

WEALD & DOWNLAND LIVING MUSEUM

Autumn 2018



28

3 Our new
Bakehouse & Dairy
— help us raise the
final funds

4, 20 & 31 What's On
2018-19, Events,
Winter activities
& Courses

Weald & Downland Living Museum Opening Dates and Times

Open daily until 23 December and on 26-27 December. **Open daily** from 1 January 2019 until 23 December 2019.

Opening times: (outside British Summer Time): Museum open 10.30am – 4.00pm, Shop open 10.30am – 4.00pm and Café open 9.00am – 3.00pm for lunch service and until 4.00pm for drinks and snacks.

Opening times (British Summer Time): Museum open 10.30am – 6.00pm, Shop open 10.30am – 5.30pm and Café open 9.00am – 3.00pm for lunch service and until 5.00pm for drinks and snacks.

Opening times vary on major event days – please see our website for details.

Admission 2018-19: ticket prices include Gift Aid (standard charges in brackets). Adults £15.50 (£14.00), Children (5+, under 5's go free) £7.50 (£6.50), 65+ £13.50 (£12.00), Family 2 adults + 3 children £42.00 (£38.00), Family 1 adult + 3 children £27.50 (£25.00), Grandparent pass (2 adults 65+, 3 children) £40.00 (£36.00), Grandparent pass (1 adult 65+, 3 children) £26.50 (£24.00), Special (inc helper) £5.00 (£4.50). Call 01243 811363 for details of group rates and disabled access. Free car and coach parking. Dogs on leads are welcome. Waterside café, picnic areas and gift shop.

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

Museum office
Tel: 01243 811363
Information line: 01243 811348
Email: office@wealddown.co.uk
Website: www.wealddown.co.uk
Annual Membership: 01243 811893

Museum Director: Simon Wardell
Magazine Editor: Diana Zeuner
Advertising: Katie Jardine
Tel: 01243 811010
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Welcome

Welcome to the Autumn issue of the Museum's magazine and as is customary for new Museum Directors I have been asked to write a few words of introduction. At the start of this year I notched up a significant birthday and had not anticipated in all my plans to be starting a second career at the Weald & Downland Living Museum!

Having said that the Wardell family have embraced change over the last few years and when my time with the London Olympics 2012 came to an end the opportunity for Mrs Wardell to relocate

was presented simultaneously – we then found ourselves moving from a village in Hertfordshire to a village in Hampshire – Titchfield.

Over the last six years I have worked as a freelance HR Business Consultant and have previously supported the Museum in this capacity. When the opportunity arose to cover the Director role on an interim basis I had planned for a few months of work but as you see this became a permanent arrangement in June.

I spent my formative career working for the John Lewis Partnership and the



Lovely summer weather stretched into autumn as the Museum held its Harvesting event, one of our Rural Life Weekends, which have proved really popular with visitors this year. Our period gardens have looked fantastic, like this one at the house from Walderton near the market square, bursting with flowers and seeds.

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museums and heritage sector has many similar aims. I hope over the coming months to build on the well-deserved national recognition the Museum has earned with its unique collection of historic buildings set in the wonderful West Sussex landscape.

The 2018 season has been blessed with fine weather from May onwards. This has resulted in a 4% increase in footfall, despite re-shaping some of our larger events and postponing the Rare Breeds Show to 2019 to consolidate our planning for this complex agricultural show. The Museum café continues to thrive and we are preparing to introduce changes to the menu for autumn. You will also notice that the gifts on sale in our shop are changing with the emphasis moving towards locally sourced products, as well as items made on site.

We are on the finishing straight for the completion of our twin bakehouse and dairy project, and are fund-raising for the

final amount (please see below for more). Thank you to all those of you who have already helped. We are looking forward to the new addition of these two exhibits exploring more aspects of the lives of people who once lived and worked in our buildings.

I am keen to see us facing the challenge of preserving not just the physical elements of the Museum but what we stand for across the academic spectrum, engaging with our younger audiences and achieving further recognition with our programmes of education and adult learning. We are planning a programme of change at the Museum for 2019 and I look forward to talking to you about this in our Spring issue. In the meantime if you have any suggestions to pass on to me or a member of the Senior Management Team please get in touch.

To conclude I will illustrate what I hope to achieve in my time at the Museum via a conversation I got into when walking



down the hill to the Museum entrance on a Wednesday in August. I asked the grandparents of two small children if they were looking forward to the day – the response was “Yes, we are, as it was just what we did with our children.”

Simon Wardell
Museum Director

Bread and butter – coming soon!

£30,000 still needed – with your help

Our two newly re-erected 18th/19th century buildings from Surrey – the bakehouse from Newdigate and the dairy from Eastwick Park – have been attracting much attention from visitors this year.

Their intriguing shapes and contrasting roofs draw your eye as you arrive on the Museum site from the visitor centre – what were they for? Well, one was for producing dairy products and the other for baking bread. And we are looking forward to the enticing smells of freshly produced →



Ways to help us complete these wonderful buildings:
<http://www.wealddown.co.uk/get-involved/donate/donate-bakehouse-dairy/>

Text Donate: Text BHAD18 £10 to 70070

Call or email Nicola and Katie in the Fundraising team on 01243 811041/811010 or fundraising@wealddown.co.uk.

Thank you for your support.

→ Bread and butter

loaves and the fascinating processes involved in turning milk into butter and cheese!

But we need some help to complete this exciting project. £30,000 is still required towards the interior fittings and to prepare for demonstrations and displays, as well as further research and landscaping.

The buildings were restored and re-erected with the support of a £224,500 DCMS/Wolfson Museums & Galleries Improvement Fund grant, and the painstaking work of our craftsmen building in brick, timber, plaster, stone, tile and thatch.

Our fundraising campaign to complete the projects has already raised £51,000, including generous donations of £25,000 from the Ian M Foulerton Charitable Trust and £20,000 from the Violet Flanagan Charitable Trust. The Arts Society Chichester made a gift of £1,000 towards replica historic clothing, and individual donors have added another £5,000. A big

thank you to all those of you who are making this project possible.

These working buildings will be fantastic new exhibits as well as helping the financial future of the Museum. As an independent charity the Museum is self-sustaining through visitor admission income, membership, spending in our café and shop and course fees.

Did you know . . .

Our dairy comes from the Eastwick Park Estate in Great Bookham, Surrey, once owned by the Bazalgette family, whose family member, Joseph Bazalgette was the engineer responsible for London's sewer system!



Winter-time at the Museum!

Wandering through the Museum in the winter months is enchanting, and lots of you take advantage of the crisp frosts, warm fires in our houses, and special activities we put on for our visitors in the colder season. Discover a wealth of great gifts at our Christmas Market, enjoy dressing the trees as daylight fades, bring the children along to meet our very special green Father Christmas, and experience Christmas as our forebears would have done with our historic houses decorated for the festivities. You can enjoy browsing in our shop and pop in to our café for breakfast, lunch, afternoon tea or just a warming coffee – meet friends or bring the family along for a very different experience. The Museum is open daily throughout December (except 24-25 & 28-31 when we are closed) and from 1 January 2019 through the year. In the winter months our opening hours are 10.30am – 4.00pm, with the café open from 9.00am – 3.00pm. Find out more on our website, and we look forward to seeing you!



Don't miss –

- Christmas Market (discounted entry) – 23-25 November
- Tree Dressing – 2 December
- Meet Green Father Christmas – 8, 9, 15, 16, 20, 21, 22 & 23
- Christmas at the Museum – 26-27 December
- Wassailing – 19 January 2019

Sussex Heritage Trust award for Museum's new visitor centre

The Museum's Gateway project, our new 850sq/m visitor centre, including entry, shop, galleries, café and community space, won a Sussex Heritage Trust 2018 award in July. The Museum's win was in the Public & Community Award section, and follows Sussex Heritage Trust awards last year for craftsmen using their traditional skills in the construction of the building.

One of the winners was Andrew Holloway of The Green Oak Carpentry Company for the green oak timber frame at our project. Sussex Heritage Trust is celebrating its 20th anniversary this year. Pictured at the presentation ceremony are, from left, Simon Pilbeam of building contractors Pilbeam Construction; Giles Ings of architects ABIR; Richard Pailthorpe, Gateway Project Director; Sussex Heritage Trust president the Rt Hon Lord Egremont DL, and Museum Director Simon Wardell.



Two new openings this summer – a family hub and an exhibition gallery!

These special spaces have opened as part of our Heritage Lottery Fund support for the Museum's £6 million Gateway project.



Hambrook Barn

Hambrook barn is the base for the first of two **family hubs** at the Museum – see news of the other one below. Here, interactive play with a focus on the Museum's buildings and rural life themes engages all ages, especially children. From hobby horses and the popular skittles alley to bean bag buckets and dressing up outfits, there is lots to do. The play caravan, previously by the millpond, has moved into this new space. Hambrook barn is located part way between the Gateway buildings and the Downland Gridshell, so a perfect stopping off point for an adventure!

"Such a great resource – we love it in here!"

"Ideal for a rainy day – my grandchildren loved it."



Hambrook barn, and children enjoying the new family hub inside.

The Michael Burton Gallery

Near the barn is **Longport farmhouse**, which used to be our entry point and shop. The ground floor has seen a transformation with this space providing the Museum with its first-ever **flexible exhibition gallery**.

The **Michael Burton Gallery** has been named after a long-standing trustee and energetic supporter of the Museum.



The **Michael Burton Gallery** was opened in **Longport farmhouse** (inset) in September. Pictured is **Jane Burton** and their son, **Rupert**, by the new gallery sign and an example of one of **Michael's** paintings of a scene at the Museum.

We are already planning our 2019 exhibitions for the Michael Burton Gallery. The first will be a celebration of the work of **Roger Champion, Master Carpenter**, who in addition to working on many of the buildings at the Museum has also created much of the furniture in the houses, based on historical sources:

this furniture will form the focus of the display. A full programme will be online in late 2018 but watch out for another highlight, the return of **local artist, Gordon Rushmer**, with a new set of paintings from his visits to Sussex churches.



Bell Tower, Chichester Cathedral, one of Gordon Rushmer's works in a new exhibition next year.

Accents on the Landscape – Ancient Churches of West Sussex is supported by Horsham Museum & Art Gallery as part of Horsham Year of Culture 2019 and will include Gordon's works from churches and their settings, monuments, architecture and interiors.

Did you know . . . that Master Carpenter **Roger Champion** has made over 240 items of furniture for the Museum. See his work in our buildings daily, and watch out for a special display in the Michael Burton Gallery next year.

"Excellent gallery showing the history of the museum's foundation, much that we remember. A fitting memorial to Michael whom we knew well."

"This was lovely. I loved all the pretty and interesting photos. I looked and read. Most of the pictures are really descriptive, awesome, ace, cool!"

"Amazing. Generations have built and enjoyed this Museum. Long may it continue."

Feedback from the Visitor Book

Two other projects will be completed in the next months, both with the support of the Heritage Lottery Fund. The **Medieval house from Sole Street**, re-erected last year, will be opening to the public in the winter. This family hub has a different focus to the one in Hambrook barn, with the emphasis on the natural and built environment. Inside the building, curatorial volunteer **Jeff Ayling** has been hard at work creating large-scale fun activities using weights and pulleys. And outside one of the first installations is in place, the bug hotel, which will soon be joined by others. Plus the **Pallingham Quay wagon shed** will be re-erected this winter – for more on this go to page 7. Follow social media to discover the latest!

Jo Pasricha is Museum's new Chairman

Jo Pasricha was appointed Chairman of Trustees of the Weald & Downland Living Museum in May, succeeding Paul Rigg, who retired after 10 years in the post.

Jo is a business development consultant with a portfolio of private and corporate clients. She has worked widely in marketing, sales and business development in Europe, Hong Kong and the USA. During her career she has been a Partner with Ernst & Young and a Commercial Vice Consul with the British Foreign & Commonwealth Officer.

Jo grew up in East Sussex and has lived in West Sussex for the past 10 years with her husband Nick and their teenage son, Jay. With a very keen interest in history, Jo is currently studying for a Masters in



British Cultural History at the University of Chichester. Jo and her family have been visiting the Museum regularly for years. She became a volunteer and later a Trustee, joining the Board two years ago.

Jo says: "In an increasingly uncertain and fast-paced world, my family and I love visiting the Museum to have fun, learn a bit about history or just relax in the beautiful surroundings with a picnic and our dog. I am honoured to be leading the Board as we continue Paul's excellent work to take the Museum into the future. The development and stability of the Museum over the last decade owes much to Paul's energy, enthusiasm and determination".

