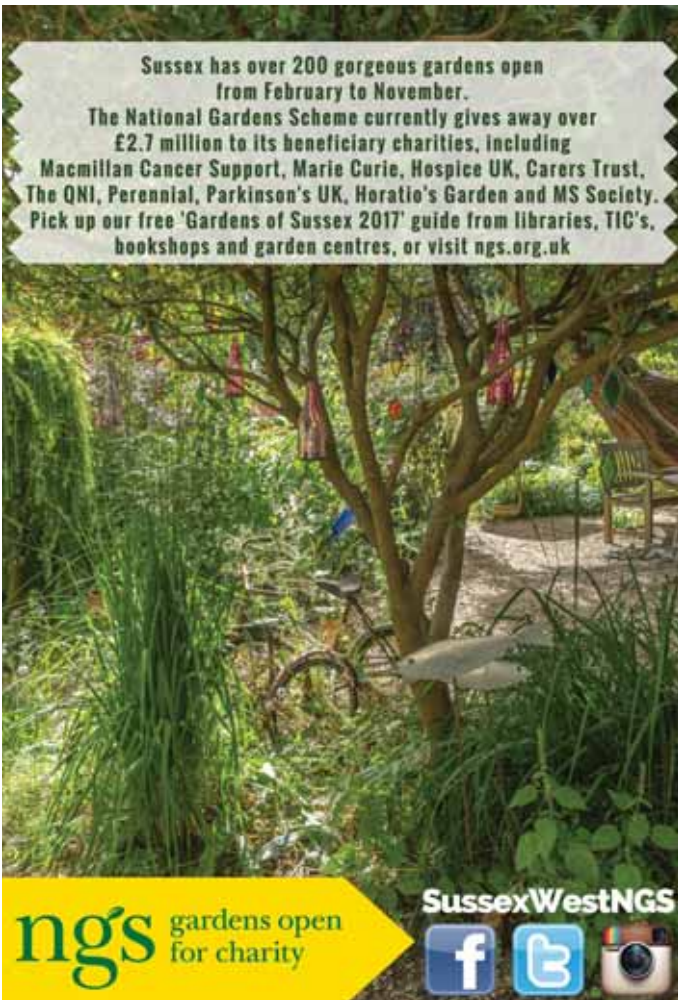
Supporting our farm animals

If you would like to support our livestock with a donation please contact Ruth Dancer at ruthdancer@wealddown.co.uk or telephone 01243 811363.



Left, Southdown sheep at the Museum in the 1970s, being cared for by local shepherd Horace 'Shep' Oliver. Right, shearing sheep is necessary for their welfare, but carrying it out in the traditional way also provides a demonstration for visitors.

Sussex has over 200 gorgeous gardens open from February to November. The National Gardens Scheme currently gives away over £2.7 million to its beneficiary charities, including Macmillan Cancer Support, Marie Curie, Hospice UK, Carers Trust, The QNI, Perennial, Parkinson's UK, Horatio's Garden and MS Society. Pick up our free 'Gardens of Sussex 2017' guide from libraries, TIC's, bookshops and garden centres, or visit ngs.org.uk

