



**WEALD &
DOWNLAND**
LIVING MUSEUM



MUSEUM MAGAZINE

AUTUMN/WINTER
2019

GIVE THE *Gift* OF MEMBERSHIP

Treat your loved ones to a whole year's worth of visits you know they'll love.

It's never too early to think about giving the gift of membership this Christmas.

Gift Membership available to purchase all year round

www.wealddown.co.uk/membership



Weald & Downland Living Museum Opening Dates and Times

Our Winter opening hours are:

Monday – Sunday (7 days)

Museum: 10.30am – 4.00pm

Café: 9.00am – 4.00pm

Museum closed: 24-25 & 28-31 December 2019

Free car and coach parking. Dogs on leads welcome.

Waterside café, picnic areas and gift shop.

Weald & Downland Living Museum

Singleton, Chichester

West Sussex PO18 0EU

Museum office

Tel: +44 (0)1243 811363

Information line: +44 (0)1243 811348

Email: office@wealddown.co.uk

Annual Membership: +44 (0)1243 811893

Museum Director: Simon Wardell

Magazine Editor: Diana Zeuner

Advertising: Katie Jardine

Tel: +44 (0)1243 811010

Registered as a charity No. 306338

ISSN 0953 6051

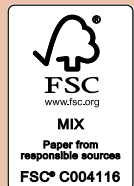
Website: www.wealddown.co.uk



Weald & Downland Living Museum Magazine is printed on Amadeus Gloss woodfree paper with ISO 14001 environmental certification and covered by the European EMAS standard, produced from well managed forests.

Typeset by Dorchester Typesetting Group Ltd, Dorchester, Dorset

Printed by Pensord (www.Pensord.co.uk)



WELCOME

This issue is packed with interesting articles about a wealth of Museum activities – and importantly we are setting out an expanded programme for 2020, not least because we will be celebrating the Museum's 50th anniversary.

Briefly looking back, we are now into our second full year since the opening of our National Lottery Heritage Fund-supported visitor centre – and testament to its success is the positive trading from both our retail and catering elements, and more importantly double digit year-on-year increases from our visitor admissions.

The Gateway Project was a 10-year programme designed to invest in the Museum's future and to attract additional visitors with the aim of becoming truly sustainable and we are starting to see signs of matching this ambition.

In the next few years we will be applying special focus to our collection of historic buildings, and access (in all senses of the word) to our stunning downland site and collections, and especially an ambitious project to restore and rebuild the iconic Titchfield Market Hall using the latest conservation research and techniques.

The latter carries much personal significance as I live in the village of Titchfield and research is already underway on this important project.

All of these elements are dependent on the outcome of our new fundraising campaign – *The Golden Future* – which was launched in early October also, and which you will read more about from page 7. As the Museum turns 50 in September 2020 we are busy building an extensive calendar of exciting events to mark the occasion.

At the Weald & Downland we do recognise the contribution our members make year in, year out, and I want to thank especially those of you who have contributed to the Museum over many years, and to welcome new members who I hope will discover and enjoy all the opportunities and activities we offer as we approach this significant milestone.

Simon Wardell
Museum Director

We hope
you like the new
shape and size of
your bi-annual Museum
Magazine. Let us
know what
you think!

CONTENTS

Bakehouse and dairy opening.....	4	Spiritual Middens	44
50th Anniversary Fundraising Campaign	7	Saddles & Steam	49
Rare Breeds Show	18	Courses	53
Carpentry for our Carpenter's shop	29	Helping endangered heritage crafts survive ..	58
What's On.....	36	My Museum	63

OUR 50TH ANNIVERSARY IS COMING . . . !



The Museum's newly reconstructed bakehouse from Newdigate and the dairy from Eastwick Park were officially opened in October. At the same time we launched our ambitious Golden Future fundraising campaign to raise in excess of £2 million.

First the buildings . . .

Actor Hugh Bonneville – one of the Museum's ambassadors – cut the ribbon on the dairy door to open our newest historic building exhibits – and unexpectedly and very generously gave Museum Chairman Jo Pasricha a donation to kick-start the fundraising campaign.

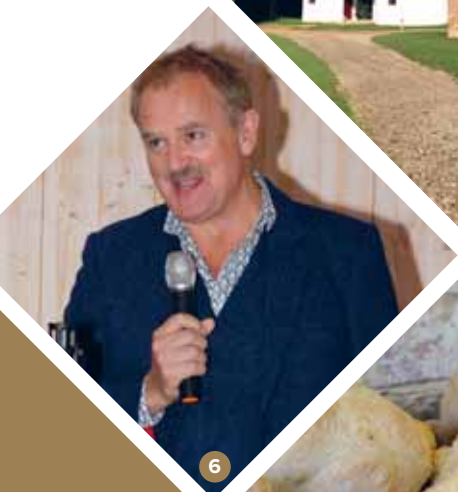
Both buildings came originally from Surrey where they were built in the late 18th/early 19th century. Both were rescued from decay, and have been restored, re-erected and interpreted ready for a new life at the Museum.

It's a great opportunity to focus on two of our most important staple foods, bread and milk – and all the associated products . . . and they're just a few foot-steps away from our watermill from Lurgashall where we regularly produce stoneground wholemeal flour.

Volunteers and demonstrators have been busy learning the tricks of the trade in both buildings during the season, opening them for delicious loaves and dairy products on occasional days – these will increase over next year. Tastings will be available!

We would like to thank all those whose generous donations have enabled us to bring these two buildings to life, including DCMS/Wolfson, The Ian M Foulerton Charitable Trust, The Violet Flannagan Charitable Trust, The Bassil Shippam & Alsford Charitable Trust, The Aurelius Charitable Settlement, The Arts Society Chichester, and a generous legacy from Museum supporter Jean Symons.

(1) Hugh Bonneville performing the opening ceremony at the dairy door. (2) Hugh and Museum Chairman Jo Pasricha at Titchfield Market Hall. (3 & 4) Lighting the fire in the bakehouse oven – and Hugh examines the finished product. (5) The bakehouse, right, and the dairy on their new site at the Museum. (6) Hugh explains his love of the Museum, which he has visited since he was young, and his support for the campaign. (7 & 8) Museum Interpreter Jez Smith talking to visitors earlier this year, and a queue develops outside the bakehouse.





(1 & 2) Food historian Marc Meltonville demonstrating during a Historic Life Weekend, and two hard cheeses made during demonstrator training. (3) Hugh enjoying the cool of the dairy. (4) The dairy door, deconstructed before repair. (5) Hugh enjoys a joke with guests.



Now the fundraising campaign . . .

See opposite to find out more about The Golden Future Campaign, our chance to raise the funds we need for the Museum's future.



**WEALD &
DOWNLAND**
LIVING MUSEUM

50 YEARS AND COUNTING!

BREAKING NEWS – ON THE 3 OCTOBER WE LAUNCHED A MAJOR NEW INITIATIVE!

At an event to formally open our latest exhibits, the Newdigate Bakehouse and Eastwick Park Dairy, we announced the launch of our next big project – The Golden Future Campaign, a two-year fundraising campaign to raise in excess of £2m.

Hugh Bonneville, much loved West Sussex actor and star of Downton Abbey, made the announcement, and has pledged his support by becoming an ambassador to the Campaign, alongside others including Ruth Goodman, historian, and Dr Jonathan Foyle, architectural historian.