Simon Wardell becomes Museum Director

The Museum announced the appointment of Simon Wardell to the role of Museum Director in June following a professionally managed competitive selection process.

Simon became the interim Museum Director having supported the Museum in an HR and management capacity since 2015. Previously Simon worked as an independent consultant specialising in team building, individual coaching and business development for a variety of charitable organisations and individual clients in the South East. His career started at John Lewis Partnership where he spent 26 years across a variety of management roles.

With the opening of the Museum's Heritage Lottery Fund-supported visitor centre there is huge potential as it approaches its 50th anniversary in 2020. Simon has passion and enthusiasm for history and heritage, and as Museum Director will continue his strong and supportive leadership of staff and volunteers to build a shared vision and values.

Simon says: "I was delighted to accept the permanent role of Museum Director and am now busy building on the Museum's established and cherished reputation in the fields of historic buildings and rural life and as an award-winning visitor attraction to deliver a truly exceptional visitor experience."



Paul Rigg elected a Vice President

Paul Rigg retired after 10 years as Chairman of Trustees in May, having held the post since April 2008, and has now been elected a Vice President of the Museum.

During his tenure as Chairman, Paul led the Museum's transformation through the addition of a new visitor centre, introductory galleries, café and community space, opened in May 2017. Ten years in the planning and delivery, the new complex has transformed the Museum's visitor experience thanks to the support of the Heritage Lottery Fund and the Museum's own fundraising campaign.

Paul says: "It has been an exciting time and an honour for me to be involved with the Museum. The Museum provides so much pleasure to so many people through its education programme, events and important conservation of our heritage. I am confident that under the stewardship of my successor it will go on to greater things."



Simon Wardell tries out a steam car at our Vintage & Steam event in August.



Sampson joins our equine team!

The Museum's Percheron mare, Olwyn, gave birth to her foal on 11 July, a healthy colt who has been named Singleton Sampson. His antics have been delighting visitors all summer! The Percheron breed of heavy horses comes from the Perche province in western France, and the British Percheron Horse Society celebrated its centenary at the Museum this year. The foal has been named after the Hampshire-based Sampson family, from whom his mother was bought and who are regular visitors to the Museum with their horses. The family's Percheron stallion, Norse, is father to the foal. The Museum has produced foals before, from their other working horses, Shires, and 'Singleton' is the Museum's registered prefix. Sampson joins our other horses, Percheron Ollie, and Shires Mac and Major, who are all in the care of our horseman, Mark Buxton and his team of volunteers. The horses can be seen regularly at the Museum working on a variety of jobs around the site and demonstrating farming tasks throughout the seasons.

May Day Farm barn & stable open to visitors



May Day Farm barn & stable were formally opened to the public in August after months of work repairing and restoring the buildings which form the basis of the Museum's new 19th century farmstead exhibit. The opening ceremony was performed by Simon Elliott of Highways England.

The story behind our newest exhibits began in 2010 when the Museum was approached by consultant surveyors Atkins Ltd on behalf of the Highways Agency about the demolition of a farmhouse, barn, stable and oast house at a site known as Burgess Hill Farm along the proposed A21 Tonbridge to Pembury road widening scheme. The site was initially known as 'Burgess Hill', but was changed to May Day Farm during the scheme. It had been a tenanted farm on the Summerhill Estate.

A public inquiry was delayed until 2013. The buildings carried a Grade 2 listing, and English Heritage initially objected to their demolition. However, they withdrew their objection providing the buildings could be re-erected at a suitable alternative site.

The Museum expressed an interest in accepting the three-bay threshing barn, dating from the late 18th century, and the 19th century stable for re-erection; they were considered good examples of their type. Timings and costs made the possibility of accepting the farmhouse unrealistic, and the accompanying oast house had undergone too many recent changes.



In 2014 consent for the scheme was granted and Balfour Beatty was appointed as contractors. The Museum agreed a contract with Balfour Beatty in which the costs of the dismantling and re-erection would be funded through the company by Highways England (formerly the Highways Agency). Carpenter Joe Thompson was appointed to lead the restoration and dismantling work took place from January-May 2015.

The Museum wanted to re-erect the barn and stable as working exhibit buildings as part of a 19th century farmstead

May Day Farm barn & stable were formally opened in August. The other images show detail of the barn roof and lean-to, and the structures taking shape on their new site.

complex at the western end of the Museum site. Consent was finally granted in Autumn 2017.

The project was managed by Ben Kirk of Manorwood, with ground works beginning at the end of 2017. Joe Thompson worked on the analysis and conservation of the timbers, and assisted by Steve Turner reared the frame of the barn up in January 2018 and then completed the weather-boarding and barn doors. Claire Vidler was responsible for the stables that were reared up in March before fixing the weather-boarding and making the doors. The project was completed during the summer, with the tiling by Lion Roofing and the insertion of the threshing floor by the Museum's curatorial team.

The barn was built as a three-bay, oak-framed, threshing barn, probably in the late 18th century. Due to a design fault causing roof thrust, further re-building work was undertaken in the 19th century, including re-roofing, with a new gable roof replacing the original hipped one. Inspection of the 118 roof timbers revealed that only 20 of the Georgian ones had been retained in their original positions. Softwood timbers (European redwood) were also inserted at this time. The barn spans 16ft with two 12ft long storage bays. Its length is 34ft with rear lean-to's of 10ft span. The roof is tiled from those salvaged from the building together with modern replicas. The barn paints an intriguing picture of late 18th century and early 19th century carpentry techniques and materials.

The two-bay stable was built after the barn and probably dates from the early part of the 19th century. From analysis of the timbers and dimensions it is thought that it was used to store tools and farming implements rather than as a stable for working horses.

Pallingham Quay wagon shed

Carpenter Joe Thompson is currently restoring and repairing the wagon shed from Pallingham Quay, which is being re-sited at the Museum after it was moved to make way for the new visitor centre – like the Medieval house from Sole Street, now re-erected on its new site, this is offering the chance to bring more recent vernacular architecture research to bear on the historic structure. The work, supported by the Heritage Lottery Fund, is taking place in the Downland Gridshell. The timber frame will be raised towards the end of this year, with the roofing and infill to follow shortly afterwards. The 18th/19th century building will take its place near the newly-re-erected May Day Farm barn & stable.


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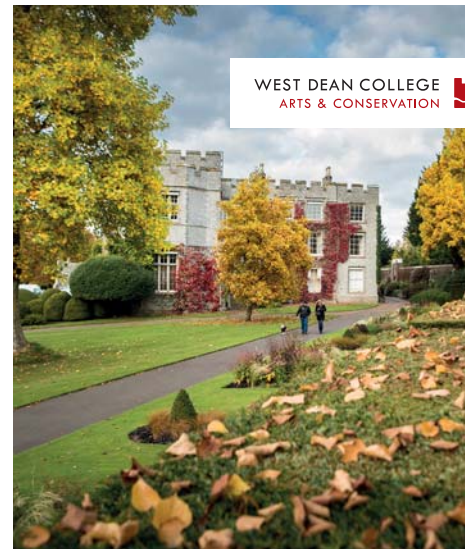





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→ May Day Farm barn

(1 & 2) The lean-to on the barn from the rear, showing the new earth-fast shores fixed to the posts, matching the one surviving but significantly decayed example, and the completed lean-to with rear doors to the central threshing bay: the roof is tiled with a mixture of new Keymer Kent and original peg tiles. (3) Eight of the 39 surviving feather-edge boards had been fractured at one end, possibly by livestock, when it was on its original site. These boards were retained, repaired and re-fixed, this picture showing one of the scarf repairs to original feather-edge boarding. (4) The stables, showing the tiled, clad and completed building. (5 & 6) The Georgian and later Victorian doors had been lost and late 20th century doors had been fitted to the barn by the time of its dismantling by the Museum. As the threshing floor had been replaced by the Victorians and the doorways altered by fitting a lintel under the front wall plate and a new cill at the rear, the evidence led towards fitting replica doors of this later phase. Evidence for the design of the front doors came from a number of sources. Firstly, the holes for the hooks remained visible in the two door posts: these were staggered indicating that a door with staggered ledges had been previously used. Records Joe Thompson had made from examining barn doors of a similar period and region were also used. The first image shows a good local example; the second, the replica May Day Farm barn door. (7) The evidence for the original stable doors had been lost, but a good example from the same period was sourced in the Museum's artefact collection and used to inform the design of the replacement doors.



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The Repair Shop – from the Weald & Downland Museum

The Repair Shop on BBC2 in the early evenings has become a popular series on conserving antiques – and it's set in Court barn, our late 17th century farm building from Lee-on-Solent, Hampshire, as lots of our members and visitors have noticed! The Repair Shop is produced by Ricochet. To take part contact repair@ricochet.co.uk or visit www.bbc.co.uk/takepart

Rural Life Weekends and daily seasonal activities prove a great draw for visitors . . .

Our Rural Life Weekends have been a real highlight this year, focusing on different elements of our collection and interpreting them in fascinating ways for our visitors. We've covered historic gardens, scything, charcoal burning and woodyard activities, the harvest and home life.

We are now busy planning next year's events so look out for a new programme of **Historic Life Weekends** covering a range of engrossing subjects, says **Lucy Hockley**, Cultural Engagement Manager. Inks and Book-making, Midsummer, Plant Lore and a special focus on Wood in all its variety are just some of them. Each event will include the chance to see demonstrations of craft skills, special displays and the opportunity to talk to experts, with something to interest everyone.

"We really enjoy presenting our **seasonal interpretation**, helping people understand how their forebears' lives were intertwined with the different seasons and changing weather and circumstances," says Lucy.

"Each day a special leaflet at our admissions desk provides visitors with information on free drop-in talks, **demonstrations and activities** happening on site throughout the day. Our gardens and site interpretation teams of staff and volunteers are busy carrying out all the necessary seasonal activity at our homes, farmsteads and workshops, and are always happy to explain the processes and reasons for them.

"Demonstrations that may be as deceptively simple as lighting a fire with a flint and steel are part of a much bigger story of how the inhabitants of the homes at the Museum lived. **Craft skills** are far from simple, requiring **hours of preparation and practice**, and our staff and volunteers have spent much time and effort in acquiring expertise that may have been commonplace in the past".

Historic gardens

Our historic gardens cover a multitude of periods, ranging from late Medieval to 19th century, and are tended by Museum Gardener Carlotta Holt and her volunteer team. Visitors love to see the early varieties of herbs and vegetables and learn about their uses in the past. A Historic Gardens Weekend is a popular event in the summer.

"Everywhere we went there were interesting talks and friendly staff, all receptive to our questions and all seemed more than happy to talk about their areas of expertise without making us feel naïve . . . We arrived about 11.00am and left, thoroughly exhausted about 4.00pm, having had a brilliant day out! It took us over two hours to drive there and well worth it . . ."



Harvesting

The Tudor Group uses flails in the traditional way to separate the grain from the sheaves in the 16th century barn from Cowfold, West Sussex; TV presenter Ruth Goodman and companion making bread, and the bounteous harvest from the garden at 19th century Whittaker's cottages.

At the Museum we aim to provide a special space where these skills, techniques and interests can be developed, learned and shared – and for some it is often the first place they encounter **heritage skills at risk**.

If you would like to become a volunteer and join in, contact us at the Museum. Find out more on page 28.

In Summer our Outreach Coordinator hosted five visits from *EnableAbility* in Portsmouth, who helped with activities as varied as cleaning leather shoes made to Tudor style during a Rural Life



Weekend (pictured), helping the café team during the Vintage & Steam weekend and showing visitors how to make corn dollies.



"There's a sense of exploring a real village as you stroll between [buildings] along green paths"; "Everything is subtly displayed, without gaudy signs, and the attention to detail is impressive." Verdict 10/10. A captivating attraction that helps you imagine rural life centuries ago. Weald & Downland Living Museum, West Sussex: 'Helps children imagine rural life centuries ago'

Review in *The Guardian* newspaper.

"Very easy to get lost in the old times at @WealddownMuseum in @sdnpa. Shame we don't make everyday houses that fit so well into the landscape nowadays. This collection of rescued buildings is masterfully placed."



Give the gift of Museum Membership this Christmas!

Share the pleasure of visiting the Museum with friends and family. Membership is a fantastic way to support the Museum and our conservation work – preserving our collection for future generations to enjoy.

With so many varied events, plus the changing seasons to enjoy here, there is always something to see and do at the Museum, come rain or shine. You can bring your four legged friends too as we welcome dogs on leads here.