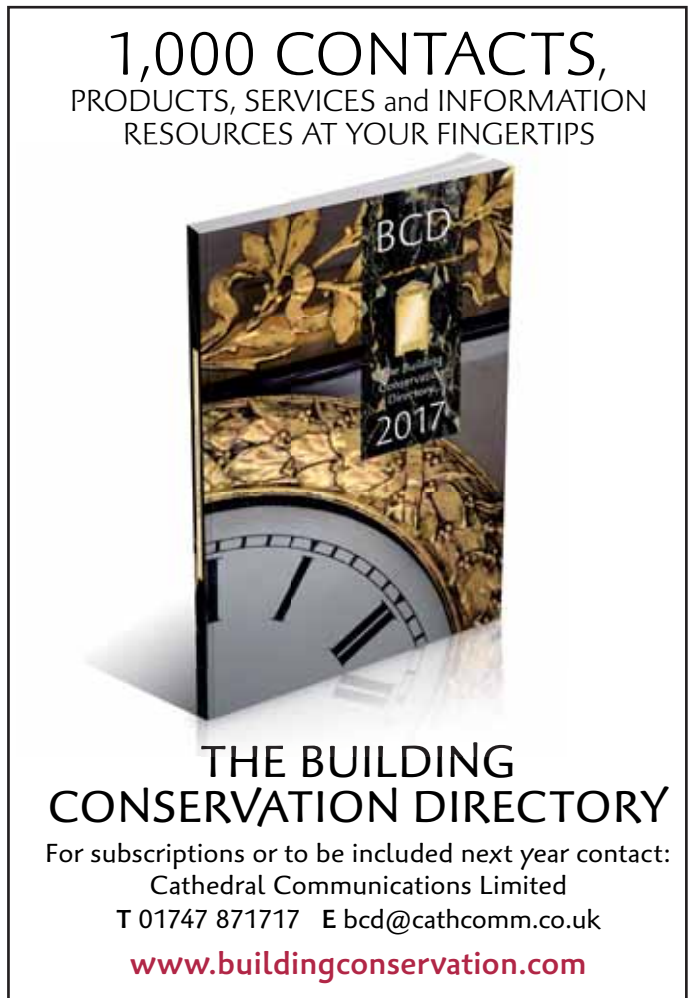


ngs gardens open for charity

SussexWestNGS

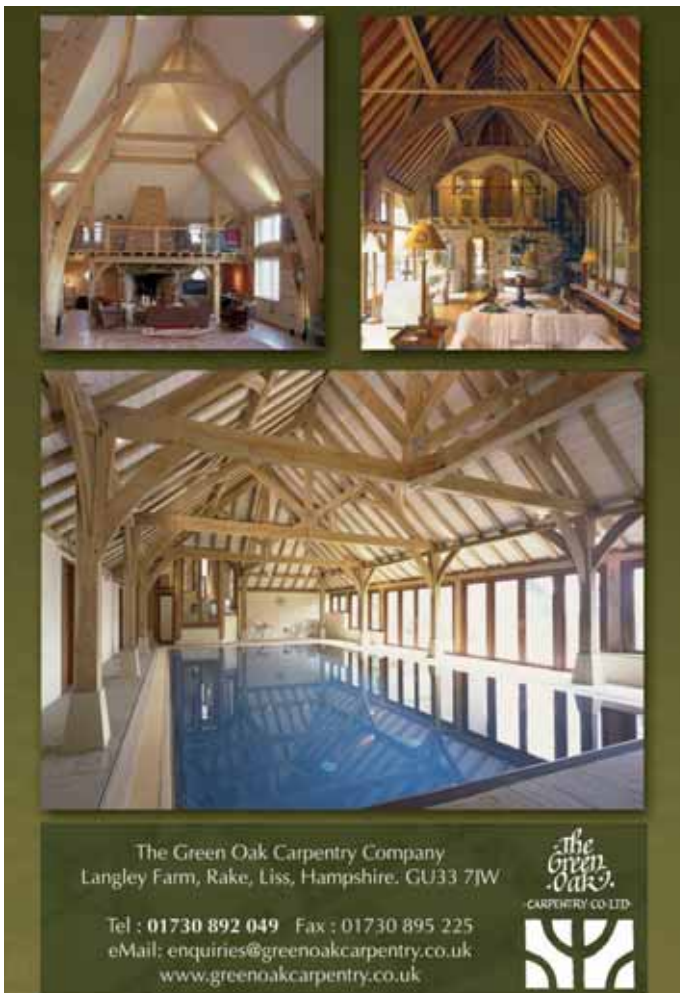
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Courses

Learn about building conservation and traditional rural trades and crafts through the Museum's award-winning programme of courses throughout the year. Popular courses sell out quickly online and some are fully booked. To add your name to our waiting list, express interest, or request a brochure contact courses@wealddown.co.uk or phone 01243 811021. Visit our website for the full programme and to book – www.wealddown.co.uk/courses.



Chris Tomkins teaching *thatching*.

Our extensive programme covers everything from vernacular architecture to horse logging, timber framing to blackwork embroidery, and gauged brickwork to coracle making.

Building Conservation Courses 2017

Timber framed buildings

Repair of timber framed buildings

9.30am – 5pm
Leaders: Richard Harris and Joe Thompson
Wednesday 29 March £115

Introduction to dating timber framed buildings in South-East England

9.30am – 5pm
Leader: Joe Thompson
Tuesday 6 June £115

Tool sharpening: the cutting edge

9.30am – 5pm
Leader: Philip Hodge
Thursday 29 – Friday 30 June £210

The roofing square

9.30am – 5pm
Leader: Joe Thompson
Friday 7 July £115

Wattle and daub

9.30am – 5pm
Leader: Joe Thompson
Thursday 31 August £115

Building conservation

Recording vernacular buildings for conservation. Three linked day schools

Day one: imposing a grid
Thursday 2 March £110

Day two: observing and sketching
Thursday 9 March £110

Day three: studio techniques
Thursday 16 March £110

Leader: Richard Harris. All three days 9.30am – 5pm (£260 if all three days are booked together)

Introduction to Reflectance Transformation Imaging

9.30am – 5pm
Leaders: Gareth and Nicole Beale
Wednesday 26 April £90

Energy conservation in traditional buildings

9.30am – 5pm
Leader: Richard Oxley
Wednesday 17 May £115

Introduction to Structure from Motion Photogrammetry

9.30am – 5pm
Leader: Sarah Duffy
Wednesday 7 June £90

Significance of heritage assets: planning policy and conservation plans

9.30am – 5pm
Leader: Eddie Booth
Tuesday 20 June £115

Damp and historic buildings

9.30am – 5pm
Leader: Duncan Phillips
Wednesday 5 July £115

Old houses – their fabric, interiors and furnishing. Identification, care and repair

9.30am – 5pm
Leaders: Kevin Stubbs and Vincent Reed
Thursday 6 July £115

Leaded-light stained glass restoration

10am – 4pm
Leader: David Lilly
Tuesday 5 September £115

Fire and historic buildings

9.30am – 5pm
Leaders: Steve Emery, Marjorie Sanders, Roger Angold and Hugh Worsfold.
Wednesday 6 September £115

Home owners' days

Book both days for a discounted price of £140.
Home owners' day one
9.30am – 5pm
Leader: Kevin Stubbs
Saturday 23 September £90