The campaign will propel us into our next half century. It will enrich the visitor experience, improve visitor facilities and underpin the protection of the buildings and artefacts in our care. It is a milestone moment for the Museum that will raise funds for four key pillars.



**INVESTING IN OUR FUTURE
CONSERVING OUR PAST**

THE GOLDEN FUTURE CAMPAIGN



ACCESS MAKING THE MUSEUM AN EXPERIENCE FOR EVERYONE

Our aim is to make the Museum and our collections accessible for all.

Through the Golden Future Campaign, we will achieve this by:

- Upgrading our pathways and visitors' facilities for ease of access taking care to be sensitive to the Museum's historic setting
- Developing new resources to support visitors with additional needs
- Increasing access to our artefacts collection for visitors to enjoy at their leisure, and
- Supporting a greater number and diversity of schools' visits with a dedicated schools' bursary.

TITCHFIELD MARKET HALL RESTORING THE HEART OF THE MUSEUM

Standing at the heart of the Museum's market square is Titchfield Market Hall, iconic and recognisable to many. Surviving for 400 years, and one of the first buildings to be re-erected on site, this stand-alone centrepiece is now in need of repair.

As with all timber framed, historic buildings, Titchfield Market Hall requires continual maintenance. With environmental elements playing their part, the time has now come for major conservation works to take place. Dating from 1619, achieving the extensive work Titchfield Market Hall needs will be painstaking work. The Market Hall will be completely dismantled, conserved and rebuilt.



ENDOWMENT UNDERPINNING THE MUSEUM'S FUTURE

50 years is only the beginning and our Endowment provides the financial resilience we need to educate and inspire future generations.

We have a unique opportunity to grow our modest Endowment with matched funding from the Heritage Fund. All donations we raise towards our Endowment will be matched, pound for pound, by the Heritage Fund.

The Endowment creates a truly lasting legacy for the Museum. Donations are not spent. They are invested in perpetuity and generate funds for the Museum forevermore.

THE 50 FUND BRINGING RURAL HISTORY TO LIFE

A core purpose of the Museum is to conserve our collection of historic buildings and bring them to life with live demonstrations.

At the mercy of mother nature, the conservation needs of our buildings and finding the resources to bring them to life, year-round, is a significant challenge.

The 50 Fund will provide the financial means to meet this challenge. With it, we can respond confidently to our conservation needs and increase our team size, bringing more buildings to life, more frequently.

Members have always been the bedrock of support for the museum and we look forward to keeping you updated with the campaign's progress.

THE GOLDEN FUTURE CAMPAIGN. BE PART OF SOMETHING HISTORIC.

For more information about the campaign, or find out how to get involved:

 01243 811041 / 01243 811016  fundraising@wealddown.co.uk
wealddown.co.uk/goldenfuture Follow us at:   

Explore the glorious historic West Dean Gardens

WEST DEAN
GARDENS 

One of the greatest restored gardens in the UK. Relax and unwind with beautiful Lavant Valley views. West Dean is a garden for all seasons.



West Dean Gardens, Chichester, West Sussex, PO18 0RX | Tel: 01243 818210

www.westdeangardens.org.uk



URBAN NATURE Tree Surgery

DARREN DOCHERTY

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

Spring Cottage, Hunston Road, Chichester, PO20 1NP

07804 893111

info@urbannaturetreesurgery.co.uk

www.urbannaturetreesurgery.co.uk

ENJOY CRISP WINTER DAYS AND WARMING LOG FIRES THIS WINTER . . .

The Museum takes on a different sort of beauty in the Winter, with frost-covered branches overhead and crunchy leaves underfoot providing a backdrop for our great range of special seasonal activities. After a bracing walk taking in the fresh air, warm up by our log fires ablaze in some of the historic houses and drink in the atmosphere of a different time.



DON'T MISS –

Christmas Market
(22-24 November)

Tree Dressing (1 December)

Meet Green Father Christmas
(7-8, 14-15, 21-23 December) –
booking essential

Museum at Christmas
(26-27 December)

*Find out more and book for Green Father Christmas
on our website, www.wealddown.co.uk*

John Hudson, potter, reflects on a life devoted to making useful vessels from clay

'Messing about' with pots

Creating the dairy wares for the Museum's new dairy, opened last month, proved an interesting challenge for John Hudson, who has made many pieces of pottery for the Museum's historic buildings over the years based on styles from a number of different periods.

John has carried out commissions from the food and general historian, Peter Brears, as well as for Marc Meltonville of Hampton Court Palace, but the dairy wares for the Museum proved fascinating and testing, he says.

"The large cream pans were not easy, and several experiments showed I needed 15lb of clay to make a bowl 20in+ plus in diameter to achieve the 18in finished size. These were slowly and carefully dried out to prevent the bases splitting, glazed and once-fired to 1,100 degrees centigrade. The milk sieves and cheese moulds were equally difficult to make and dry out, and were glazed and fired to the same temperature, luckily before the kiln door fell off. New kiln now ordered!"







Previous page, John Hudson at work in his pottery, and left, John's replica dairy wares now on display and used for demonstrations in the Museum's newly-opened dairy.

→ John, who comes from Mirfield, West Yorkshire, explains that he has been potting since 1966, first as a student, then building his own wood-fired kiln at home in 1967.

"I taught for five years at Saint John Fisher School in Dewsbury, but still made pots at home during the holidays and at weekends. Most of this was really

“There are always things to find out, even after 53 years!”

‘messaging about’, but gave me quite a bit of extra knowledge of the potter’s art, enough to think I could make a full-time go of it. Thus, I left teaching in July 1973 thinking I knew all about making pots. Within a matter of a few weeks it became obvious I didn’t and thus began a great learning curve which still goes on to this day. There are always things to find out, even after 53 years!

“For the first five years I basically produced what amounts to ‘rubbish’. However, with odd teaching jobs and the sale of pots every now and again, by 1977 I was emboldened enough, with financial help from The Arts Council, to buy an electric kiln (which after 42 years of excellent service has now packed in).

“Things improved. I started digging and processing my own clay from six acres of fields owned by my family. This was West Yorkshire coal-measures clay, yellow in colour, but firing to red, the same as that used by all the West Riding potteries since Roman times, and especially the last of the Halifax potters, Isaac Button. Much of his, and his pottery’s pieces (as well as some of mine) can be seen at Shibden Hall, Halifax, recently featured in the BBC series *Gentleman Jack* about the 19th century owner Ann Lister.

“Over the years I have produced many pieces of pottery for the Weald & Downland Museum, working with the Interpretation team, which can be seen in quite a number of buildings on the site.

“In the late 1970s and into the 80s a group of friends and myself made annual trips to ‘Glorious Goodwood’ and I became familiar with Sussex vernacular pottery, seeing pieces in antique shops in

Brighton, and then buying from a local bookshop *Sussex Pottery* by John Manwaring-Baines, published in 1982/3 but now sadly out of print.

“Manwaring-Baines lists some 25 tile and brick-works, and potteries combined, all producing high quality pots, tiles, bricks and sculptural pieces. The best known domestic pieces were decorated with impressed, white slip-filled designs of an extremely high standard, the designs showing through yellow on a rich brown background under a high-gloss glaze.

“The Sussex clays vary in colour, when dug, from grey to ochre and sometimes to blue/black, but all fire red with streaks of dark brown iron oxide under the glaze, which is typical of all the glazed pieces of the county.