Annual membership includes unlimited daytime standard admission*, including events such as our Christmas Market, rural life weekends, half term activities, Wonderful Wednesdays and fantastic seasonal show days.

Enjoy watching the Newdigate bakehouse and Eastwick Park dairy take shape, and visit them from spring 2019. Explore the two new family hubs in Hambrook barn and the Medieval house from Sole Street.

Benefits include:

- Free standard daytime admission to the Museum for 12 months
- 10% discount on purchases made in our shop and café
- Two Museum magazines each year, keeping you up-to-date with Museum news
- Special member-only events – watch this space!

Prices are: Adult £35; Child 5 & under £18; Child 4 & under Free; 65+ £32; Family (2 adults up to 3 children) £92; Family (1 adult up to 3 children) £67; Disabled (inc. helper) £10. **NEW** – Grandparent family membership (2 adults 65+, up to 3 children) £86; Joint Adult £68 and Joint Senior £62.

* Excludes events marked as ticketed, and courses.

How to join

Gift membership is now available to buy online via our website.

To ensure delivery in time for Christmas, simply make your purchase before Monday 10 December. Go online at www.wealddown.co.uk/museum-shop



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

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

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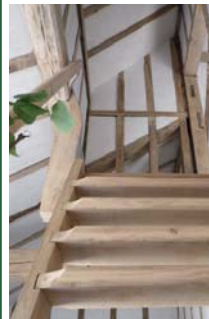
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A Museum's work is never done – caring for our buildings



With 53 historic buildings re-erected across the Museum, their vital care and maintenance takes constant effort – time, money and organisation. These rescued and very special structures, which are Designated in the UK's national scheme for pre-eminent museum collections, are the focus of our current Endowment Appeal to ensure they are safeguarded for the future.

Regular annual maintenance and one-off urgent repairs need careful planning to target human and financial resources most effectively, explains **Julian Bell**, the Museum's Curator. Working constantly with the buildings, we know which are in need of most attention and where our priorities should be, but the Museum decided to commission a more comprehensive study from a fresh pair of eyes. So, earlier this year a Buildings Condition Survey was carried out on all the exhibits by buildings surveyor David Vanns.

His brief was to provide a report for each building using the same criteria, which would enable us to prioritise the most urgent work before carrying out more comprehensive studies. David visited the museum on several occasions this year, and it was reassuring to find that his reports tallied with our own concerns very closely.

Titchfield market hall is top of the priority list and will require careful repair. This is a project in itself, separate to the more regular repair and maintenance work outlined by the survey, and the Museum's Endowment Appeal will make a crucial contribution to the cost. Look out for more on this next year. The plan is to dismantle the building and restore the timber frame using the latest technology and research and the museum's well-established timber conservation repairs and documentation, before reconstructing it on the same site. The market hall was opened in 1974 and is situated in a relatively exposed position in the Lavant Valley. The effects of rain and bad weather are a major cause of decay on some of the timbers.

Studying the rest of the priority list we identified one where the necessary repairs could be completed this year – **The Smithy** from Southwater, West Sussex, and four others which we aim to complete during 2019.

The Smithy was one of the very early buildings to be re-erected (1971) so after 47 years, it's not surprising it needs attention. Many of the tiles on the roof have degraded or are missing and mortar and lead flashing around the chimney is letting in rain. The timber structure itself was suffering, with the tie-beams holding the two long sides of the building together having jumped from their sockets, allowing the walls to begin leaning outwards. The rafters had slumped sideways coming to rest against the chimney which caused cracking in the brickwork where it joins the hearth. The upper part of the chimney, above the roofline, has also suffered from erosion.

We began work in September. Brackets manufactured by our blacksmiths were used to secure the tie-beams once the sides of the building had been pulled back to vertical and the rafters pulled →

The Smithy from Southwater (pictured in use by our blacksmiths) gets some TLC during the Autumn – (1) the roof tiles are removed; (2) the rafters are pulled upright, and (3) one of the tie-beam brackets made by our volunteer blacksmiths before work started.





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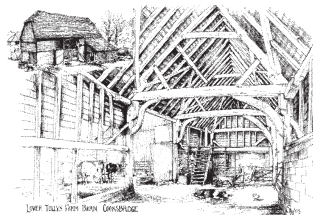
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→ A Museum's work is never done

back straight and secured with diagonal steel braces. Bricklayers were due to begin work towards the end of the month to dismantle and fully rebuild the chimney from the point where it meets the hearth. The roof tiles would then be replaced and the Smithy re-opened in time for the Autumn Countryside Show in early October. Other smaller jobs will be carried out on the building during the autumn including the replacement of the exterior slabwood cladding and the installation of an electrical supply and lighting.

In 2019, we have identified the following buildings requiring maintenance. **The Carpenters shop** from Windlesham, Surrey is suffering from spreading walls in a similar way to those of the Smithy and the main vertical wall posts which are earth-fast have rotted at the base. We will need to lift the building, remove affected timbers and replace. On the **Medieval house from North Cray**, Kent, in the market square, some of the major structural timbers have rotted, noticeably around the door and window sills, and will need replacing. At **Whittaker's cottages** from Ashted, Surrey, internal repairs to the plasterwork and joinery, and roof repairs to slates and the chimney brickwork are required. The **Toll house** from Upper Beeding, West Sussex and the **Chapel** from South Wonston, Hampshire will need repainting.



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Our major Museum Conservation Endowment Appeal launched a year ago, is steadily building up. Thanks to Heritage Lottery Fund support we can double every donation made to the Museum up to our target of £1 million – a fantastic opportunity to ensure that our 50+ buildings are cared for in perpetuity.

Give a Christmas present to your favourite building – and secure its future for ever! To make a donation to our Endowment Appeal, call us on 01243 811041/811010 or visit our website, www.wealddown.co.uk/donate

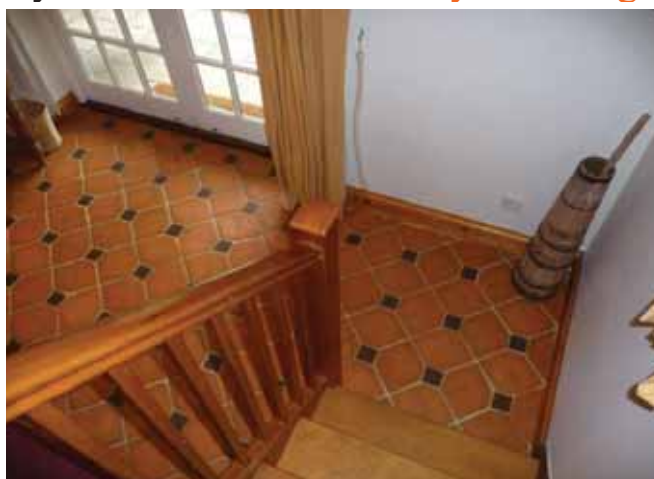


Bayleaf farmhouse
in the snow.

Louise Adams

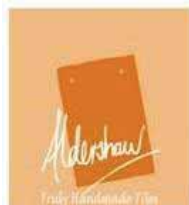
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Marc Meltonville FSA, Consultant Food Historian, visits the Museum periodically to help us interpret historic food and drink – recently mostly drink

The town and country brewer

'Food Historian' is the sort of job that causes trouble at dinners and drinks parties. When asked, "What do you do?" you are expected to give a simple answer such as 'Digital retail sales management', allowing your inquisitor to move quickly on to, "and where did you go for your holiday?" 'Food Historian' gets you blank stares, mostly followed by, "is that a real job?"

Real job or not, I have been researching and lecturing on food, drink and dining styles for 25 years now. Why? As an historian I find the story of food and drink fascinating, not because it is the story of food and drink, but the story of everything. Food stories can connect to a simple way of life, or the defining of high society. It can connect to trade, to politics, art, religion, even prejudice.

So why beer? Because beer is nice.

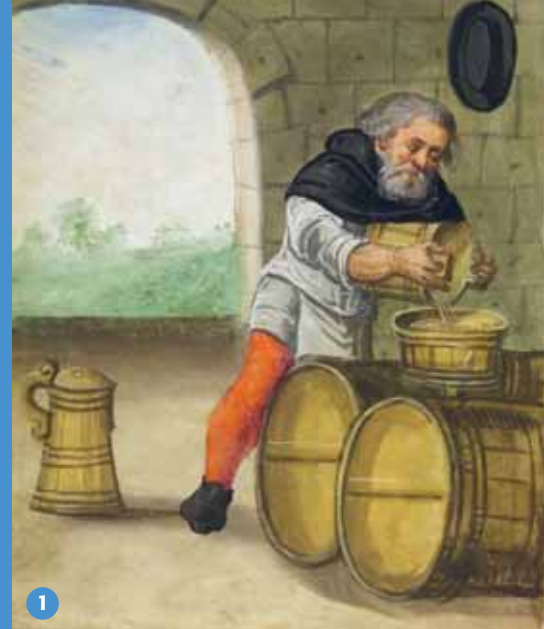
OK, so why make beer in Tindalls cottage? This requires a more complex answer that involves the world of practical experimentation.

If I achieve one thing in my short time as a food historian it will be to try and destroy the sentence; "And of course people all drank beer in the past because the water was dirty."

I have spent many years working within the Royal Palaces. I know well the kitchens and food routes of Hampton Court Palace. By 1520 they were bringing clean spring water to the Palace from three miles away. Water was put onto the table in jugs to drink. In the countryside, in the middle-ages, no-one ever said: 'let's dig a well where the water is bad'. And if a well went bad, they dug another one. City water in late 18th and 19th centuries was bad, a product of urbanisation and bad sanitation. This is not the case throughout our history. Even an English/Latin primer written around the time of the Museum's reconstructed Saxon house states the following answer to the question: "Master, what do you drink?" "Ale if I have it, water if not."¹

As I have given this little diatribe over the years people have then latched on, not to the clean, clear spring water, but the beer. Or moreover, the story of beer. How was it made, who made it, where did they make it?

The more I talked about beer, ale and spirits the more the answers I gave seemed to be ripe for experimentation. How do the recipes work, what equipment do you need, does it actually work?



1

My first piece of luck came, not with beer but rye whisky. I had lectured at Mount Vernon in Virginia over a number of years and they knew I worked with wood-fired ovens. When they rebuilt their 18th century distillery I was asked to go over and help run the stills. I knew wood fires and how to control them and they asked a distiller from Kentucky to teach us the distilling. So we made, and still make each year, a few hundred gallons of rye whisky using copper stills, buckets, some burning logs and a recipe from 1799.

Whisky is basically made from beer that you distil (not so much today). I read of 18th century brewers who had a still in their brewery to allow them to make spirits from time to time. The more I read and talked the more it seemed like a good experiment to try and make some 18th century beer.

Next bit of luck – being shown around Tindalls cottage a few years ago. Finding out that it is believed that the small farm not only used the area around the copper for dairy (and laundry) but for brewing brought on a proposition. If I wanted to experiment with 18th century brewing, could it be at the Weald & Downland Museum?

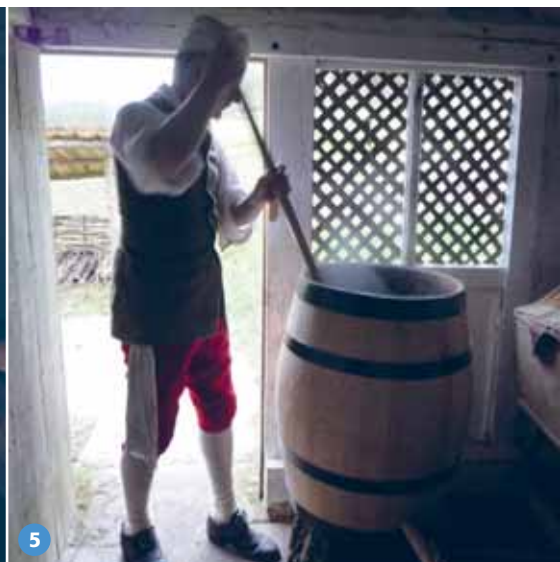
Everything fell into place when I discovered that you also had a knowledge base



3



4



5



- (1) Beer being made traditionally.
- (2) Tindalls cottage, where Marc has been making 18th century beer at the Museum.
- (3) The 'workshop' at the back of the building where beer would have been brewed, with the copper in the background.
- (4) Heated water is poured into a large wooden vessel, the 'mash tun', and malted barley and wheat added. (5 & 6) After draining the tub, leaving the grain behind, the liquid 'wort' is put back into the copper to be boiled with hops. (7 & 8) The cooled wort is put into a fermenting barrel, yeast added, and after a week it turns into beer. It is ready to drink straight away, as Marc demonstrates at the front door of the cottage.

here at the Museum in the form of Site Interpreter Jez Smith, who had been working on 16th century brewing. This meant we could share information and move forward. I thought I knew what to do and Jez had already tried similar, if slightly different, earlier techniques. This would hopefully stop us from making too many simple errors at the start.