Home owners' day two

9.30am – 5pm
Leader: Kevin Stubbs
Saturday 14 October £90

Brick, flint and lime

Introduction to gauged brickwork

9.30am – 5pm
Leader: Gerard Lynch
Wednesday 10 – Friday 12 May £360

English brickwork, Tudor to Edwardian

9.30am – 5pm
Leader: Gerard Lynch
Monday 12 June £115

Jointing, pointing & repointing historic brickwork

9.30am – 5pm
Tutor: Gerard Lynch
Tuesday 13 – Wednesday 14 June £230

Pargetting

9.30am – 5pm
Leaders: Bill Sargent and Andrew Donnolly
Monday 26 June £115

Historic lime plasters and renders

9.30am – 5pm
Leaders: Jeff Orton and Tim Ratcliffe
Tuesday 27 – Wednesday 28 June £230

Lime mortars for traditional brickwork

9.30am – 5pm
Tutor: Gerard Lynch
Monday 25 September £115

Repair of traditionally constructed brickwork

9.30am – 5pm
Leader: Gerard Lynch
Tuesday 26 – Thursday 28 September £360

Advanced gauged brickwork

9.30am – 5pm
Leader: Gerard Lynch
Wednesday 11 – Friday 13 October £360

Finishes & paint

A practical introduction to signwriting

9.30am – 5pm
Leader: Wayne Osborne
Saturday 10 June £115

An introduction to wood finishing

9.30am – 5pm
Leader: Philip Hodge
Saturday 1 – Sunday 2 July £220

Limewash, distemper and linseed-based paints

9.30am – 5pm
Leader: Sibylle Heil
Friday 1 September £115

Roofing and leadwork

An introduction to leadwork

9.30am – 5pm
Leader: Nigel Johnston
Thursday 20 July £150

An introduction to hard metals

9.30am – 5pm
Leader: Steve Bevin
Friday 21 July £150

Practical thatching

9.30am – 5pm
Leader: Chris Tomkins
Tuesday 12 September £150

Timber framing from scratch

Oak timber framing: jowl posts

9am – 5pm
Leader: Joe Thompson
Monday 20 – Friday 24 March £550

Monday 18 – Friday 22 September £550

Oak timber framing: wall framing

9am – 5pm
Leader: Joe Thompson
Monday 3 – Friday 7 April £550

Monday 16 – Friday 20 October £550

Oak timber framing: roof framing

9am – 5pm
Leader: Joe Thompson
Monday 24 – Friday 28 April £550

Monday 13 – Friday 17 November £550

Square rule timber framing

9am – 5pm
Leader: Joe Thompson
Monday 2 – Friday 6 September £550

Bursaries available 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, a programme of bursaries is available to support young people attending courses on Building Conservation techniques. The trust will provide funding for the course and support successful students with contributions to travel and accommodation costs. If you are between the ages of 16 and 25 and would like to be considered for a bursary, please go to www.sussexheritagetrust.org.uk or email info@sussexheritagetrust.com



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Top, Timber framing from scratch courses are taught by the Museum's Carpenter-in-Residence Joe Thompson. Right, Gerard Lynch teaching historic brickwork courses. Bottom, Using tools on a jowl posts course.



→ Historic buildings

Saxon Treewrights and the buildings they built.

9.30am – 5pm
Leader: Damian Goodburn
Friday 15 September £90

Vernacular architecture

Book all 5 courses for a discounted rate of £400

Farm buildings

9.30am – 5pm
Leaders: David Martin and Jeremy Lake
Tuesday 25 April £99

Mills as industrial buildings

9.30am – 5pm
Leaders: Gareth Hughes and Martin Watts
Thursday 25 May £99

Guildhalls, Market Halls and Almshouses

9.30am – 5pm
Leaders: Anna Hallett and Kate Giles
Thursday 8 June £99

Shops and Inns

9.30am – 5pm
Leaders: David Clark and Janet Pennington
Thursday 15 June £99

Churches, Chapels and vernacular architecture

9.30am – 5pm
Leaders: Jennifer Freeman and Christopher Wakeling
Tuesday 4 July £99

The Museum is a place to be inspired by the past, learn from expert tutors and try your hand at a new skill or improve existing ones.

Book courses online at
www.wealddown.co.uk/courses

Traditional Rural Trade & Craft Courses 2017

Working with wood

Traditional English longbow

9.00am – 5pm
Leader: John Rhyder
Friday 10 – Sunday 12 November £275

Make a post and rung chair – NEW

9.30am – 5pm
Leader: Mervyn Mewis
Monday 6 – Friday 10 March £265

Sussex trug making workshop

9.30am – 4.30pm
Leaders: Robin Tuppen and Mike Church
Saturday 25 – Sunday 26 March £155
Saturday 12 – Sunday 13 August £155

Introduction to pole lathe turning

9.30am – 4.30pm
Leader: Mark Allery
Saturday 6 May £70
Sunday 7 May £70
Friday 1 September £70
Saturday 2 September £70