“On one of our trips to Goodwood I acquired a few pounds of the grey coloured clay from the banks of the Arun whilst on a boat trip, much to the amusement of my friends who held the craft steady whilst I scrambled with my fingers to remove a sizeable lump. I could see the orange flecks of yellow ochre in the matrix quite easily, and returned to our vehicle happy, but with clay covered hands, i.e. a normal day for me. What I made from it I can’t remember, but when fired, under a honey glaze, there was the ‘iron-bleeding’ success!”

Making the Museum’s replica dairy wares recently, John used his more plentiful West Yorkshire coal-measures clay, known locally as ‘Toff Tom’ (Tough Tom), but it doesn’t produce the iron streaks of the Sussex Clays. “Thus, I apologise and hope it will suffice,” he says.

“I hope the pieces prove appealing to visitors, and that those interested in ceramics will take the opportunity to visit local museum collections to see the very high quality Sussex wares on display.”

We are an independent Museum, we rescue and conserve historic buildings, we teach traditional trades and crafts to ensure their preservation and we share the untold stories of rural life and those who lived it in South East England.

Court Barn gets a new hat!



Court Barn was re-thatched with reed earlier this year by a large team of thatchers led by Master Thatcher Chris Tomkins. The largest thatched roof on the Museum site, it is an expensive procedure, and the new roof should last 20 years. The building, constructed originally in the late 17th/early 18th century at Lee-on-Solent, Hampshire, was re-erected on the site in 1979 and for many years housed exhibitions of building crafts, notably plumbing and leadwork in association with the Worshipful Company of Plumbers. Currently it is the base for the popular BBC TV series, *The Repair Shop*. Inset is the building on its original site where it was due to be demolished to make way for housing: the Museum rescued and dismantled it in 1977.



Conserving stone – this year's Museum conference

Our annual building conservation conference in September focused on stone in historic buildings. Held in the Downland Gridshell building, speakers came from across the UK to share their expert knowledge with delegates. They heard an overview of stone conservation over the past four decades from David Odgers and Historic England's recent research into stone from Chris Wood. Martin Higgins, Historic Buildings Officer of Surrey County Council spoke about Horsham Stone as a roofing material, and issues around its restoration and use as it has been unavailable for over 180 years. Two training case studies from Chichester Stoneworks' Adam Stone and Master Mason Matthias Garn examined training opportunities today and a comparison between the UK and Germany. Museum MSc alumnus and Head Mason at Winchester Cathedral, Ross Lovett, delivered a case study on medieval setting out techniques. To end the day Andrew Ziminski and Nell Pickering gave an overview of 25 years of stone restoration in the West Country through projects that they had worked on. The Museum is very grateful to Dr Gill Chitty, of the University of York, for chairing the day and facilitating questions and discussion.

Our 2020 building conservation conference will be on 24 September and the topic and speakers will be announced in the new year.

Pictured is the Horsham Stone roof on the 15th century shop from Horsham reconstructed at the Museum.





EXHIBITIONS ON FURNITURE, CHURCHES, HISTORIC CLOTHING AND MORE . . .

The new Michael Burton Gallery at Longport House has featured a range of special pop-up exhibitions this year.

They included *Just Champion*, replica furniture made for the Museum since the 1970s by its former master carpenter Roger Champion. As well as restoring many of our timber-framed buildings, Roger has created almost 250 pieces of finely crafted furniture, replicated from carefully researched sources.

In September the *Land Settlement Association* (LSA) at Sidlesham, West Sussex was explored. The Museum rescued and dismantled one of the LSA homes recently and the building is in store awaiting re-erection. The Government scheme helped unemployed people find new work as market gardeners in the 1930s, and the Sidlesham LSA was one of the largest in the country. Bill Martin and his team of volunteers have been busy researching it and collecting memories from the inhabitants of these homes.

Accents on the Landscape featured a new series of watercolours by artist Gordon Rushmer, this time focusing on the ancient churches of West Sussex, and was created for the Horsham Year of Culture. The award-winning local landscape artist has featured in a number of exhibitions at the Museum – his work has a great resonance with our focus on historic buildings and rural life. Other exhibitions featured the *historic clothing* made at the Museum and the garden team's *herbarium of plants* from the six period gardens.

Above, Roger Champion talking to visitors during the *Just Champion* exhibition, and inset, a gathering of people with family associations to those who were settled at Sidlesham at the LSA exhibition.

Running now, until 20 January is *Folklore & Harvest: The Maiden, The Neck & The Mare*, exploring the art, traditions and beliefs associated with corn dollies and including original examples and contemporary artist's interpretations. Run in association with the Museum of British Folklore, corn dolly making demonstrations take place on some days.

Exhibitions 2020

14 October 2019 – 20 January 2020:
Folklore & Harvest

13 February – 11 May: *People's Show*

4 June – 6 July: *Wildflower Exhibition*

16 July – 10 August: *Heritage Craft Skills – including Tree to Chair*

20 August – 5 October: *Longport – History of an iconic building*

3 – 23 November: *Gordon Rushmer art exhibition*

10 December – 12 January 2021: *Fireplaces*

OUR POPULAR RARE & TRADITIONAL BREEDS SHOW WAS BACK THIS YEAR IN JULY!

It was great to see everyone enjoying this iconic show – visitors and exhibitors alike – after a year's break to refresh and revive it. Some 350 animals gathered at the event (our 35th!), known for its friendly atmosphere and set in our beautiful 40-acre site at the heart of the South Downs National Park. Smallholders and farmers play a vital role in nurturing rare and traditional breeds of livestock, and we are delighted to offer this opportunity for them to showcase their cattle, sheep, pigs, goats and poultry. Visitors could also enjoy delicious produce and country crafts from local traders as well as demonstrations with a countryside theme and special

attractions such as the Sheep Show. This year we also welcomed rare breed horses, Suffolk Punches and a Cleveland Bay stallion (pictured over the page) and Shires, represented by the Museum's own horse, Mac. We were also delighted that championship prizes and trophies were presented by the Chairman of the Rare Breeds Survival Trust, Gail Sprake. Farm livestock were introduced to the Museum in the late 1970s to help interpret our collection of historic buildings and rural life – and even when it's not Rare Breeds Show day our visitors can see them out and about at the Museum every day throughout the year!







RARE & TRADITIONAL BREEDS SHOW





Nye saunders
chartered architects

Award winning chartered architectural practice offering a unique combination of dynamic and forward-thinking creative designers combined with many years of conservation experience, extensive local knowledge and a reputation for professional implementation of a wide range of building projects. We specialise in:

Conservation
Historic Buildings
Contemporary Design
Residential
Education
Commercial
Ecclesiastical
Master Planning

*'Register of Architects Accredited in
Building Conservation'*

www.nyesaunders.co.uk

3 Church Street, Godalming, Surrey GU7 1EQ T: 01483 418600



An award-winning Chartered Building Company that has worked in the Sussex area since 1985, gaining a well-deserved reputation for professionalism, reliability, high quality craftsmanship and project management skills. Experienced in all types of building projects, from large commercial to the sensitive renovation of listed buildings, bespoke new-builds or extensions and refurbishments.

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



People's Show 2020 – *Calling all collectors!*



Above and over the page, here's some of what we collect – what do you collect?!

As part of our 50th anniversary celebrations we will be holding a *People's Show* – your chance to show your own collections in public! The event takes place from 13 February – 11 May 2020.

The Museum has around 16,500 items in our collection covering rural life and historic building crafts which you can view daily in the Downland Gridshell – but we know that some of you have wonderful collections too and we want to see them!