Brewing at Tindalls would have been a simple affair. It was probably not commercial (beer for sale) but produced beers for the workers in and around the small farm. It is unlikely to have been a brewery very often, perhaps three or four times a year. The rest of the time it was a workshop with a boiling copper, a place to work through the farming year, make butter or cheese, do the laundry or even boil the Christmas pudding. The brewers would not have been full-time, but men or women who could brew. It is likely that it was the job of one or two farm hands, or was the work of Mrs Tindall and a couple of daughters, or perhaps one helping the other.

We do not know what they were brewing, but on offer in the early 18th century are a number of beers. Strong ale (for drinking in the evening), table beer (to have with meals) and small beer (to drink in the fields

throughout the working day). Work done by Martyn Cornell of the Historic Brewery Society has shown that the beers were not weak. The strong ale was as hardy as 9-11% and the small beer at the opposite end still came in at a fine 4% by volume. This is backed up by the work of the Museum's own 'Tudor' brewer, Jez, who consistently gets strong brews from his earlier recipes.

So how are we getting along? Like our historic counterparts we turn our hand to brewing three or four times a year. Joined by historian and interpreter Robert Hoare, we do what they would have done, clear up the back room and put out all the things needed for a brew. Water is heated in the copper (it's never called water by brewers but 'liquor'). This hot liquor is poured into a large wooden vessel called a 'mash tun'.

Added to the liquor is malted barley, and in this southern part of the country, often some malted wheat. The hot water strips the flavour and, most importantly, the sugar from the grains. After a couple of hours you drain the tub, leaving the grain behind; this new liquid is called 'wort.' The wort goes back into the copper to be boiled with some hops. They give flavour and are a good preservative. The cooled

wort is placed into a fermenting barrel with yeast added. Within about a week the yeast has eaten the sugar and turned it to alcohol. We have beer.

It will keep in a barrel if the air is kept out, but is also ready for drinking immediately.

How do we find these old beers? Inconsistent is the true answer. The modern world is all about consistency of product and the world that follows the farming year is not that. We have to embrace the changes. Some beers are a little stronger or sweeter than the last batch. Spring and autumn beer is better than summer or winter. Summer ale tends to be sharp to the taste. All of this is part of understanding a different way of life which can be interpreted in a living museum.

How are we doing? Well, keep looking at the calendar and come and see, and ask us. We will be very happy to tell you that after a good amount of research we now fully understand that we do not know very much, but are excited to continue learning.

** This article is called the Town & Country Brewer, the name of a book printed in the 1730s that has since been exposed as being written by a man who was probably not a real brewer at all.*

¹ Alfric's Colloquy; 10th C, Latin primer.



Jo Pasricha, Chairman of the Board of Trustees, updates us on its activities since the spring magazine

Much has happened in the Museum's governance since the last issue. As a registered charity, the Board of Trustees is the Museum's governing body and takes overall responsibility for its work. It is up to us to ensure that the Museum is properly run and is meeting its overall purpose. Trustees on the Museum Board are all volunteers.

After 10 years of outstanding service in his role as Chairman, Paul Rigg retired at the AGM in May. Paul's contribution was huge throughout his tenure, culminating in the delivery of the Gateway visitor centre, galleries, café, and community space. On behalf of everyone who enjoys the Museum I thank Paul for his outstanding leadership and wish him a happy retirement. He has been appointed a Vice President.

The AGM also marked the retirement of much valued and long serving Trustees Neil Hart, Maurice Pollock and Elaine Sansom. We thank them for their significant contribution and the time and energy they have invested in the Museum.

Stephen Loosemore was appointed a Trustee and Company Secretary, and Matthew Lewis as Chairman of the Finance Committee. John Godfrey kindly agreed to continue as Vice Chairman until the end of this year. Simon Knight was appointed to the role of co Vice Chairman. We are in the process of appointing two new Trustees and an announcement will be posted on the website this autumn.

In June, the Trustees were delighted to appoint Simon Wardell to the role of Museum Director. Simon is working with staff and volunteers to capitalise on the opportunities presented by the Gateway project, which received Heritage Lottery Fund support. The purpose of Gateway is to ensure the sustainability and resilience of the Museum through the provision of visitor facilities and experiences which meet the highest standards of today's heritage attractions. The income generated through increased visitor numbers, café and shop sales will enable the proper maintenance of the Museum's unique collection and reinvestment in enhanced community services.

We know that this is working. The increase in visitor numbers seen after the opening of Gateway in 2017 has continued this year. We know from social media feedback that visitors are enjoying the Museum (latest Facebook views gave an overall rating of 4.7 out of 5 stars and TripAdvisor 94%, "Very Good" to "Excellent") but we also know that we must continue to improve to remain competitive and continue to secure the future of our special Museum.

We know [Gateway] is working. Facebook – 4.7 out of 5 stars; TripAdvisor 94% "Very Good" to "Excellent"

Learning in the open air!

National Tree Week: 27-30 November 2018

Join us at the end of November to celebrate National Tree Week! During this full day of workshops children will have a chance to discover the many ways our ancestors used trees, take a walk in the woodland at our Museum, hear a short woodland-themed story and create their own, and even plant an acorn to grow at home or school! Designed to complement the Science, English and History curriculum, this fun and hands-on day of activities can be booked for £9.50 per pupil for a maximum of 60 children per day. For more contact us on 01243 811459 or email schoolbookings@wealddown.co.uk



Online schools resources

Make the most of your visit to our Museum with a series of downloadable resources available to teachers online. They cover a range of subjects – with options for Science, Literacy, Geography and History – and include activities that can be completed before, during or after your visit. Ideal for supporting teacher-led time around the Museum, the resources (some developed using funding from the Heritage Lottery Fund) can be found at www.wealddown.co.uk/learn/schools/resources/

Christmas Past: December 2018

How was Christmas celebrated in the past? What foods did people eat? How did they decorate their homes? Join us at the Museum this December to discover the answer to these questions and more.

New this year are workshops with a festive theme. These 45-minute sessions for up to 15 students at a time can be booked as standalone workshops or can be added into your day as part of our winter workshop package. Many of the sessions can be tailored to suit the time period you are studying or offer a chance for students to compare and contrast across the ages. Options include:

Traditional Festive Music: get your voices in tune for a festive sing-a-long! After discovering a brief history of carols, children will have a chance to learn some simple songs and sing them together around a lit fire or in one of our historic buildings.

'Twas the Night before Christmas . . .': after listening to a short festive story, students will visit parts of the Museum specially prepared for Christmas as inspiration to put together a Christmas tale of their own. This literacy-focused session will encourage creative thinking and the use of descriptive language.

A Very Victorian Christmas: the Filkins family in Whittaker's cottages need to get ready for Christmas! Help get the house decorated for the festive celebrations while learning about Victorian traditions and making some popular Victorian decorations.

Cooking Up Christmas: prepare for a traditional Tudor celebration by creating decorative marchpane and discovering the secrets of a real festive Tudor feast!

For more or to discuss a bespoke visit for your pupils please contact us on 01243 811459 or email schoolbookings@wealddown.co.uk

Living History Festival & British Percheron Horse Society Centenary



Our popular Living History Festival represented all ages since Saxon times (a couple of re-enactors take time out for a quiet sit in the shade, right): the main ring was busy with special demonstrations to mark the centenary of the British Percheron Horse Society, including the Harbridge Percherons pulling an 18-pounder gun from the Royal Logistics Corps, Museum horseman Mark Buxton driving Ollie to a wartime horse ambulance, and champion showman Tom Henfrey from Cambridgeshire driving his pair to Tony Drewitt's London Bus Museum omnibus.



Vintage & Steam



Heavy metal, a blue lorry excites curiosity, relaxing with my very own miniature engine . . . and, below right, featuring the Museum's new mobile café!



"Our Vintage & Steam Show in August was packed out with over 150 model boats, trains and engines and over 150 vehicles including classic cars, carousels and steam engines," writes our Commercial Manager, *Ilona Harris*. **"One of our favourites was Victoria – a traction engine from Petersfield owned by the Wakelin family whose great, great grandfather originally bought her way back in 1886."**



What's On 2018-2019

November

Nov 2-3: Poisoned Beds (pre-booked theatre)

Nov 4: Guy Fawkes Family Activity Day

Did you know . . . that the word 'Wassail' comes from the Saxon 'Waes Hael', meaning 'Good Health'. Join us again on Saturday 19 January 2019 for Wassailing Day

Christmas Market
23-25 November



Nov 23-25: CHRISTMAS MARKET (discounted entry)

Dec 2: Tree Dressing

Dec 8, 9, 15, 16, 20, 21, 22 & 23: Meet Green Father Christmas

January

2019

Jan 19: Wassailing

February

Feb 18-22: Half Term Activities

March

Mar 30-31: Historic Life Weekend: *Museum makers*

April

Apr 8-22: Springtime Easter Activities

Apr 13-14: Historic Life Weekend: *Bread and butter*

Apr 19-22: Easter at the Museum, including The Easter bake

May

The Spring Show
4-5 May



May 4-5: SPRING SHOW

May 11-12: Historic Life Weekend: *Ink, books and quills*

May 17-18: Museums at Night: *Poaching stories* (pre-booked evenings)

May 25-26: Historic Life Weekend: *Medieval medicine*

May 27-31: Half Term: *Natural world*

June

Jun 9: Day of Dance

Jun 15-16: Historic Life Weekend: *Wood – craft and use*

Jun 22-23: Historic Life Weekend: *Midsummer and plant lore*





Rare Breeds Show
14 July



Jul 14: RARE & TRADITIONAL BREEDS SHOW

Aug 24-26: Green Weekend

Aug 31-I Sep: Historic Life Weekend: *Textiles*

Autumn Harvest Festival 5-6 October



Oct 5-6: AUTUMN HARVEST FESTIVAL

Oct 28-1 Nov: Half Term: *Mystery*

Nov 1-2: Museums at Night: *Fire and light* (pre-booked evenings)

Nov 2-3: Historic Life Weekend: *Fire and light*

Christmas Market 22-24 November



Nov 22-24: CHRISTMAS MARKET (discounted entry)

Dec 1: Tree Dressing

Dec 7, 8, 14, 15, 21, 22, 23: Meet Green Father Christmas

Dec 26-27: MUSEUM AT CHRISTMAS

Some of our events are changing!
Watch out for more on our website,
www.wealddown.co.uk and in the
Spring Magazine

July

Dates to be set in spring: Historic Life: *Harvesting days*

Aug 7, 14, 21 & 28: Wonderful Wednesdays

Summer Weekender 17-18 August



Aug 17-18: SUMMER WEEKENDER

October

November

December

Great shopping, great galleries, great eating!

Our visitors have been enjoying the Museum's Gateway visitor centre – our award-winning new entrance, shop, café and galleries – which first opened its doors in June 2017. A little more than a year on the team are well established in their new home. So come and meet two of them . . .



Jessica McSloy, Comis Chef

Jess joined when the Gateway café opened. She has been a lover of cooking all her life, fuelled by a passion for cakes and all things sweet and learning at her Mum's side. Her professional catering career started in the mountains where she worked as a

ski chalet chef responsible for creating a family feel to meal times on the slopes. Jess applied to the Museum to work in retail but one look at her CV made her destined for the café, where she has been a keen advocate of improving the offer for coeliacs and others with specialist requirements.

Q So Jess, what attracted you to the Museum?

A I live in the valley and grew up coming to the Museum. I think it's a really good cause and it's lovely to work in the community where I live. I never intended to work in a kitchen but I have always loved cooking, baking and cakes especially, so combining the two has been great!

Q You've been a real advocate at the museum for catering for all dietary requirements. Why is that so important to you?

A I have my own allergies so I know first-hand how hard it is to eat out and how easy it is to feel excluded. It shouldn't be the case. I don't think this has to be the case.

Q What would you like to see next for the café?

A I would love us to use produce from the Museum; incorporating herbs from the historic gardens into our cooking would be amazing, and I'd like us to continue developing a seasonal menu that reflects the changes at the Museum and the farming community we represent.