Bark basketry

9.30am – 4pm
Leader: John Rhyder
Monday 8 May £70

Make your own stick for country walking

10am – 4.30pm
Leader: Charles Hutcheon
Saturday 13 – Sunday 14 May £150

Tool sharpening

9.30am – 5pm
Leader: Philip Hodge
Thursday 29 – Friday 30 June £220

An introduction to wood finishes

9.30am – 5pm
Leader: Philip Hodge
Saturday 1 – Sunday 2 July £220

Carve a wooden bowl

9am – 5pm
Leaders: Jess Jay and John Vardon
Saturday 8 July £70
Sunday 9 July £70

Carve a wooden spoon

9am – 5pm
Leader: Jon Roberts
Saturday 15 July £50
Sunday 23 July £50

Coracle making

9.30am – 4.30pm
Leaders: Kevin and Ellen Grimley
Saturday 2 – Sunday 3 September £260

Pole lathe turning: improve your green woodworking skills

9.30am – 4.30pm
Leader: Mark Allery
Sunday 3 September £70

Traditional wooden rake making

9.30am – 4.30pm
Leader: Mark Allery
Saturday 30 September £60

Weekend woodcarving

9am – 5pm
Leaders: Jess Jay and John Vardon
Saturday 28 – Sunday 29 October £140

Countryside crafts

Weave a rush bag

9.30am – 5pm
Leader: Rachel Frost
Friday 11 August £65

Weave a rush basket

9.30am – 5pm
Leader: Rachel Frost
Sunday 13 August £65

Weave a rush mat

9.30am – 5pm
Leader: Rachel Frost
Monday 14 August £65

Corn dolly workshop

10am – 5pm
Leader: Verna Bailey
Saturday 16 September £55

Willow workshop: weave and wale a basket

9am – 5pm
Leader: Deborah Albon
Saturday 23 September £75

Countryside skills

Dowsing day

10am – 4pm
Leader: Pete Redman
Sunday 14 May £50

Wild food: hedgerow gourmet

9am – 4pm
Leader: John Rhyder
Saturday 30 September £75

Smallholders days

Beekeeping for beginners

10.30am – 4.30pm
Leader: Christine Stevens
Sunday 2 April £50

Scything: learn to mow

9.30am – 4.30pm
Leader: Mark Allery
Saturday 1 July £60
Saturday 12 August £60

Mowing with an English scythe

9.30am – 4.30pm
Leader: Mark Allery
Saturday 5 August £60

Textiles

Illuminated letter embroidery

9.30am – 4.30pm
Leader: Flo Collingwood
Saturday 4 March £75

Card weaving

10am – 4pm
Leader: Hilary Charlesworth
Saturday 11 March £55

Introduction to blackwork embroidery

9.30am – 4pm
Leader: Caroline Vincent
Sunday 19 March £55

Feltmaking day

10am – 4pm
Leader: Hilary Charlesworth
Friday 12 May £50

Rag rugging workshop

9.30am – 4pm
Leader: Linda Chivers
Friday 19 May £55
Friday 27 October £55

Natural dyeing

10am – 4pm
Leader: Lesley Parker
Wednesday 7 June £55
Friday 14 July £55

Stumpwork embroidery: cockerel – NEW

9.30am – 4pm
Leader: Caroline Vincent
Saturday 10 June £95

Stumpwork embroidery: dragonfly

9.30am – 4pm
Leader: Caroline Vincent
Sunday 11 June £95

Make a felt hat

10am – 4pm
Leader: Hilary Charlesworth
Sunday 11 June £55

Bobbin lace making for beginners

10am – 4pm
Leaders: Eva Falconer and Gay McCart
Sunday 9 July £55

Peg loom weaving

10am – 4pm
Leaders: Hilary Charlesworth and Sam St Clair-Ford
Sunday 23 July £55

Dorset button brooches

10am – 4pm
Leader: Jen Best
Sunday 27 August £55

Tapestry workshop: weave a landscape

10am – 4pm
Leader: Hilary Charlesworth
Sunday 17 September £55

Inkle loom weaving

10am – 4pm
Leader: Steve Kennett
Saturday 23 – Sunday 24 September £95

Historic trades and crafts

Rope work – making an animal halter

10am – 4pm
Leader: Charlie Tyrrell
Saturday 4 March £55

Make traditional hand-sewn books

9.30am – 4.30pm
Leader: Angela Thames
Saturday 22 April £60

Letter cutting in stone

9.30am – 5pm
Leader: Will Spankie
Friday 5 May £85

Stone carving: ammonite

9.30am – 5pm
Leader: Will Spankie
Saturday 6 May £85

Medieval tile making

9.30am – 5pm
Leader: Karen Slade
Sunday 21 May £130

Irons in the fire

9am – 5.30pm
Leader: Martin Fox
Tuesday 13 June £95
Wednesday 14 June £95

Thursdays 15 June £95

Friday 16 June £95

Tuesday 1 August £95

Wednesday 2 August £95

Thursday 3 August £95

Prehistoric pottery

Leader: Alison Sandeman
Saturday 1 July Pot making
9.30am – 5pm

Saturday 8 July Firing day

9am – 6pm
Sunday 9 July Pit opening
9am – 11am £120

Leather belt pouch

9.30am – 4.30pm
Leader: Jon Lewington
Saturday 15 July £60

Bronze Age metalwork

9am – 6pm
Leader: Simon Barnard
Saturday 22 – Sunday 23 July £250

Prehistoric flint tool making

9.30am – 5.30pm
Leader: Will Lord
Saturday 22 – Sunday 23 July £150

Make a Pyecombe-style crook

9am – 5.30pm
Leader: Martin Fox
Friday 4 August £90

Mill experience

9.30am – 12.30pm
Leaders: Museum millers
Saturday 16 September £45
Saturday 14 October £45

Stone carving: green man

9.30am – 5pm
Leader: Will Spankie
Saturday 9 – Sunday 10 September £160

Leather belt

9.30am – 4.30pm
Leader: Jon Lewington
Saturday 21 October £60

Heavy horse courses

Care, management and harnessing of heavy horses

10am – 3.30pm
Leader: Mark Buxton
Sunday 23 April £90



Students using pole lathes and shave horses.