A People's Show turns the spotlight on visitors' own collections, giving them the opportunity to display them in a public setting. The first was held at Walsall Museum & Art Gallery in 1990 and proved so popular that further People's Shows were held across the country and by the end of 1994 over half a million objects had been loaned by the public to similar exhibitions.

So not only will this exhibition celebrate 50 years of the Weald & Downland Living Museum but also 30 years of the People's Show and we think it's a great time to revisit this very popular event.

To help us celebrate our 50th anniversary we are interested in the personal collections of people who have some link to the Museum; these can be the collections of visitors, staff, volunteers, associates, tutors, contractors and anyone else with a connection – and absolutely anything will be considered, in fact the more unusual the better!

The exhibition will be located inside one of our buildings in secure display cases where necessary and practical, and the displays will be stewarded ➔

→ whenever the exhibition is open to our visitors. Obviously we'd like to know as much as possible about you and your collection but if you'd prefer, you can remain anonymous.

If you'd like to be involved or would like further details, please contact Julian Bell or Jo Embleton by e-mail or snail-mail using the details below and on page 2. We will consider each collection carefully and for various reasons unfortunately cannot guarantee that we will be able to accept all applicants to the

exhibition. To help us please send us your name, age and contact details, what your link is to the Museum, and a description of your collection including number, size of items, how long you've been collecting and why, together with some images.

The deadline for applications will be 30 November and chosen collections will need to be delivered to the Museum at the end of January. We greatly look forward to hearing from you and learning just what you all collect!

Contact – Julian Bell – curator@wealddown.co.uk or Jo Embleton – joembleton@wealddown.co.uk



Bringing history to life - our special weekends will expand next year

Did you know we're a registered charity
and entirely self-funded? Your
visit helps us conserve
and protect our
rural history.

Our Historic Life Weekends this year have focused on a range of different themes connected with our exhibit buildings and rural life collections. People have really enjoyed them, with their chance to chat to experts and see demonstrations and displays, as well as explore the Museum. They are ideal for people specifically interested in the subject areas, as well as those generally interested and looking for an enjoyable, relaxing day out with a difference.

In 2020 we are planning 12 Historic Life Weekends and four take place in the early part of the year -

18-19 January – Stories, with Wassail on the Saturday. Wrap up warm and make your way between different historic homes to listen to stories around the fire. On the Saturday, there will be processions with music and songs from the market square to the orchard to join this annual wassail to ensure a good harvest.



→ **22-23 February – Treasured Objects.** This historic life weekend links with the *People's Show* exhibition described on page 23. The Museum team of volunteers and staff, as well as people with items on display in the exhibition, will present what is special for them about one object from a collection. This may be anything from a seemingly mundane item with a fantastic story attached to an extraordinary item that is a prized part of a collection.

2019 Historic Life Weekends in action: (1) converting the flax crop ready for clothes-making at Tindalls Cottage during the Textiles weekend; (2) discovering more about Saxon archaeology, linked to our reconstructed Anglo-Saxon house; (3 & 4) learning about plants during the Midsummer & Plant Lore weekend, and (5 & 6) focusing on wood and its products in the Museum's woodyard – using a pole lathe, and tying a wheel.





3



4



5



6

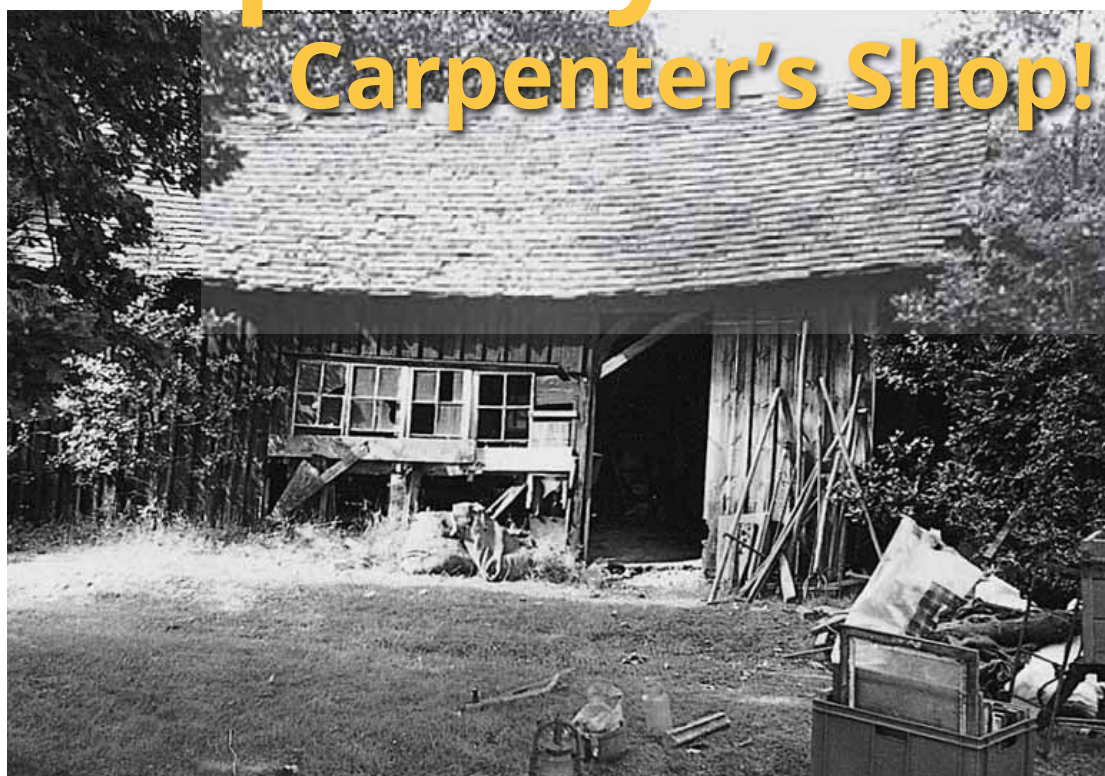
7-8 March – *Brewing Through the Ages*. This weekend highlights the theme and preparation for a scientific research project into old brewing recipes and techniques taking place in partnership with the Museum during 2020 – watch out for more in the next Museum magazine.

21-22 March – *Baking Through the Ages*. We will not only be celebrating our new bakehouse, but exploring bread – a staple of our diet – across other buildings at the Museum. There will be the chance for tasters and to gain inspiration for baking at home. Butter from the dairy and flour from the watermill from Lurgashall are essential components of this weekend and you can find out more about how the produce is created and used.

More details will be on our website soon, with full programmes for each available online about a week before they happen.

Our programme of maintenance to our historic building exhibits continues, as Curator Julian Bell describes

Carpentry for our Carpenter's Shop!



Following our repairs to the Southwater Smithy last year we are now working on another of our timber-framed rural workshops. The late 19th century Carpenter's Shop from Windlesham, Surrey shares some of the same structural problems of the smithy, but for different reasons.

Its walls are no longer vertical and have begun to fall outwards from the top; the north wall has a lean of some 3in. It has also been sinking so that the middle section is some 2-3in lower than it should be and

The Carpenter's Shop from Windlesham on its original site.

the central downpipe has been driven into the path, lifting some of the bricks. **Fig 1, the leaning wall.**

The reason is easy to see once the construction of the building is understood. Most timber-framed buildings, whether large ones like Bayleaf Medieval Farmhouse, or of smaller simpler construction like the Carpenter's Shop, sit on foundations of bricks or stone elevated a few feet above ground level. This →



The Carpenter's Shop re-erected at the Museum on the right, and its interior.