Q Tell me something that makes you proud.

A While working as a chalet chef I always made sure my menus could be adapted to cater for special dietary requirements, making sure no guest experienced the feeling of being left out. One particular guest I had (that I shall always remember) had been diagnosed with a dairy allergy and one of the desserts I made was a dairy-free panna cotta. After service this guest came to me crying (at this point I was panicking that I had done something wrong), but in fact I was told it was her favourite dessert and she had gone without for eight years, never knowing it could be made dairy-free.

Katie Shippam, Retail & Admissions Manager



Katie is the newest member of the team, joining the Museum in early August. Katie built a career with Sainsbury's plc over 15 years and most recently was Clothing Manager for Sainsbury's in Pulborough. Although new to the team, Katie is by no means a stranger to the Museum. She's been visiting with her parents since she was a child and continues the tradition now with her own daughter; the Museum's tree dressing ceremony marks the start of her family's Christmas celebrations every year.

Q Why is the Museum so special to you?

A It's a beautiful space and has been part of my family traditions for a long time. It's lovely for me to have the opportunity to work somewhere where I can see the difference I'm making, somewhere that's part of its community.

Q You and your team are the first point of contact for our visitors and members. What makes good customer service?

A For me, good customer service means making sure your customer goes away happy. It's being part of their experience, rather than just observing it; and by being part of it, making it a positive experience. I think we do this by creating a friendly atmosphere in the shop and making visitors and members feel that they are part of the community of the Museum.

Q What can we expect next for the shop?

A You can expect to see more local crafts and local makers featured and a focus on sustainable living. I also want to mirror the 'living' museum we strive to be by bringing in more 'make-and-do' things for children, not to mention a range of products for our dog lovers, and pocket money treats, not just for children but for mums and dads too. Oh, and I'm very excited about developing a new look for our own-grown products, something unique to the Museum; our packaging will look as lovely as what's inside.

Q What's been your favourite moment so far?

A Getting to know my new colleagues has been great, and it's true to say that no day is the same. A lady brought in a man trap she'd found in the woods the other day and wanted to know if we could repair it . . . Certainly one of my favourite things has been starting a relationship with Aunty Val's. They have become our preserves supplier and now all the jams, marmalades and chutneys we sell come from them. They are a small Community Interest Company who employ people with special needs and disabilities with the ethos of 'ability not disability.' What they do is amazing and to be a small part of their success is lovely. Aunty Val herself runs the kitchen and Mr. Aunty Val does the deliveries!

"We all love the new gallery, the interactive activities are fab! Great for adults & children"

"Formidable! Tres bien fait!" (Marilyn from France)

"Stunning, really modern but beautifully done"

"Fantastic! Really interested to see aspects of lifestyles like making faggots and linen!"

Feedback from the Galleries

The Weald & Downland Museum Shop needs you!

For 2019 we are taking a fresh approach to our shop. As a museum we celebrate and promote traditional, rural crafts, particularly those employed in the South Downs region. From 2019 we will mirror this celebration in the Museum shop. And this is where you come in.

Each season we will feature four independent, local artists and craftspeople, celebrating the best in local craft – so if you are an artist, a crafter or maker or know someone who is, and would like to be featured in the Museum shop, we'd love to hear from you. We will hand select each maker to curate a group that each season offer visitors something unique, special and in keeping with the Museum's ethos. If you would like to be considered, just send an email to shop@wealddown.co.uk with examples of your work. Happy crafting everyone!

Pottery and bathroom products are just some of those currently on sale in the shop.

"It's been several years since we last came and we were impressed with the amount of additional buildings that had been added, along with the new gallery and visitor centre. Would highly recommend people come along."



Visitors enjoying a sunny day by the mill pond this summer, with the shop and café in the background.

Bodgers have a great Ball at the Museum

The Bodgers' Ball is the annual event run by the Association of Pole-lathe Turners & Green Woodworkers (APT), and this is the second time they have staged it at the Museum.

Julian Bell, Curator at the Museum and an APT member, says it's the largest concentration of green woodworking crafts in the country and this year attracted 546 members and demonstrators, as well as a 50% increase in visitors compared with our normal visitor pattern for the weekend.

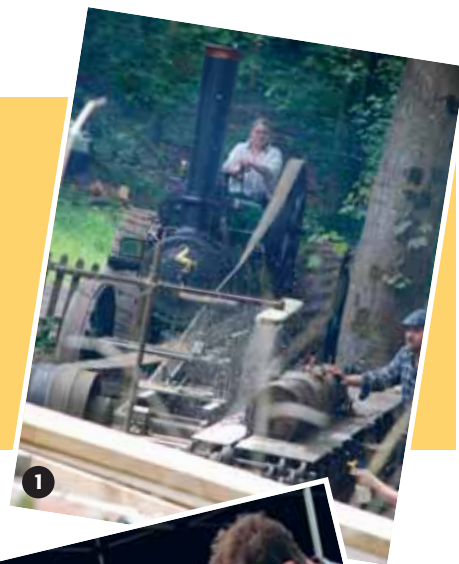
Highlights included a log-to-leg race which challenges competitors to convert a greenwood pole into two identical turned chair legs in as short a time possible (the winners completed the task in around 13 minutes), and the half hour challenge which gives members the chance to show their skill at producing a wooden product (this year's winner made six willow dragonflies).

The stool making competition was unique to the Museum as it required competitors

to find inspiration amongst the furniture in our exhibit buildings and produce their own stool over the weekend (the winner and runner-up kindly donated their work to the Museum). The main marquee hosted the many classes of the craft competition with the winning rose by James Hookway pronounced outstanding.

The Museum's Woodyard was busy throughout the event with staff, volunteers and associates demonstrating activities including charcoal burning and wheel-tying (see pages 38 & 39). The restored timber crane was at work, our heavy horses extracted timber from the woodlands for bodgers to use, and Ben Headon's steam-powered rack-saw converted larch logs.

(1) The steam-driven rack-saw at work in the Museum's Woodyard. (2) The stool-making competition underway. (3) The craft competition winner, James Hookway's rose. (4) Pit sawing on trestles. (5) The Museum's working Shire driven by Mark Buxton transports timber to the demonstrators.



Gardening volunteer Roger Brown takes a look at Bayleaf farmstead orchard and the Museum's heritage fruit trees

Ubiquitous fruit

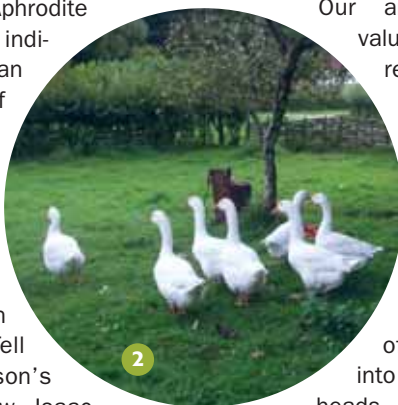
'A is for Apple', 'An apple a day keeps the doctor away', 'Apple of mine eye', are just some of the sayings and myths that surround this ubiquitous fruit.

Apples have accompanied mankind since prehistoric times. The first evidence of their cultivation dates from around 1000BC, and the practice of grafting apples to maintain particular varieties was practiced by the Greeks around 500BC.

In Greek mythology, Aphrodite and the Golden Apple indirectly caused the Trojan Wars. Our own legend of King Arthur is set in Avalon which means 'Island of apple trees'. Snow White's evil step-mother offered her a poisonous apple which put her to sleep, whilst in Switzerland, William Tell shot an apple at his son's head with his crossbow. Isaac Newton is famously supposed to have been inspired for his theory of gravity by watching apples fall from a tree he was sitting beneath.

These examples show that the apple, above any fruit, has had the longest association with human kind. There are over 7,500 recorded varieties of apples worldwide, with over 2,000 here in the UK.

Kent, of course has traditionally been the UK centre for apple growing, but a good number of varieties were first developed in Sussex and Surrey.



Here at the Museum many of our historic gardens, as well as featuring vegetables and herbs, grow fruit trees.

Our ancestors would have valued them highly for many reasons, primarily for their fruit, much of which could be stored for use during the winter, but they also gave valuable shade in the garden. The winter prunings provided firewood and larger pieces of wood could be made into tool handles and mallet heads.

Bayleaf farmstead orchard

We have over 40 fruit trees growing on the site, but the most organised collection is the orchard behind the garden at Bayleaf, the Museum's early 15th century Wealden hall house. This was laid out in the late 1980s and consists of 16 apple trees and two medlar trees. There are also two impressively large Warden pear trees growing in Bayleaf garden itself. The orchard can best be seen behind Bayleaf on the path towards Pendean farmhouse, where it is also home to the Museum's photogenic geese!

Over the last five years we have undertaken a programme of restorative pruning of all the fruit trees in the gardens. This programme confirmed what we suspected, that several of the trees in the Bayleaf orchard were not thriving, probably because of the thin chalky soil. As part of the renovation, some of these are being removed and appropriate replacement trees planted. Varieties chosen include Golden Reinette and Broad-eyed Pippin, both dating from the 1600s. These are on strong rootstocks that should tolerate the conditions better than those they replace.

However, many of the original trees are doing well and are now over 30 years old and are in their early middle age. Two of the most interesting varieties are Court Pendu Plat and Isaac Newton.

Court Pendu Plat is thought to be a Roman apple that was spread throughout their Empire, acquiring this name in France in 1613. It is also called the 'Wise Apple' because it flowers very late and often avoids late frosts. It was popular in Victorian times and has attractive blossom. The taste is rich and fruity, and it can be stored until April.

Isaac Newton was first listed in 1629. It is identical to the variety growing in Isaac Newton's family home at Woolsthorpe Manor, Lincolnshire. The original tree fell in 1820, but it re-grew and is still there →



(1) Display of the Museum's apple varieties. (2) The Museum's geese live in the orchard. (3) Harvesting the apples. (4) Assessing the Court Pendu Plat apple tree.

→ Umbiquitous fruit



today at over 350-years-old! Our tree is a magnificent classically-shaped apple tree which gives a good crop of cooking apples, which are also good for making into juice.

Tindalls cottage fruit trees

In winter 2015/6 we planted six fruit trees in the garden of the newly reconstructed Tindalls Cottage. Varieties were chosen that were available in the mid-18th century to be contemporary with the

house. We also wanted to plant Sussex varieties as far as possible.

The varieties chosen are Mannington's Pearmain (Uckfield, 1770), and two trees of Wadhurst Pippin (1800). Wadhurst is a village next to Ticehurst where Tindalls cottage was originally sited. The other apple tree is an old English cooking apple called Cat-head, so called because the fruit resembles a cat's head – apparently!

We also planted a Black Worcester pear. There are two similar 'Warden' pears growing at Bayleaf. Warden is the generic name given to this group of cooking pears. They are not eaten straight from the tree, as they are hard and gritty, but are picked and stored for use in the kitchen throughout the winter. They are delicious poached in wine and honey!

The last tree to be planted was a damson, Shropshire Prune. This was introduced in 1670, so would have probably been a known variety by the time the Tindall family were living in the house. All the trees are growing well and should soon start to crop regularly.

(5) Court Pendu Plat apples. (6) Roger Brown planting D'Arcy Spice. (7) Broad-eyed Pippin and Golder Reinette take their place in the orchard.



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We look back over the development of one of the Museum's most important heritage assets – the library – and consider its value for lovers of historic buildings

Treasure at the heart of the Museum



From the earliest beginnings in the 1960s a principal objective for the Weald & Downland Open Air Museum (as it was then called) was to create a centre for research and records of traditional buildings in the region alongside the vital work of rescuing and re-erecting traditional vernacular buildings under threat. The Armstrong Library developed over nearly 50 years into what is thought to be the only specialist library of its kind in the country.

Roy Armstrong, the Museum's Founder, wrote in 1988: "The library should do what the exhibits by themselves do not. Whereas the latter can provide a few selected examples of buildings typical of a limited area and period, the library provides details and explanation of their setting within a larger context". Roy, and his wife, Lyn, were themselves deeply involved in the detailed work of the library itself, and after his death the library was named after him.

The rescue and re-erection on the Museum site in 1978 of an early 16th century upper hall from Crawley was an essential step in achieving the aim of creating a distinctive and recognised library. This building provided the Museum with a lecture and meeting room on the first floor and a reference library below. Since then, a loan library has been established in an adjacent building for the use of volunteers, staff, and students on the Museum's two MSc courses in Timber Building Conservation and Building Conservation, validated by the University of York.