Driving heavy horses

10am – 3.30pm
Leader: Mark Buxton
Sunday 21 May £90
Sunday 11 June £90
Wednesday 28 June £90

Historic life

Tudor farmhouse day in Bayleaf

10am – 4pm
Leader: Lesley Parker
Saturday 22 April £60

Life in a late Victorian cottage

10am – 4pm
Leader: Lesley Parker
Saturday 13 May £60

Shooting the traditional longbow

10am – 5pm
Leader: Jonathan Davies
Saturday 13 May £50
Sunday 14 May £50

Deciphering old documents

10am – 4pm
Leader: Caroline Adams
Friday 14 July £60

Medieval experience day

10am – 4pm
Leader: Helen Mbye
Saturday 22 July £60

Georgian farmhouse day in Tindalls cottage

10am – 4pm
Leader: Lesley Parker
Sunday 3 September £60

A history of knitting from the Tudor period onwards

10am – 4pm
Leader: Ruth Gilbert
Thursday 7 September £60
Friday 8 September £60

Coifs, caps, hats and hair

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

Herbal courses

Seeds of good health – NEW

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

Herbs in the home – your uses – basic methods – NEW

9.30am – 4.30pm
Leader: Christina Stapley
Friday 26 May £60

Herbs, humours and astrology

9.30am – 4.30pm
Leader: Christina Stapley
Saturday 27 May £60

Woodland herbs

9.30am – 4.30pm
Leader: Christina Stapley
Sunday 28 May £60

Herbs for health

9.30am – 4.30pm
Leader: Christina Stapley
Friday 4 August (Sold out) £60

Waterside herbs – NEW

9.30am – 4.30pm
Leader: Christina Stapley
Saturday 5 August £60

Arabic influence – exotics and pharmacy

9.30am – 4.30pm
Leader: Christina Stapley
Sunday 6 August £60

Anglo-Saxon herbs

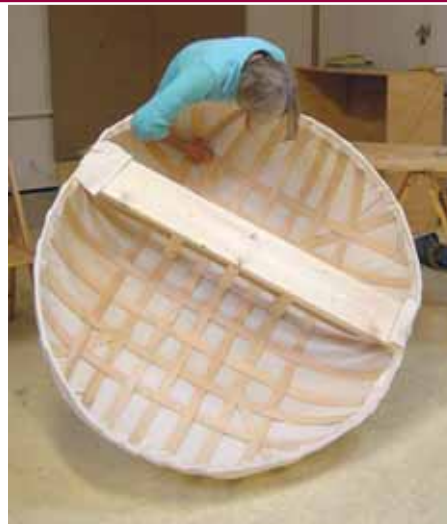
9.30am – 4.30pm
Leader: Christina Stapley
Saturday 26 August £60

Kill or cure – the Umbelliferae family – NEW

9.30am – 4.30pm
Leader: Christina Stapley
Sunday 27 August £60

Write, draw, paint and print

Pen and wash drawing
10am – 4pm
Leader: Kate Tugwell
Wednesday 17 May £60



Paint in soft pastels

10am – 4pm
Leader: Kate Tugwell
Wednesday 21 June £60

Sketching day

10am – 4pm
Leader: Kate Tugwell
Wednesday 12 July £60

Botanical illustration: the cottage garden

10am – 4pm
Leader: Leigh Ann Gale
Sunday 23 July £60

Watercolour day

10am – 4pm
Leader: Kate Tugwell
Thursday 17 August £60

Calligraphy for beginners: Uncial script

10am – 4.30pm
Leader: Rebecca Osborne
Sunday 17 September £65

Botanical illustration: the autumn garden

10am – 4pm
Leader: Leigh Ann Gale
Sunday 1 October £60

Illuminated letter

10am – 5pm
Leader: Jan Mehigan
Sunday 15 October £60



Above left, Making a coracle. Above right, Robert Sampson teaching horse logging. Left, a Dorset button brooch.

Historic food

Bayleaf farmstead Tudor family fare

10am – 4pm
Leader: Lesley Parker
Sunday 9 July £60

Hedgerow preserves

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

The Tudor bakehouse: pies and pastries

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

Guided walks

A walk through the woods

Starts at 2pm
Leader: Jon Roberts
Saturday 22 April £15

Dawn walk with breakfast

Starts at 4.30am
Leader: Jonathan Mycock
Saturday 6 May £20

Museums at Night

Keep an eye on our website for dates later in the year.
Leaders: Museum staff
Friday 19 May £15
Saturday 20 May £15

Natural navigation walk

Starts at 2pm
Leader: Tristan Gooley
Friday 16 June £20

Bat walk

Starts at 7.15pm
Leader: Sue Harris
Friday 25 August £10

We hope you will find lots to interest you in our 2017 programme and always welcome feedback and suggestions.