Fig 1

→ keeps vulnerable timbers away from damp ground and prevents them from rotting. **Fig 2, the stone plinth on Poplar Cottage.**

What makes the Carpenter's Shop unusual is that it is not constructed on a plinth but has its vertical wall posts fixed directly into the ground with the lateral supports and weatherboarding attached, much like a fence. And just like a fence this causes the posts to rot over time causing major structural issues.

“Such ‘earthfast’ buildings were once common, but very few are left, one of the reasons why the Museum acquired this particular structure in 1978.”

Such ‘earthfast’ buildings were once common, being easy and quick to build, but the limited lifespan of the main structural supports mean that very few are left: this rarity was one of the reasons why the Museum acquired this particular structure in 1978. Having rebuilt the workshop exactly as it should have been, with wall posts earthfast, we were true to the original method of construction but put a very limited lifespan on the structure, which has now come to pass.

The wall posts of the north wall have all rotted. Since the structure was re-erected in 1980, additional earthfast supports have been added to all wall posts around the workshop but those on the north side have again rotted, causing the sagging and sinking of this wall. Although the corner wall posts



Louise Adams



on the north side have badly rotted, they have not noticeably sunk, probably due to the additional support provided by the two end walls. **Fig 3, a rotten corner post.**

The sinking of the wall has also had a detrimental effect on the internal tie beams which hold the two, long sides of the building together at eaves height. Originally attached to the top of the wall plate, the sinking and movement of the structure has loosened

their fixings so that the north wall has begun to lean outwards.

When this deterioration of the wall posts occurred such buildings were usually demolished and new ones erected in their place. However, we obviously would not wish to do that here at the Museum so we have begun a programme of works designed to raise and underpin the north wall in order to stabilise it.



→ Before we started we removed the huge number of tools and equipment displayed inside. Fortunately the building's construction means that the floor is a separate unit built after the walls were erected, so this will not be affected.

We removed the roof tiles partly to lighten the load on the timber frame making it easier to raise it back to the correct height, and partly to enable repairs and replacements to the tiles themselves. The two corner posts have been supported, the surrounding earth dug out, rotten sections of the posts removed and new timber scarfed into place. **Fig 4, the new timber section on one of the posts.**

We have decided against sinking the new timber back into the ground and thus storing up the same

problem for 20 or 30 years' time, but are using galvanised steel elevated shoes, attached to the underside of the posts and sunk into a concrete pad, leaving the post elevated away from the ground and much less subject to rot. Once the weatherboarding is reinstated these shoes will be hidden from sight.

Fig 5, one of the steel shoes.

The next task was to elevate the sunken section of wall and carry out the same procedure being careful not to distort the building and cause damage to the large glass window in the middle of the wall.

When the work is complete the interior will be re-displayed with a slightly altered layout to provide more space for carpenter Mervyn Mewis, who demonstrates weekly in the shop, and better access for visitors.



Fig 4



Fig 5

HIGHLIGHTS FROM THIS YEAR'S COLLECTION DONATIONS

Shepherds Crooks

We were delighted to receive a group of eight shepherd's crooks from Jennie Aitchison. Most of them were of the Pycombe style – leg crooks with a closed iron whorl acquired by Mrs Aitchison's late husband Peter from his grandfather, Archibald Newman, who was an estate carpenter at West Dean, West Sussex. Archibald was in turn given them by his grandfather, Richard Newman (born 1832), who was a shepherd at Kirdford and Petworth. None of the crooks match each other as they were all produced individually by the local village blacksmiths and tailored to each shepherd's particular requirements. Accompanying the crooks were notes about their production and use which helps gives valuable personal background. One example was used by shepherd Frank Dickes at Pallinghurst, near Cranleigh and at Moor Farm, Petworth and Keyfox Farm, Petworth. Another was made by Rhuben Baxter and used by the Moase family at Hoes Farm, Petworth. The crook pictured was made at South Ambersham Smithy for Mr Enticknap, shepherd for Mr Perry of Netherlands Farm near Lodsworth.



Spokeshaves

The Museum re-erected the Carpenter's Workshop from Windlesham, Surrey in 1980. It was still equipped with many of the tools and benches used by the last carpenter, John Dale, and we have used these to help re-interpret the building for our visitors. In August I was visited by David Hilldrup who gave to us two spokeshaves which had originally belonged to John Dale and had previously been used in the Carpenter's Shop. He had acquired them from his grandmother, Harriet Hilldrup, née Dale, and had noticed a gap in the workshop spokeshave display when visiting the Museum. He was keen to see the two small tools returned to their home. →

Altar Rail

In 2006 the Museum acquired the old corrugated tin church from South Wonston near Winchester which had been erected in the village in 1909. It had ceased to be a functioning place of worship by 1996 and following the removal of the altar, font rail and other original fittings, it had been used as a furniture store before we heard about it. It was re-erected at the Museum in 2011 and we commissioned a replacement wooden altar rail from the Museum's former Master Carpenter, Roger Champion. This fulfilled the function until I was approached by Ann Welch who had managed to acquire the original rail on the closure of the church in 1996. This original boasted ornate, twisted brass legs with a distinctive trefoil base, the ghost marks of which we came across when dismantling the church, so we knew what the base of the altar rail legs looked like and how many of them there were, and this is what we based the replacement on. Ann kindly donated the original rail to the Museum so that it could be returned to its rightful place in the church, which I am happy to say has now been done.



Agricultural Medal

In the late 1980s Mr Akehurst of Worthing was digging in his garden when he came across a small bronze medal. After cleaning he found it had been awarded by The British Dairy Farmers' Association, founded in 1876, to Dunbar Kelly for his Shorthorn cow 'Hearty' in the butter test dairy show of 1905. This was inscribed around the rim of the medal, and on one side was an image of a cow and a goat, and on the other, butter churns. Mr Akehurst contacted the Royal Association of British Dairy Farmers who supplied information about the 1905 show. The butter test for which Mr Kelly's cow won the award was based on how much milk the animal produced, how much butter was then converted from the milk, and its quality. The association also discovered that Mr Kelly lived at Coombe Farm in Kingston-upon-Thames – so how the medal came to be in a Worthing garden some 80 years later is a mystery! Mr Akehurst has kindly passed on the medal and its information to the Museum.

Julian Bell, Curator

JONES AVENS



Chartered accountants, auditors and advisors to charities

We are pleased to be associated with the Weald and
Downland Open Air Museum.

Contact: David Knight 01243 789031
David.knight@jonesavens.co.uk

www.jonesavens.co.uk

HACTON CRUCK MEDIEVAL HALL

“Medieval and Modern in Perfect Harmony”

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

Idyllic,
comfortable,
romantic.

Midway
Hereford and
Hay-on-Wye.