Carol Brinson, a long-serving volunteer, has worked in the Museum's library for seven years. She explains: "Based mainly on donations, a remarkable library developed, now containing over 25,000 books, journals and offprints, and specialist collections (such as those of the Worshipful Company of Plumbers and a large number of publications on mills from the late Frank

Gregory). The library focuses on three areas: buildings and architecture, especially vernacular architecture and building trades and crafts; local and social studies; and museum theory and practice, particularly open air museums worldwide". This ecology of themes combine to offer a very special treasure at the heart of the Museum.



Top, Carol Brinson and Karen Searle Barrett outside the library in the Museum's market square, and above, Harry Hannington at work among the shelves.

"The Museum's first Honorary Librarian appointed in 1975 was Jenni Leslie (of West Sussex County Council's Library Service and whose husband Kim, of the West Sussex Record Office, was the first Honorary Treasurer of the Museum)," says Carol. "In 1982 Marjorie Hallam took over the position. One of the earliest Museum supporters, sometimes described as 'deputy founder', Marjorie was a key figure in the establishment and development of the Museum. A member of the promotional committee for the Museum since 1966, she made an important contribution to the rescue and interpretation of some of the earliest buildings to come to the Museum in the 1970s and during its rapid devel-

opment in the 1980s. Working with volunteer Annelise Fielding, Marjorie devised a unique cataloguing system which is still in use today. On her death in 2006 her collection of books and papers on vernacular architecture came to the Museum".

Starting in 1984, a series of Manpower Services Commission (MSC) teams spent three years working alongside volunteers in the library under the guidance of Marjorie Hallam and a succession of supervisors including her daughter Caroline. Using a computer programme written by the then Research Director, Richard Harris, this project established the catalogue on Apple computers. "Thanks to excellent hardware support the data produced has been successfully migrated through several further systems and is still in use", Carol says.

When the MSC project ended the library was run by Jon Roberts (who is still with the Museum as its Rural Life Interpreter), under Richard Harris, followed by the Museum's Social Historian, Danae Tankard, with an increasing number of dedicated volunteers. Today it is the responsibility of Lucy Hockley, the Cultural Engagement Manager, and is staffed by three volunteers. The museum hopes in the not too distant future to bring together the library and its own archives in improved high standard accommodation for the benefit of books and users alike.

The Museum is a member of the newly formed Chichester Area Research Libraries & Archives group, which is publishing a booklet of information and a website detailing local research facilities.

A summary of the Museum library catalogue can be found on www.wealddown.co.uk/explore/library and enquiries can be made via library1@wealddown.co.uk or by phoning 01243 811363.

**Some text for the article above was drawn from Building History: Weald & Downland Open Air Museum: 1970-2010 – the first forty years; pages 122-123, ed. Diana Zeuner*

Museum People

The Senior Management Team gets to work!



From left to right, Tracy Rogers, Ilona Harris, Nick Goodison and Lucy Hockley.

The Museum's Senior Management Team is now established and busy working together in setting the direction for the Museum for 2019 and beyond. Ilona Harris, Commercial Manager, joined in April from London Business School and Tate. Ilona is responsible for the Museum's Retail, Catering, Events, Memberships and Fundraising functions. Lucy Hockley, Cultural Engagement Manager, has been working for the Museum for a number of years and has stepped up into a senior management position overseeing the Museum's Interpretation, Curatorial and Learning provisions. Tracy Rogers, Human Resources Manager, joined in January 2018 from The Woodhorn Group and Autism Hampshire. Tracy oversees the Museum's employees and volunteer community. Nick Goodison, Finance Manager, who has been with the Museum for two years, has the responsibility of meeting all the financial requirements of running an independent not-for-profit Museum.

2018 has seen many new people joining our fantastic volunteer community!

Volunteering is a great way to share your enthusiasm, skills and ideas whilst having fun and meeting like-minded people – and what's better than spending time among our magnificent buildings surrounded by the beautiful South Downs?

Whether you are stewarding one of our historic buildings, helping in the café or shop, enjoying the bustle of our busy major events, nurturing enthusiasm among our schoolchildren or beavering away in our beautiful period gardens, you are making a positive contribution to the Museum's activities, our cultural heritage and the community in our area.

The Museum has a great training programme for volunteers, who have the chance to learn exciting new skills – enthusiasm is the only qualification required! If you or anyone you know may be interested in becoming a volunteer, please get in touch with Tracy Rogers or apply online at www.wealddown.co.uk/volunteer/

Karen Searle Barrett at work in the Poplar Cottage garden and, below, Ruth Mariner busy in the school from West Wittering.



A new management team is in place to support the Museum's retail and admissions functions. Katie

Shippam, our Retail & Admissions Manager, joins us from Sainsbury's, and Anne Marie Riley, our Retail Supervisor, joins us from Goodwood House. Please wish them a warm welcome on your next visit.



Welcome to the Museum's Fundraising Manager, Nicola Pratt, who is working closely with Katie

Jardine, Fundraising & Membership Coordinator. You will see Katie and Nicola at our events, so do please speak to them about your membership and fundraising suggestions. Nicola is on the left in the picture and Katie on the right.

Good luck

Jenny Rudd, our Marketing Manager, is leaving the Museum this autumn when she and her partner relocate to Devon. Jen has been responsible for the Museum's marketing, public relations and communications for the last four years and we wish her the best of luck in her new home in a lovely part of the country.

Farewell

The Museum was sad to hear of the death of **Arthur Thompson**, who has provided the steam engine and a threshing box at our Autumn Countryside Show since the early 1980s, providing huge support to the demonstration of steam threshing of the Museum's crop of wheat each year for nearly three decades.

Arthur, who ran a successful dairy business from his farms in Wiltshire, also owns a Showman's engine and several steam cars and was a huge supporter of the steam heritage sector. Nick Conway, the Museum's Site Manager, who has worked closely with Arthur, praised him as "one of life's real gentlemen – they don't come like him any more". Arthur also provided his engine and threshing box for the



harvest gathering demonstration which is an annual fixture at the Goodwood Revival. Pictured is the road train, complete with engine, living van and threshing box being driven back from Goodwood to the Museum in September this year for the first time since Arthur's death: driving it are Nick Conway, right, and Tom Zehetmayr (photo: Ken Rimell). Inset is Arthur Thompson at a recent Museum Autumn Countryside Show.



We held a coffee morning for our newer volunteers recently, offering them a chance to discuss and share their experiences as new members of the Museum team. Pictured are: top, left to right, Julia Gordon-Lennox, Bruce McGavin and below, Sylvia Walder, Maureen Taylor and Janet Quinn.



"Very nice place to spend the day out, very friendly staff explain to you everything you ask for."



"Very interesting place. Freedom to wonder around and very relaxed atmosphere."



Bill Lydell has died at the age of 84 having volunteered at the Museum for many years and is what we considered an 'old hand'. From the moment he arrived his love and enthusiasm for the Museum was infectious, says Volunteer Coordinator *Phil Gorrian*. Jon Allen (Warden/IC Bayleaf) says that Bill was the only man he knew who could talk for a solid 20 minutes just on Tudor toilets; what Bill didn't know about this subject wasn't worth knowing! For many years Bill would be seen roving the site checking in on everyone, along with his routine stewarding and guiding our Gridshell tours. Bill was the epitome of a real gentleman and the Museum will miss him immensely.



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Calling all alumni of the Museum's MSc programmes in Timber Building Conservation & Building Conservation . . .

We are keen to create an active alumni community of those who have studied for the two MSc programmes at the Museum. The first event for this group will be held at the Museum on Saturday 13 July 2019. This will provide an opportunity to network and see recent developments at the Museum, as well as listen to a number of short talks and presentations. Recently we sent out emails to alumni, but we expect contact details for many people to have changed, so please do get in touch if you'd like to find out more at courses@wealddown.co.uk

The Museum has delivered specialist education and training in building conservation and timber building conservation as well as the two postgraduate courses for over 20 years. The 50+ historic buildings at the Museum, carefully recorded, moved and reconstructed, give the Museum an unrivalled teaching resource in these specialised areas. The postgraduate programmes are validated by the University of York, renowned for its excellence in research and teaching for which it is one of the highest-ranked universities.

New MSc programme leader appointed



The Museum has appointed Dr Karen Fielder as the new Programme Leader for its two MSc programmes in Building Conservation and Timber Building Conservation. As a building conservation expert with over 20 years' experience in the heritage sector, as well as strong academic experience, she will manage a team of tutors to deliver the programmes.

Dr Fielder joins the Museum from the role of Senior Lecturer in the School of Architecture at the University of Portsmouth. Her career has included a Doctorate in Architectural History awarded by the University of Southampton, a Postgraduate Diploma in Historic Conservation from Oxford Brookes University and an MA in Museum Studies from University College London. She is a Fellow of the Higher Education Academy. Curatorial roles have taken her to the Museum of London and the National Trust, and she was a Historic Buildings Advisor for Essex County Council. She is a member of the Fabric Advisory Committee for Portsmouth Cathedral.

Visit by Nihon University students

In August we again hosted a three-day study visit with a timber building conservation focus for 10 students and two professors from Nihon University. This Japanese partnership with the Museum has existed for some years, with students visiting to gain a different perspective from their studies in their second year. The visit included the opportunity to learn from buildings at the Museum, practical workshops and off-site sessions.



High Sheriff's tea party

The Museum was delighted to host the High Sheriff's annual tea party in July. It is an event that enables the High Sheriff, Caroline Nicholls, to bring together and thank members of the community for their work in helping others. Pictured are, left to right, Museum Chairman, Joe Pasricha, Museum Director Simon Wardell and the High Sheriff, Caroline Nicholls.

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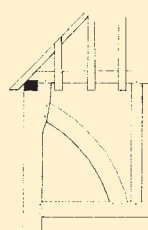
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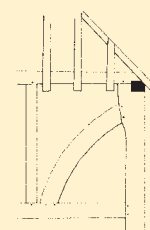
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Courses

Learn a new skill . . .

Discover building conservation and traditional rural trades and crafts through the Museum's award-winning programme of courses throughout the year. 2018 has been a year of rich and varied courses, with new introductions to the programme proving very popular, including *Cider Making*, *Symbolism and Meaning in Medieval and Early Modern Buildings*, *Medieval Feast* and *Understanding Vernacular Buildings*, as well as firm favourites such as *Driving Heavy Horses* and the *Corn Dolly* workshop. The programme for 2019 will be on the website from late 2018 (www.wealddown.co.uk/learn/adult-learning/). To find out more or for a brochure email courses@wealddown.co.uk or call 01243 811021. The list of courses here give a flavour of the whole year . . .



Weave a rush basket.

"A brilliant day – very hands on and practical. Just what I had hoped"
Care, management and harnessing of heavy horses

Building Conservation & Traditional Rural Trades & Crafts Courses – January-April 2019

JANUARY

HEDGE LAYING

Leader: Phil Hart

Saturday 19 – Sunday 20 January, £170



Cooking in wartime.

VICTORIAN PATCHWORK

Leader: Charlotte Dawber

Saturday 19 January, £65

INTRODUCTION TO GREEN WOODWORKING

Leader: Mervyn Mewis

Sunday 20 January, £70

TRADITIONAL ENGLISH LONGBOW

Leader: John Rhyder

Friday 25 – Sunday 27 January, £275

ELIZABETHAN WALNUTS

Leader: Judith Balcombe

Saturday 26 January, £65

FEBRUARY

STUMPWORK: COCKEREL

Leader: Caroline Vincent

Saturday 2 February, £65

SPINNING: DROP SPINDLE AND THE WHEEL

Leader: Steve Kennett

Saturday 9 – Sunday 10 February, £100

TAPESTRY WORKSHOP: WEAVE A LANDSCAPE

Leader: Hilary Charlesworth

Saturday 16 February, £65

INTRODUCTION TO CHAIRMAKING: MAKE A THREE LEGGED STOOL

Leader: Mervyn Mewis

Saturday 16 February, £75

LIVING WILLOW CHAIR

Leader: Ganesh Bruce Kings or Elaine Kings

Sunday 17 February, £115

BEEKEEPING FOR BEGINNERS

Leader: Christine Stevens

Sunday 17 February, £50

MAKE A FELT HAT

Leader: Hilary Charlesworth

Saturday 23 February, £65

TATTING WORKSHOP

Leader: Rose Savage

Sunday 24 February, £55

MARCH

HISTORY OF COSMETICS (NEW)

Leader: Sally Pointer

Friday 1 March, £70

INTRODUCTION TO CROCHET

Leader: Rose Savage

Saturday 2 March, £25 (3 hours)

SUSSEX TRUG MAKING WORKSHOP

Leaders: Robin Tupen and Mike Church

Saturday 2 – Sunday 3 March, £160

HISTORY OF SOAP (NEW)

Leader: Sally Pointer

Saturday 2 March, £70

"Excellent, very much enjoyed the day and very proud of my shaker box"
Make a shaker box



Oak timber framing, braces & studs – one of our series of timber framing courses.