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

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Tales of the Downs and beyond . . .

Enjoy fascinating summer evening talks at the Museum, beginning at 6.30pm with tea/coffee and cake served from 6.00pm. Each lasts for just over an hour. Your ticket allows Museum entrance from 4.00pm on the day of the talk. Cost – £14 per person, £10 for members, £5 for Museum volunteers. Online booking via www.wealddown.co.uk/courses. Book five places and get the sixth place free.

Frame and Plane: Design Response for the New Gateway Project Monday 24 April

Find out about the Gateway building design evolution from the Museum's vision to final conclusion from the project architects. With the Museum's collection spanning over 950 years, to replicate any one style or period would have been inappropriate. ABIR Architects have chosen a design response which marries the numerous timber framed elements, components, junctions and materiality seen at the Museum with the educational aspect of the construction itself.

Speakers: Giles Ings and Matthew Richardson, Architects.

The Time Travellers' Guide to Restoration History Thursday 4 May

If you find yourself in Britain in the years 1660-1700 – the age of Charles II, Samuel Pepys, Isaac Newton and the Glorious Revolution – where will you stay? What will you eat? What laws will you need to obey? What diseases will kill you? In this talk you will hear about the research and fascinating insights into daily life of this period of history, which is the latest in the *Time Traveller's Guide* series, due to be published in April 2017.

Speaker: Ian Mortimer, best-selling author, historian and TV presenter. *Book signings will take place at the end of the talk.*

Jane Austen's Emma Tuesday 9 May

2017 marks 200 years since the death of Jane Austen and many events will celebrate her life and amazing works this year. Just one year before her death, Jane Austen published 'Emma', the last to be published in her lifetime. This talk will set this perennially popular book in the context of her career as a writer and her other novels. It explores Austen's narrative technique and characterisation. It is brought to life with plenty of readings.

Speaker: Jeremy Tomlinson, drama/English departments of Lancing College

Anne Boleyn: A King's Obsession – An extraordinary young woman, who changed the course of history. Tuesday 16 May

Fresh from the sophisticated palaces of Burgundy and France, Anne draws attention at the English court, embracing the play of courtly love. But when the King commands, nothing is ever a game. She has a spirit worthy of a crown – and a crown is what she seeks. And so she embarks on her perilous course, which will plunge a kingdom into turmoil. Alison Weir weaves new research into the dark, powerful tale of Henry VIII's second wife – a woman ahead of her time.

Speaker: Alison Weir, top-selling female historian. *Book signings will take place at the end of the talk.*

Craftsmanship and Community Wednesday 24 May

Ewan Clayton, a calligrapher, grew up in the craft Guild on Ditching Common where two generations of his family worked as silk weavers. As we approach the community's centenary in two years' time Ewan has begun to reflect on the Guild's way of life, the people who lived there, the things they made and how their ideals speak to current issues within craft and the wider world.

Speaker: Ewan Clayton, calligrapher, author and Professor in Design at the University of Sunderland

Stone Masonry through the Ages Tuesday 6 June

An evening to be inspired by the skills of a master craftsman and discover more about stonemasonry through the ages. The talk will consider all aspects, from the sourcing of materials and quarrying, to the different stones and those specifically in the Weald & Downland area. We will also consider methods of working in ancient and modern times and the future of masonry in restoration and new construction.

Speaker: Adam Stone, Managing Director of Chichester Stoneworks and Deputy Chairman of the craft committee of the Worshipful Company of Masons.

Traditional as Radical: How the Weald & Downland Inspired a Contemporary Design Studio Wednesday 21 June

Sebastian Cox's earliest memory is of a family visit to the Weald & Downland Museum when he was three. He has continued to visit the Museum for both pleasure and work. Sebastian cites the Museum as a huge source of inspiration for his award-winning work, encouraging him to employ a simple palette of ancient materials, working with traditional tools. Hear how this unique open air museum has shaped his approach to materials and aesthetics to create an innovative, contemporary design studio.

Speaker: Sebastian Cox, award-winning furniture designer and maker

Saving our Bumblebees Saturday 24 June, 2pm

Bees and other pollinators are vital to our wellbeing: about one third of all the food we eat depends on the pollination services they provide. More broadly, natural ecosystems depend upon pollination: without it, most flowering plants would disappear and ecosystems would collapse. Hence we should be concerned that wild bees are in decline. Dave Goulson will explain the reasons which include loss of flowers from the countryside, accidental spreading of bee diseases, and overuse of pesticides. He will discuss the ways we can help to ensure bees have a future.

Speaker: Prof Dave Goulson, biologist, founder of the Bumblebee Conservation Trust and best-selling author. *Book signings will take place at the end of the talk.*

Exploring Sussex Churches Tuesday 4 July

Although Sussex was relatively late in converting to Christianity it has, uniquely amongst southern counties, retained a large proportion of its earliest church buildings. The lecture looks at the architectural history of Sussex churches, taking a chronological view from the early 11th century to the 20th, illustrating a variety of buildings that are little known.