A GUARDIAN “Cool Cottage” 2014

www.hactoncruck.co.uk

WHAT'S ON IN 2020

Winter

December 2019

Tree Dressing 1 Dec

Meet Green Father Christmas (pre-booked)
7-8, 14-15, 21-23 Dec

MUSEUM AT CHRISTMAS 26-27 Dec

January 2020

Historic Life Weekend: *Stories* 18-19 Jan
including Wassail on 18 Jan

February

Half Term at the Museum 17-21 Feb

Historic Life Weekend: *Treasured Objects*
22-23 Feb



Spring

March

Historic Life Weekend: *Brewing Through the Ages* 7-8 Mar

Historic Life Weekend: *Baking Through the Ages* 21-22 Mar

April

Easter Holidays 4-19 Apr

Easter at the Museum 10-13 Apr

May

SPRING SHOW 2-3 May

Museums at Night 15-16 May

Historic Life Weekend: *Wood Craft & Trades*
23-25 May

Half Term at the Museum 25-29 May

FOR EXHIBITIONS IN THE
MICHAEL BURTON GALLERY 2020
GO TO PAGE 17



Summer

June

Historic Life Weekend: *Wildflowers* 6-7 Jun

Historic Life Weekend: *Herbal Heritage*
20-21 Jun

July

Historic Life Weekend: *Agriculture – The Role of Horses* 4-5 Jul

RARE & TRADITIONAL BREEDS SHOW 19 Jul

August

Historic Life Weekend: *Heritage Crafts at Risk*
1-2 Aug

Wonderful Wednesdays 5, 12, 19 & 26 Aug

SUMMER SHOW 15-16 Aug

Autumn

September

Historic Life Weekend: *Museum at 50*
5-6 Sep

October

AUTUMN & COUNTRYSIDE SHOW 3-4 Oct

Historic Life Weekend: *Music – Historic Homes & Harmonies* 17-18 Oct

Half Term at the Museum 26-30 Oct

Family Tale Trail 29 Oct

Museums at Night 30-31 Oct

November

Historic Life Weekend: *Fire & Light* 7-8 Nov

CHRISTMAS MARKET 20-22 Nov



Winter

December

Tree Dressing 6 Dec

Meet Green Father Christmas 12-13 & 19-23 Dec

MUSEUM AT CHRISTMAS 26-27 Dec



Greenman Carpentry Co.



Specialists in:

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

Sustainable Construction, Restoration & Conservation

www.greenmancarpentry.co.uk

t: 07739 137204 e: stephen@greenmancarpentry.co.uk



Quantity Surveyors



CDM Advisors



Employers Agents

NEW BUILD AND

RESTORATION WORKS

GRANT ASSOCIATES (CHICHESTER) LIMITED

CHARTERED QUANTITY SURVEYORS

Metro House, Northgate, Chichester, West Sussex PO19 1BE

T: 01243 780565

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



UPDATING GOVERNANCE

The past year has been one of working hard to ensure that the Museum is in good shape for our visitors to enjoy. Simon Wardell, Museum Director, and his team have made improvements across the Museum site and in the way in which the Museum is managed. Activities such as the new Historic Life Weekends have been popular with new visitors and have been a clear hit with Museum members.

The Board of Trustees, too, continues to advance the way in which the Museum is governed. All trustees are volunteers, care deeply about the success of the Museum and pay great attention to that responsibility. We have undertaken a governance review, made structural changes and adopted a number of new practices designed to improve the effectiveness of the Board and the operation of the Museum. Our aim is to try and ensure that the Museum's governance reflects best practice in the sector.

Trustees now serve for a term of three years and can serve for up to three terms. The past year has seen the retirement of some long serving trustees. John Godfrey retired as co Vice Chair after 26 years of service to the Museum and John Jarvis retired after 10 years. We have benefitted greatly from their valuable service and they have enjoyed helping to

secure the future of the Museum. John Jarvis says: "During my 10 rewarding years as a Museum trustee, one abiding impression was that despite the obvious changes in communities and their habits over a period of a half millennium, many aspects of our communal behaviour remain the same. There is a comforting continuity to how we live together in these South Downs."

Two new trustees have joined the team, Marilyn Scott who is Director of The Lightbox in Woking, which like us is a member of the Association of Independent Museums, and Louise Fitton, who is Head of Museum, Gallery & Archives at the London Borough of Waltham Forest.

The trustee team share the same love of the Museum as its members, volunteers, staff and visitors. Since becoming a trustee Louise says that she is "constantly amazed at the enthusiasm and expertise of all who work for the Museum – this translates into a great visitor experience in which I am proud to play a part". Marilyn Scott is "really delighted to have been asked to become a trustee. It is a Museum I have been coming to for a very long time – bringing my now grown-up children when they were young. I have always loved the authentic atmosphere and the sense of pride found in staff and volunteers alike. I hope to use my long experience of working in museums for the benefit of this very special place."

Jo Pasricha

Chairman of the Board of Trustees

Some of the trustee team pictured in the market square, left to right, Simon Knight (Vice Chairman), Sam Howes, Louise Fitton, Jo Pasricha (Chairman), Matt Lewis (Chairman of the Finance Committee), Stephen Loosemore (Honorary Secretary) and Debbie Chiverton.





Love Tea? Love Coffee? Visit the EDGE Café, Roastery & Shop!



We are proud that our coffee is served in the Weald & Downland Café.

Are you a trade customer too? Come & see how we roast!

Find us at:
The Old Barn,
Ford Lane, Arundel
BN18 0DF

Buy Online: www.edgcumbes.co.uk



Café: 01243 219995 | Trade: 01243 555775

Café Opening Hours
Mon-Sat 7.30am - 5pm
Sun 7.30am - 4pm

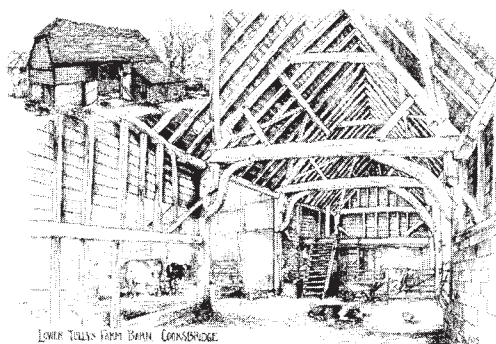
Antique Buildings Ltd

Dunsfold, Godalming Surrey GU8 4NP

01483 200477

We have Immense Stocks of:

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



Please see:

www.antiquebuildings.com

50TH ANNIVERSARY SKILLS-SHARING PROJECT – COULD YOU HELP CREATE ARTWORK FOR DISPLAY?

Arts Society Chichester is supporting the Museum in a special 50th anniversary project to transfer craft skills from an older to a younger generation. From the beginning, the Museum has been a hands-on place with many thousands of hours of volunteer involvement helping create and care for the collections. As part of the 50th celebrations we want to create opportunities for craft skills and a love of practical working with your hands to be passed down from older to younger people. Today's generation doesn't always have anyone to show them skills, such as sewing, or thinking about how to transform an artistic design from an idea to a reality. So with the help of our people and the support of funding from The Arts Society Chichester we plan to share some of those skills and help young people create a piece of artwork that could go on permanent display in the new visitor centre at the Museum. The piece will be inspired by the Museum environment and made by the work of many hands, young and old, experienced craftspeople and those new to the skill. If you are interested in taking part as a school or youth group please contact us on groupbookings@wealddown.co.uk or phone 01243 811459.



BATEMAN INTERIORS

CARPENTRY & JOINERY SPECIALISTS

jackbatemanenquiries@gmail.com

[@batemaninteriors](https://www.instagram.com/batemaninteriors)

07432 633442



Kitchens
Wardrobes
Staircases
Flooring
Doors
Bedrooms
Fitted Furniture



Visitors from Japan

In our continuing partnership with Nihon University, Japan, students and tutors visited the Museum for a varied programme based on our collections of historic buildings and rural life. With plenty of time to chat to staff, the students took part in a practical wattle and daub session and learned about hewing in the woodyard.