“John Rhyder was a fantastic teacher with just the correct level of intervention”
Traditional English longbow

NALBINDING

Leader: Sally Pointer
Sunday 3 March, £70

FAMILY HISTORY RESOURCES AND RESEARCH DAY (NEW)

Leader: David Cufley
Friday 8 March, £60

LETTER CARVING IN STONE

Leader: Will Spankie
Saturday 9 March, £90

STONE CARVING: AMMONITE

Leader: Will Spankie
Sunday 10 March, £90

PEG LOOM WEAVING

Leader: Hilary Charlesworth
Saturday 16 March, £65

ARCHAEOLOGICAL EVIDENCE FOR WOODMANSHIP PRACTICES AND THE WILDWOOD IN SOUTHERN ENGLAND; STONE AGE TO C. 1800

Leader: Damian Goodburn
Sunday 17 March, £65

WILLOW GARDEN SUPPORTS

Leaders: Ganesh Bruch Kings and Elaine Kings
Saturday 23 March, £120

HORSE LOGGING

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

LEATHER BELT

Leader: Jon Lewington
Sunday 24 March, £65

WILLOW PLATTERS

Leader: Linda Mills
Wednesday 27 March, £25 (2 hours)

MAKE A SHAKER BOX

Leader: Murray Marks
Saturday 30 March, £75

LEADED LIGHT STAINED GLASS

Leader: David Lilly
Saturday 30 March, £120

APRIL

OAK TIMBER FRAMING: JOWL POSTS

Leader: Joe Thompson
Monday 1 – Friday 5 April, £550

MILL EXPERIENCE

Leaders: Museum millers
Saturday 6 April, £45

LEATHER POUCH WORKSHOP

Leader: Jon Lewington
Saturday 6 April, £70

DOWSING DAY

Leader: Pete Redman
Sunday 7 April, £65

WILLOW PLATTERS

Leader: Linda Mills
Tuesday 9 April, £25 (2 hours)

LEARN TO CROCHET (NEW) INTERGENERATIONAL WORKSHOP

Leader: Rose Savage
Wednesday 10 April, £50 for 2 people

WOODCUT PRINTING

Leader: Will Dyke
Thursday 11 April, £65

MEDIEVAL TILE MAKING

Leader: Karen Slade
Saturday 13 April, £130

MAKE A SHAVE HORSE

Leader: Mark Allery
Friday 26 April, £85

INTRODUCTION TO POLE LATHE TURNING

Leader: Mark Allery
Saturday 27 April, £70

INTRODUCTION TO POLE LATHE TURNING

Leader: Mark Allery
Sunday 28 April, £70

“The course was well run, friendly, and informative; hopefully I have learned a new skill” *Sussex trug making workshop*



Flint knapping.



Natural dyeing.

Celebrating anniversaries . . .

In the last issue of the Museum Magazine we focused on the 50th anniversary of the Museum's establishment as a charitable trust. 1968 was a busy year, and included the collection of the very first item to be catalogued in the Museum's collection, tools and equipment from Lintott's walking-stick workshop from Chiddingfold, Kent and the re-erection on site of the first building, Winkhurst, rescued from the Bough Beech Reservoir project.

Forty years ago in 1978 the upper hall from Crawley (dating from c1500) and the building from Lavant (early 17th century), both from West Sussex, were re-erected, and *Discovering Timber-Framed Buildings* by the Museum's Research Director Richard Harris was published. It also saw the first use of dendrochronology (tree-ring dating) on timbers of exhibit buildings – we discovered that the timbers in the solar of Bayleaf farmhouse had been felled between 1505 and 1510.

Thirty years ago, in 1988, the Museum re-erected the barn from Cowfold (1535-36), dismantled the bakehouse from Newdigate, Surrey (see more on this newly reconstructed building on page 3), and welcomed 5,000 visitors to its Rare Breeds Show, a record for a special event. Museum Director, Chris Zeuner, became Chairman of the Association of Independent Museums and President of the European Association of Open Air Museums, so he was quite busy!

Twenty years ago it was 1998, and the Museum was Designated under a Government scheme to recognise pre-eminent national collections (unusually the whole of the Museum's collection was Designated, not just selected parts as with many museums in the scheme), and the Endowment Fund was established following a £250,000 legacy from Wilhemina Minet. This fund provided the Museum – a registered charity – with the opportunity for greater sustainability in the future, and continues to be an important factor today.



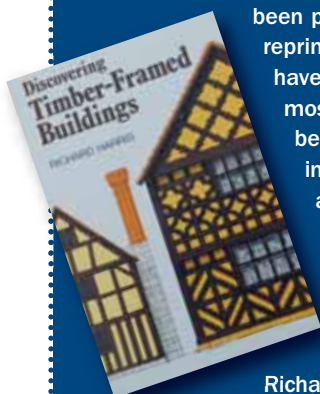
Raising the frame of the upper hall from Crawley 40 years ago.



The re-erection of Cowfold barn behind Bayleaf farmhouse attracts a crowd in 1988.

40 years of *Discovering Timber-Framed Buildings*

This autumn marks the 40th anniversary of the original publication of an important little Shire Publications book called *Discovering Timber-Framed Buildings*. By Richard Harris, the Museum's Research Director and later Museum Director, it remains a seminal work on the subject, and has been printed in three editions and nine reprints since 1978. Over 46,000 copies have been sold. Richard Harris spent most of his working life at the Museum, becoming deeply involved in the interpretation, dismantling, preservation and reconstruction of our buildings, especially the timber frames. It was described by Architects Journal as "... the best general book on (England's) timber-framed buildings", and is illustrated with Richard's own architectural drawings. Shire books are now published by Bloomsbury Publishing, and you can buy a copy in the shop at the Museum.



The certificate of the Museum's Designated status was presented at the Autumn Countryside Celebration in October 1998 by Loyd Grossman, right, broadcaster and former Museums & Galleries commissioner and Heritage Alliance chairman. From left are Chris Zeuner, Museum Director; David Tomlinson, Museum Chairman and Richard Harris, Research Director.

Close to the Museum, high up on the Downs north-west of Singleton, an important archaeological excavation has been taking place. Mark Roberts, who discovered Boxgrove Man, is leading the work

Finding the Earl of Arundel's lost hunting lodge

In 2014 the Tutor for Fieldwork at the Institute of Archaeology, UCL, Mark Roberts, designed a project to discover the lost hunting lodge of the Earls of Arundel at Downley, Singleton, West Sussex.

The project became the field training course for the Institute of Archaeology's undergraduate and postgraduate students. Four seasons of excavation, post-excavation analysis and research have been carried out, during which time the significance and importance of this multi-period site have grown considerably. Further yearly

excavations and research are planned up to 2019.

Location and setting

The site is located at Cucumber Farm on the South Downs, to the north west of Singleton village. The topography of the site is consistent with that found across the downland dipslope, with highland areas and coombes (valleys), which drain southwards to the coastal plain. The topography is virtually unchanged since the end of the last glacial period (ice age) 12,000 years ago, and the chalk surface

exhibits periglacial features in the form of stripes, on the north facing slopes.

The site of the building is on a spur that runs north east from Hat Hill, and was almost certainly chosen for the rare view afforded into the Weald by the Cocking Gap. The lodge sits within the Downley deer park, demarcated by a park pale consisting of an internal ditch and external bank, upon which the paling would have been set. The park has a circumference of 6.622km and an area of 261.7ha. Today the area that comprises the park is part of the National Trust's Drovers' Estate, and marches with the Cowdray Estate to the north and the West Dean Estate to the south and west.

Excavation

The excavation has been almost entirely located within an area of set-aside, surrounded by arable fields. The actual foundations of the building were first revealed in 2016 (**Figs 1 & 2**), and represent only the northern parts of the house. The building is terraced into the chalk to a depth in excess of 2.00m in places; three undercroft style rooms survive together with a mortar reinforced plinth to support the tower that is known to have been associated with the building (Harris & Dawbis 1570) (**Figs 3-7**). The building contains elements of an older structure





Fig. 1. Excavation footprint showing features revealed in 2015 & 16. Part of the lodge building is bottom right. North is the right hand edge of the image. **Fig 2.** The complete excavated footprint taken at the end of excavations in 2018. Trench 17 is the main excavation, Trench 15 is to the north and Trench 16 to the east. The outlines of the original 2014 test trenches can also be seen. The main part of the house probably lies under the grass between Trenches 17 and 16. **Fig 3.** The south section of the larger undercroft, showing the two phase infill. **Fig 4.** The same section as in Fig 7 showing the clean back to the internal dressed wall. **Fig 5.** The excavation area looking north, at the end of 2017. Trench 17 is in the foreground, Trench 15 at the edge of the set-aside to the north. Note the view through the Cocking Gap. **Fig 6.** Trench 17 at the end of the excavation in 2017 (scales in 0.5m divisions). North is to the right of the image. **Fig 7.** A composite image of the southern undercofts, created by photogrammetry in Photoscan. Length of the back axis is 7m. **Fig 8.** Detail of the construction showing dressed Caen stone, wall-fill, and dressed flint internal facings. **Fig 9.** A piece of dressed marble from the house interior.

indicated by the presence of dressed Caen stone with chisel marks redolent of those employed in the late 14th century (Figs 8, 16). The demolition debris excavated is, with the exception of the re-used dressed stone, from a Tudor building, which was originally thought to have been built upon earlier Medieval foundations but the complete lack of pottery and other pre-Tudor finds appears to preclude this hypothesis. The building employed high-status expensive materials such as brick and tile, alongside Upper Greensand malmstone and dressed flint. Inside there is evidence for the use of Sussex marble in decorative

features such as fireplaces (Fig 9).

The house sat amidst planned formal gardens, with linear and circular trenches dug for hedge planting. There are also large pits, full of domestic and demolition debris, other smaller structures and a cess pit (Figs 5 & 6). Still to be revealed are the well(s) and the further adjuncts and outbuildings to the house. The remaining, subterranean, parts of the building, along with the vast spread of demolition debris, indicates a building constructed from multiple materials, including ceramic brick and tile. Together, these suggest that the lodge was built in

a composite style, similar to the Yeoman's House at Bignor but with a tiled roof (Fig 10).

The excavations show that the house and gardens are located within earlier archaeological features including: a major Iron Age complex of ditches and pits (Figs 1, 2, 5 & 6), some containing ritual deposits such as a horse's head, a piece of polished granite, and a carved antler tine pendant (Fig 11). To the north of the main excavation at Trench 15 a series of Roman ditches and a terrace associated with a nearby Roman building (Fig 2), either a simple villa or farmstead, have been excavated.

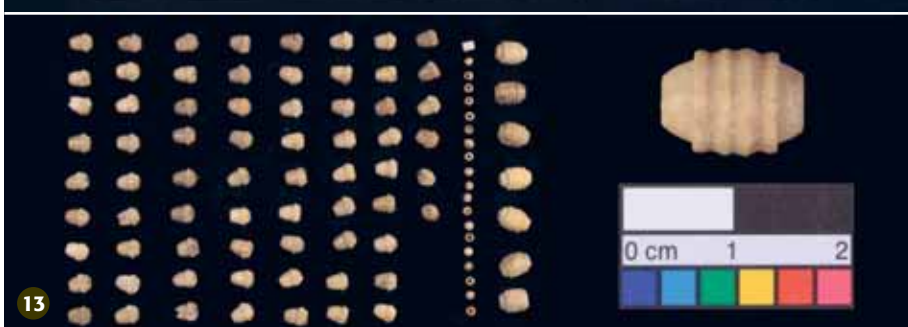




10



11



13



14



12

The finds

The site is extremely rich in finds of all periods. The Iron Age features contain fired clay, decorated pottery, butchered animal remains, well-made flint end scrapers, and burnt flint associated with some type of industrial activity, perhaps the working of hides (Fig 12). The Roman ditches are probably associated with the boundaries and marking-out associated with farming; the latest excavations at Trench 15 however, revealed Roman terracing and non-abraded pottery indicating that this location is close to the contemporary building. The Tudor finds range from beads, pottery, imported glassware, a sherd of very early porcelain, musket balls, window lead and glass, through treasury counters, coins, book clasps, retainers' badges, to a vast collection of food debris dominated by oyster shells and other shellfish, marine fish, and butchered wild and domestic animals (Figs 13-16).