Speaker: John Vigar, historian and author

The Conservation of the Barn from May Day Farm, Tonbridge Thursday 6 July

Find out about one of the Museum's latest building conservation projects in this illustrated talk. The Museum's Carpenter will explain the dismantling and conservation of the late 18th/early 19th century timber framed barn from May Day Farm. He will discuss the techniques used that build on the Museum's previous good work.

Speaker: Joe Thompson of Sussex Oak & Iron, Carpenter-in-residence at the Weald & Downland Living Museum.

Silk Road Steppes, Gondwana Landscapes & Woodlands of the World: the Wild and Designed at Wakehurst 13 July

Wakehurst is Kew's wild botanic garden: 535 acres of woodland, meadows and water, complementing fine ornamental horticulture. The Great Storm of 1987 was a dramatic moment in its history, but one turned to advantage, laying out epic temperate woodlands of the world, evoking the forests of Asia, North America and the Southern Hemisphere. Ed will share Wakehurst's special places, how they're managed, and look forwards.

Speaker: Ed Ikin is Wakehurst Head of Landscape & Horticulture for RBG Kew, curating the 535-acre wild botanic garden in West Sussex.

The Royal Hospital for Seamen, Greenwich, and its Place in the History of the English Baroque: 'The noblest monument of wisdom and benevolence' Thursday 20 July

The Royal Hospital at Greenwich was founded in 1694 by Queen Mary II to offer a safe harbour for injured, disabled or infirm seamen who had served in the Royal Navy. Although master-planned by Sir Christopher Wren, the Hospital was shaped by the hands of successive architects over a period of 50 years. The most significant contribution was made by Nicholas Hawksmoor and his powerful work at Greenwich represents perhaps the most powerful expression of the so-called English Baroque.

Speaker: William Palin, Conservation Director at the Old Royal Naval College at Greenwich, architectural writer and historian



From top, The church at Brightling, East Sussex (*Exploring Sussex Churches*); Furniture inspired by the Museum (*Traditional as Radical: How the Weald & Downland Inspired a Contemporary Design Studio*) and Speaker Ed Ikin with a group at RGB Kew's wild botanic garden at Wakehurst, West Sussex (*The Wild & Designed at Wakehurst*).

The Weald & Downland Gridshell as the Harmonic Embodiment of Architecture, Structure & Craft Monday 24 July

In 2002, the Weald & Downland Museum's Gridshell completion re-ignited architectural interest in gridshells world-wide. Gridshell project success depends on successful collaboration between architects, engineers and craftspeople. Their realisation is shaped by the inevitable influence of technological advancement. Presented in the embrace of the Weald & Downland Gridshell, through global examples, Gabriel Tang discusses how timber gridshells have evolved, and why the Weald & Downland Gridshell is seminal in the development of these structures.

Speaker: Gabriel Tang is an architect, author and Senior Lecturer in Architecture at Sheffield Hallam University. *Book signings will take place at the end of the talk.*

Light, Space, Movement and Change: The inspiration and working method of British artist, Jeremy Houghton. Tuesday 1 August

To coincide with the opening of an exhibition at the Museum of his work, Jeremy Houghton will discuss his inspiration and working method. He creates artworks that depict the dynamic world. The subjects and places that characterise these scenes are illuminated by the way that he shapes the spaces between things, and the spaces in which bodies linger, shimmer, move and often take flight.

Speaker: Jeremy Houghton, artist



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

Stonemasonry tools, concealed shoes, oast house conversions – the fascinating world of our collections!

Highlights from the Winter's donations

Oast house ephemera

John Schick has donated a significant amount of ephemera relating to his late stepmother Diana who was an architectural designer with a particular association with oast house conversions. Diana's father was an architect and it was from him that she learned her craft, along with her studies at art college and her own particular drive to do new things. During the 1960s she was one of, if not possibly the first, to undertake the refurbishment of redundant oast houses in Kent for dwellings. Not only was she the designer, but also site supervisor, project manager and builders' tea maker extraordinaire! Her most notable conversions were to an oast house in Ewhurst, East Sussex (top); Studmore Oast (above), Brenchley, Kent and Friezley Oast, Cranbrook, Kent, but she also undertook projects elsewhere in England and across Europe gaining a reputation for excellence. The comprehensive collection given to the Museum includes plans, drawings, photographs and articles relating primarily to work carried out to oast houses in south east England.



and custodian of the Brooking Architectural Collection, Charles Brooking, managed to rescue a small number of important items from the building. A group of three shoes (below) were recovered which had probably been deliberately concealed in the building during the late 19th century. The process of deliberately concealing shoes, and other personal items, in the fabric of a building is a well-established tradition going back centuries and was done to repel evil spirits from entering a dwelling. They were mostly hidden under thresholds, window sills and particularly in and around chimneys.

The Museum often comes across parts of buildings which hold subtle clues to their history, such as carpenters' marks, particular styles of construction etc. Occasionally we come across something a little more direct, such as a pencil message discovered on the back of a section of weatherboard. The marks had worn over the years but the date '31st Oct 1895' can still be made out quite clearly on one of these from the hotel, giving a likely indication of when the boarding was added.