. . . increases in the number of followers, likes and shares – including a 99% increase on Instagram year on year, and a rapid number of likes and ‘check-ins’ on Facebook. “Since June we have been encouraging our members and visitors to share their experiences and photos using the hashtag #WDLM” says Marketing Manager Emma Keen. “As the digital era develops it’s important that the Museum grows and plans with it, to reach new visitors as well as keeping connected with our existing and loyal customers. Hashtags are useful as they increase our visibility, help people discover content, build social followers and strengthen our brand recognition. Our Facebook ranking is 4.7 out of 5.”



Facebook review, August 2019

“What a fabulous place! It’s been on my wish list for a while and I’m so glad we finally made the trip. We went on a wet and windy day so it was fairly quiet, despite it being school holidays. Not all the houses were open and there weren’t many volunteers to chat to but it didn’t spoil our visit at all. There is lots to see and the volunteers we spoke to were very friendly and gave us a fascinating insight into the past, as well as life at the museum. The small visitor centre is interesting and packed with hands on activities, good for children. It is well spaced out with opportunities to walk through a woodland and see more exhibits. The shop is well stocked and the tea room has great views of the mill pond . . .”



Trip Advisor review from Greater London, September 2019

“After finding out about this attraction we decided to visit for the day, unfortunately not the best of weather, but on arrival we went to the café as we were early and enjoyed a good breakfast in pleasant surroundings, a bit dearer than expected but enjoyable. The open air museum is in very good grounds with well laid footpaths, and as advertised, there are knowledgeable volunteers in some of the buildings who are happy to explain the period of life and history of the dwellings. Some of the static displays took me back to my childhood in Devon with all the horse-drawn equipment on show. This could be interesting to younger people as well as showing how life really used to be in the countryside, including a sample of what early school life was like before computers . . .”



Trip Advisor review from Wokingham, September 2019

“Fantastic Museum bringing to life the buildings and lives of our past history. Great for families and friends – something for everyone. On site café and shop. Friendly and knowledgeable staff and volunteers.”



Trip Advisor review from Emsworth, Hampshire, September 2019

“We hadn’t visited the Weald and Downland since our grandchildren were small some 10 years ago and were impressed with the way in which it has developed. We found that two & a half hours passed quickly and we felt we could easily have spent more time there.”



THE 'MIDDLEING SORT' – *finding out who they were*

The Museum is a partner in a new three-year project exploring the cultural lives of the 'Middleing Sort' – an important social group whose influence has been neglected, but who provided much of the written and material culture of early modern England – among them was William Shakespeare.

The late 16th and early 17th centuries saw the significant growth of a group of people – men, women, families, and households – who were not landed gentry or nobility, but neither were they peasants or wage-labourers. They worked for their living, but they had some control over their labour (and sometimes that of others). They were not necessarily rich, but they had some ability to spend and borrow. The 'middleing', as this group is now often termed, encompassed a wide range of backgrounds, experiences, occupations, trades, crafts, and professions.

The project seeks to think holistically about the lived experiences of this group. It will broaden previous studies that have focused on the social relations and economic positions of middleing people, and it will also turn to an earlier period than that discussed by most historians of the middleing sort.

Research will cover language, networks, and visual and material culture, while unpicking topics ranging from religious practice to gender. It will focus on cultural production (what did people write, make, fashion, and sell?) and cultural consumption (what

and how did people read; what did they buy and how did they use purchases; what was it like to display and use particular objects?). It will look around the country at different communities, considering the relationship between local and national experiences and identities. The project will tune in to complications in social experience that are equally prevalent today.

At the Museum the early 17th century house from Reigate will be the main focus of activity, offering an opportunity to explore the material culture of the building and present it anew in an accessible way. Lucy Hockley, our Cultural Engagement Manager, explains that the Museum is one partner in this Arts & Humanities Research Council (AHRC)-funded project, alongside the University of Kent, University of Birmingham, Kings College London and Shakespeare Birthplace Trust.

Further information will be shared as the project progresses via the Museum's website, social media and the magazine. You can find out more, including some case study research examples at <https://middleingculture.com/2019/06/20/in-search-of-the-middle/>



Timothy Easton is a leading specialist on rituals and superstitions in early buildings, and is teaching Magical Protection of Historic Buildings on 20 March

SPIRITUAL MIDDENS

The early modern era (late Middle Ages to Post-Classical) saw continual renewal and improvements to existing chimneys with demands for more efficiency, and more and smaller sizes of hearths in houses.

This was especially noticeable following the availability of cheaper glass from the late 16th century and

These cavities were usually left open at the top in the attic, which meant there were opportunities to discard unwanted materials into some of these openings from the roof space. The effort on each occasion of making journeys up two flights of stairs just to deposit rubbish made a habit for casual discarding unlikely – the discarded items had meaning.

“[Spiritual middens] seem to offer protection against fears for the home, the family or farm buildings . . . one reason was protection from invasion by witches and their familiars.”

the changing use of first floor storerooms in smaller houses into bedrooms and some attic rooms with hearths used for entertaining. With this emphasis on warmth and comfort in the home, the finishing trades would internally enclose walls around the chimney, which inevitably left voids behind them.

Analysis of the contents, where they have been discovered undisturbed, shows common linked materials found in different houses – that can't be a co-incidence. By selecting some of these spiritual middens for careful analysis, where a degree of controlled excavation has been undertaken, it is possible →