The Tudor finds support the historical evidence for a high status capital dwelling, with many imported luxury goods. The Iron Age material and features probably represents the perimeter of a major occupation centre that runs back into Hat Hill and might be associated with the large lynchet structures that are found around the hill top.

Outreach

The project has been the subject of community lectures in nearby villages and an open evening, and another interim report is being published in Archaeology International (2018 edition). A few finds are included in the Museum's introductory gallery, and it is hoped to mount an exhibition at the Museum in the future.

Fig 10. The Yeoman House at Bignor.

Fig 11. An antler tine pendant, note the drilled hole on the bottom left.

Fig 12. Decorated Iron Age pottery and fired clay from Downley.

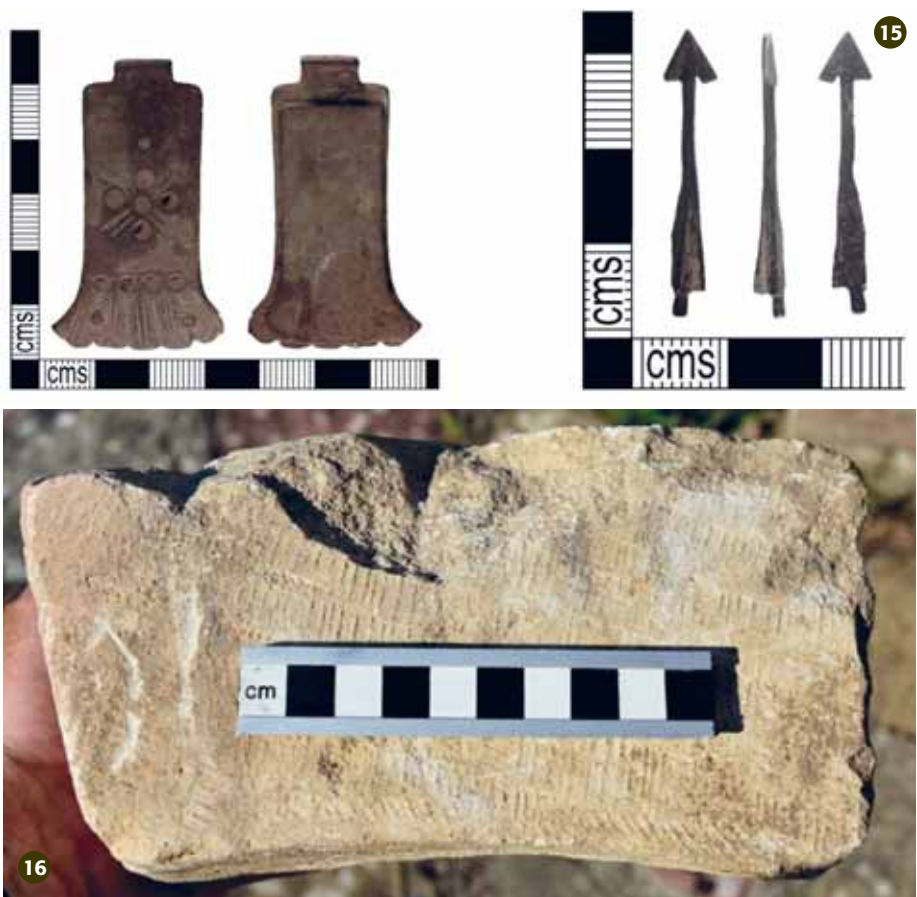
Fig 13. Carved bone Tudor beads.

Fig 14. Glassware from the site.

Fig 15. A decorated book clasp and silver retainer's arrow.

Fig 16. Downley 2017, Caen stone type B, with mason's tool marks.

All images are the author's.



Historical evidence

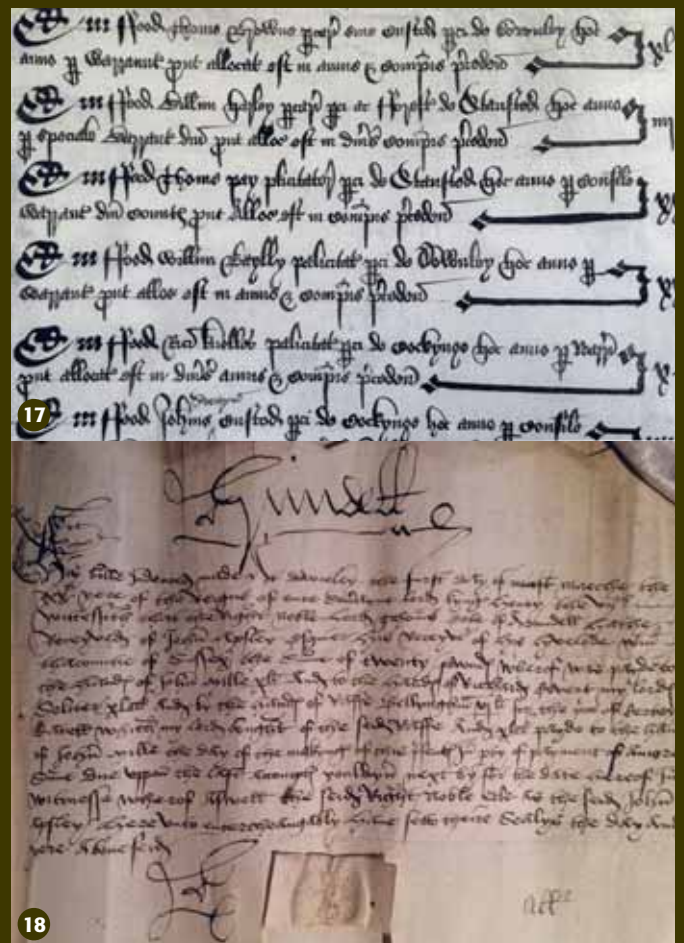
The earliest mention of Downley (*Le Dunle*) is from a manuscript dating to 1272 during the reign of Henry III (AA MD 1231), which describes the granting of permission to cut beech trees for paling the park. Whether this event represented the initial imparkment or the replacement of an existing pale is not known. Further Medieval sources refer to the reversion of the estate to the Crown during periods when the Earl was attainted (forfeit following treason or felony) or the heir was in his nonage (under legal age), and a comprehensive inventory of the Fitzalan estates that includes parks and forests, and various manuscripts that refer to poaching and legal disputes.

One document discovered in the Arundel archives by the author, is a custumal relating to the villagers of Singleton and Charlton dating from 1580, and confirms Downley as one of the three principal dwellings of the Fitzalans in Sussex alongside Arundel and Stansted. It is, however, surprising that Downley figures so prominently in the custumal, because the survey of the Honour of Arundel, upon the death of Henry Fitzalan in 1570, mentions that the buildings were in a state of disrepair. It might have been that Sir John Lumley had the building renovated in order to rent it to the Lewkenors who lived there in the late 16th century.

More recent documentary evidence found by Arundel Archivist, Heather Warne, and transcribed by the author comprises two accounts *competi* from the reigns of Henry VII and VIII (Fig 17). These documents refer to fees and wages paid to estate workers, including wardens, foresters, rangers and fencers (pale maintenance).

Most interestingly, sewn into the draft *compotus* roll was a set of signed and sealed letters written by Thomas Fitzalan (1450-1524), approving and authorising fees and wages paid to workers in the Honour, and which ties up with one of the account rolls (Fig 18).

Fig 17. *Compotus* for the Honour of Arundel compiled for Thomas Earl of Arundel in the early 16th century. Note the mention of William Baylly, fencer in the park of Downley, and at the top Thomas Browne who was the



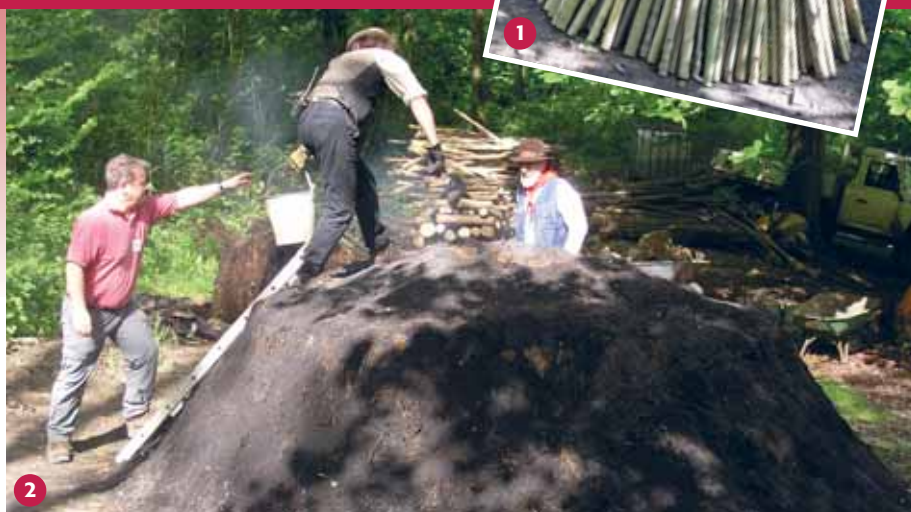
warden of the park. Fig 18. Letter written, signed and sealed at Downley by Thomas Fitzalan on 1 March in the 20th year of Henry VII (1505/6). Both images used with permission of His Grace, The Duke of Norfolk.

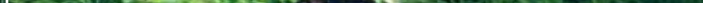
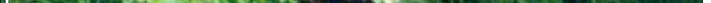
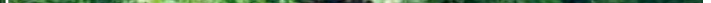
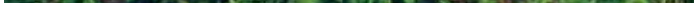
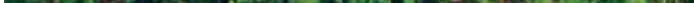
Fire and water!

Visitors to the Museum over the Bodgers' Ball event in May were treated to demonstrations of charcoal burning and wheel tying. The Museum has always supported rural crafts, modern versions of which are still practised in woods and workshops up and down the country.

Charcoal burning

Experienced charcoal burner Alan Waters and the Museum's Rural Life Interpreter Jon Roberts mounted one of our biggest ever traditional earth charcoal kiln burns, with support from volunteers from the Museum and the Bodgers gathered for their event. The ancient craft of charcoal burning was an important industry in the Weald, supplying fuel for iron-working. The Museum's Charcoal Burning Camp was one of the first exhibits on the site when it opened in 1970, set up by retired charcoal burners, Mr & Mrs Arthur Langridge. Charcoal is produced by the controlled burning of wood with a restricted air supply, with the finished product giving an intense heat about twice that of wood. The kiln has to be constantly watched so the charcoal burner lived on site with his family, as Alan and Jon did this year. The 2018 kiln was built using four tonnes of timber (ash, from nearby Hooksway on the West Dean Estate), covered with rotting haylage (the most appropriate vegetation near to hand) and finally with sifted earth to exclude the air: it was lit on the first day of the event and opened on the third. The charcoal was pronounced "excellent, almost a perfect burn". Jon Roberts says it is clear that the key to a good burn is approaching it slowly. Pictured are (1) The timber is stacked in the traditional form for an earth burn. (2) Jon Roberts lights the fire in the central flue to begin the burn. (3) Steam and some smoke coming off the kiln as the burn gets under way. (4) The moment of truth – after being shut down and cooled, the kiln is opened. (5 & 6) As the charcoal is carefully raked, water is on hand to put out any spontaneous fires that emerge. (7) The finished product.





Wheel tying

Every wooden wheel on our horse-drawn vehicles in use and on display across the Museum site has an iron tyre, and there are iron tying platforms outside the 19th century Smithy from Southwater, West Sussex, and near our Woodyard. In the horse era, smiths and wheelwrights would be busy making iron tyres for wheels constantly. Ben Headon tyred a wheel he had made during the Bodgers' Ball event, drawing big crowds to watch the dramatic process which involves fire, water and a great deal of speed and skill. Pictured are (1) The iron tyre is made by the blacksmith and then heated in a fire before being moved to the tying platform where the wheel has been fixed. (2) The tyre is lowered onto the wheel. (3) Within seconds fire begins between the hot tyre and the wooden wheel. (4) Water is hurriedly applied from cans and hoses. (5) A sledge hammer is used all around the rim to ensure a close fit between tyre and wood. (6) With the tyre in place water continues to be applied to ensure no flames erupt. (7) The final product, a new wooden wheel with a tightly-fitting iron tyre.



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