White Lion Hotel, Cobham, Surrey



During 2015/16 the historic White Lion Hotel in Cobham underwent significant redevelopment into a large complex of retirement apartments. During this period of transition, museum associate

Chaff cutter

Peter Arundale, a volunteer at Amberley Museum & Heritage Centre, gave us an unusual, table top-sized object which we believe is a form of home-made chaff cutter, on a much smaller scale than those usually found on farms. Rather than the large, bladed wheel which such cutters have to process the straw, this version is constructed more like a paper guillotine, but still with a very effective feed trough. If anyone has more information on this or similar objects, Julian Bell, Museum Curator, would be very pleased to receive it.





Stonemason's tools

Albert James Moules was a stonemason born in 1890 in Colerne, Wiltshire. His daughter-in-law, Joan, kindly gave the museum a number of his tools in November last year. We also received additional information written by his son Leon. "Colerne was noted for the number of stonemasons who lived there. The quarries were in Corsham and Box Hill, but the stone yards were in Box, Corsham and Chippenham. I have counted up there were fifty stonemasons living in Colerne when I was a boy.

I could never understand why they didn't live nearer because most of them worked in Box. Some of them rode a bike to quicken the journey but most of them used to walk and it was three miles each way. Of course it was a dying trade, even in those days, and most fathers discouraged their sons from going into it. There were only two boys in all my schooldays who went into masonry. There was always a lot of unemployment in the trade and I was going to do something totally different. There was only so much work about and when frost got into the stone they couldn't touch it. If they knocked it with a chisel it would split." Among the many buildings which Albert worked on during his career were Luckham Park, Wiltshire; Glyndebourne in Sussex, and Salisbury Cathedral.

News In Brief

Great new book for the library

The Museum's Armstrong Library has recently acquired a splendid new book by furniture expert Victor Chinnery, *Names for Things: A Description of Household stuff, Furniture and Interiors 1500-1700*, published posthumously. The book is a glossary of words used to describe furniture, furnishings and household objects found in English houses in the period, and draws extensively on documentary and



archaeological evidence. Furniture provides the focus, but it also includes interior decoration, plasterwork, wall paintings, hangings, panelling, ceramics, glass, metalwork, treen, paintings, textiles, stonework, basketry and other crafts. An invaluable work of reference for historians, museum curators, dealers and collectors, the volume is of great value on its own, but can also be appreciated as a partner to Victor Chinnery's *Oak Furniture: The British Tradition*.

Jeremy Houghton Exhibition – 1-17 August

Jeremy Houghton was Artist in Residence at Goodwood in 2015 and is currently fulfilling that role for Land Rover Ben Ainslie Racing America's Cup and is official artist to the 2017 Wimbledon championships. He has formerly been Artist in Residence at Highgrove and

Windsor. His evocative and varied work, encompassing movement and light on canvas and paper has made him one of today's most collectable painters. The exhibition will include works inspired by the Museum and Goodwood.

Do you have a plumbing bent?

This year there's the opportunity to take part in practical leadwork and plumbing alongside experienced craftsmen. At Court Barn a permanent display relates to the craft of the plumber, set up and supported by the Worshipful Company of Plumbers, and demonstrations take place on occasions throughout the year. Their team is willing to take on suitably interested people with some experience to demonstrate alongside them. If you would like to find out more about these unusual practical opportunities email lucyhockley@wealddown.co.uk



Yakisugi: watching Japanese techniques with wood

In January we welcomed Professor Fujimori back to the Museum with a group of architectural students from Kingston University. He demonstrated and gave a lecture on the traditional Japanese art of charring wood, known as Yakisugi. The purpose of the technique is to protect the wood from moisture, pests and fungal decay. Timber planks were bound to form tall triangular chimneys. These leant against a support frame and a fire was lit at the base. The fire quickly moved up the timbers and the participants carefully manipulated the timbers so that a face of each timber was charred to a managed limit. Then the chimney was lowered and the wire untied so the fire was extinguished. The timbers will be used to build a Japanese Tea House. It will form part of an exhibition at the Barbican in London on *The Japanese House: Architecture and Life after 1945*, which runs from 23 March – 25 June 2017.



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Work has continued on the medieval aisled hall from Sole Street, Kent after the timber frame was raised before an intrigued audience of visitors last year. The building, whose earliest part is thought to date from 1350-1425, was dismantled from its original site in 1970, re-erected at the Museum and used as part of our refreshment facility, before being dismantled again two years ago to make way for the new visitor centre. It has settled well into its new site, mid-way between the market square and the rural farmhouses, and will be used as an exciting space for visitors to experience the past in an imaginative, interactive way. The project is supported by the Heritage Lottery Fund, the DCMS/Wolfson Museums & Galleries Improvement Fund and the Wates Foundation. Pictured are (1) the light playing on the shapes of the timber structure, including the hazel wattle infill walls; (2) daubing the wattle using the Museum's own much-tested mix; (3) work on the end of the building; (4) tiling the roof using traditional clay tiles; (5 & 6) laying the brick paviours in the screens passage. See the Autumn 2016 issue of the magazine for the story of the timber-frame raising.

Look out later this season for exciting new activities and displays including interactive elements at Hambrook Barn (for younger visitors) and at Sole Street (for those a little older).

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