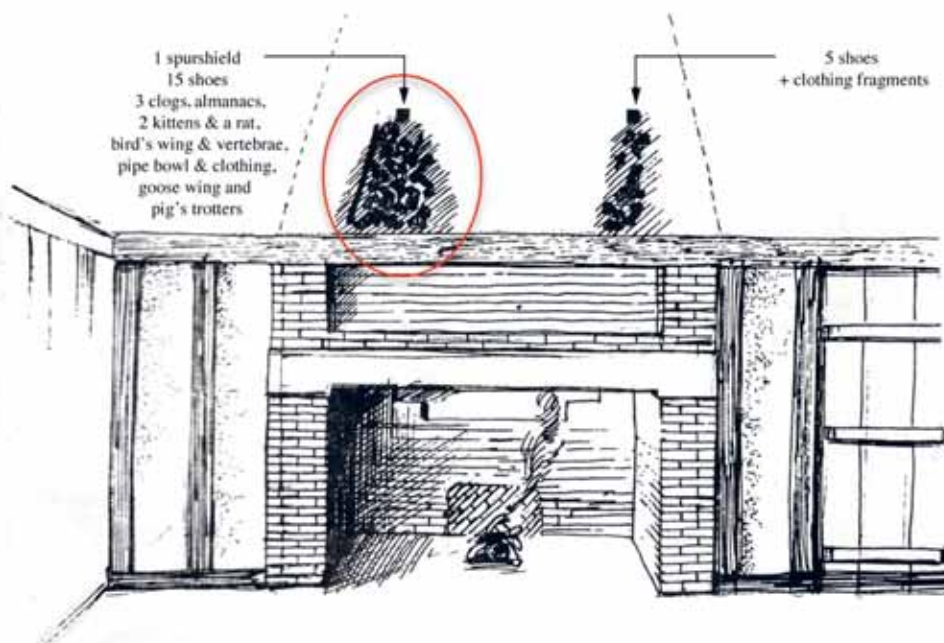
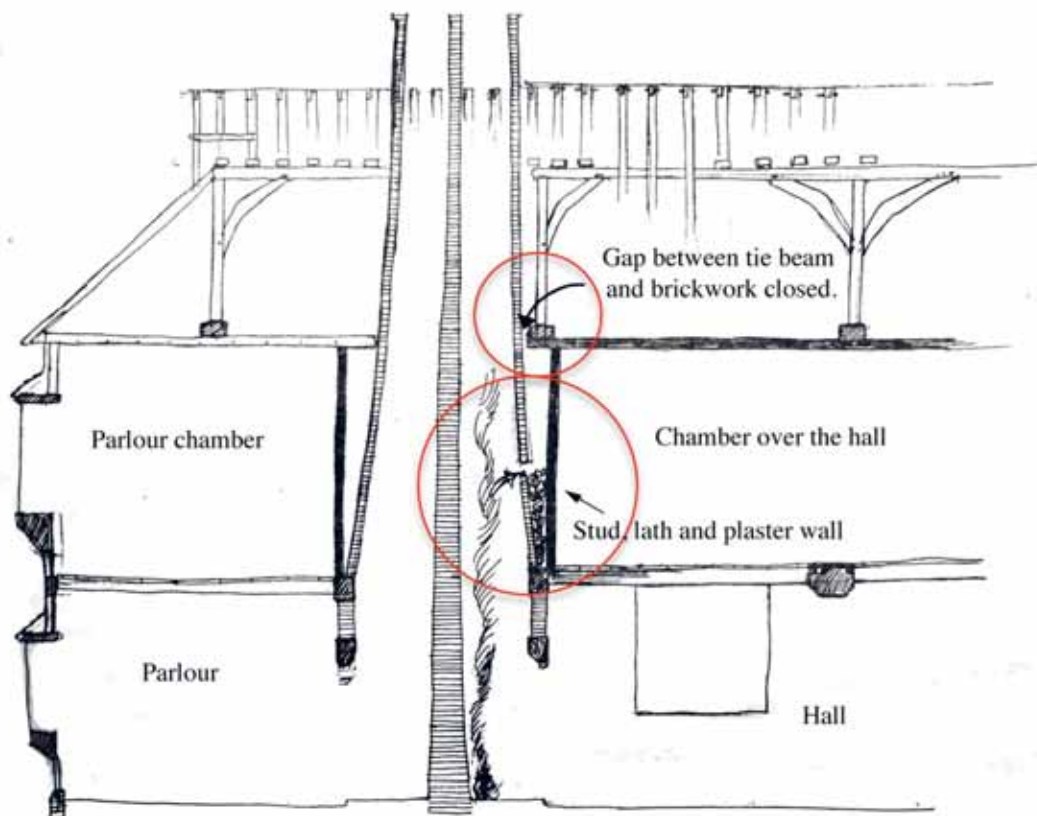


Fig 1. Barley House Farm, Winston, Suffolk. The position of the accumulated deposits found behind a first-floor 17th century internal lath and plaster wall above the ceiling of the hall fireplace. (Photograph/drawing: Timothy Easton)

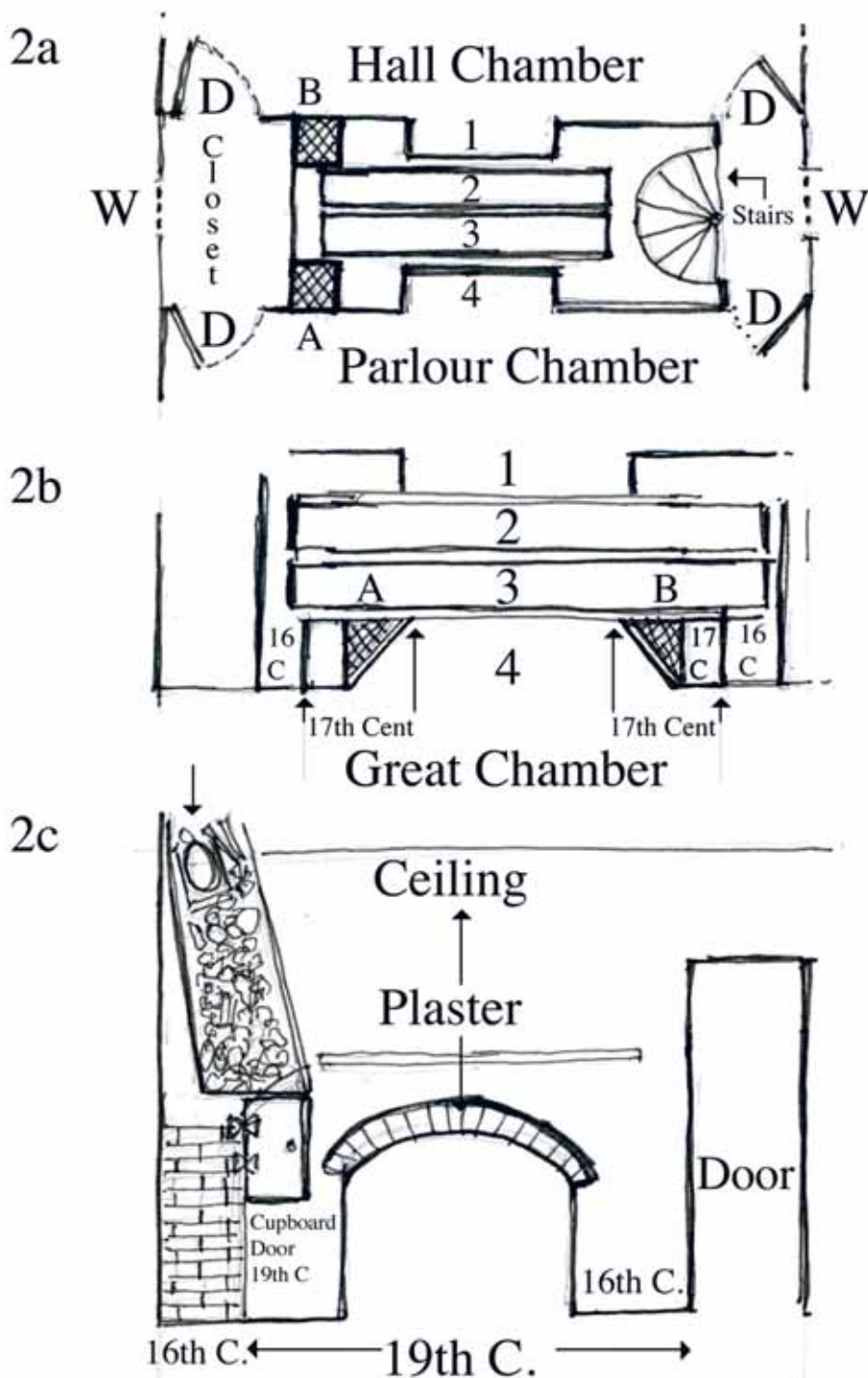


Fig 2a, b &c. Cross-hatched areas in 2a and 2b are voids that contained objects. 2a from Cutchey's Farm, Badwell Ash, Suffolk, shows a plan of the upper hearths with the position of the two enclosed cavities where objects were dropped in from the roof space. 2b from Hestley Hall, Thorndon, Suffolk shows a plan of the reduced hearths using cross-hatching on the corner cavities where the objects were deposited. 2c from The Malt House, Earl Soham, Suffolk shows a shaft created above a 19th century side cupboard in an earlier reduced hearth. (Photograph/drawing: Timothy Easton)



Fig 3. The Malt House, Earl Soham. Some of the contents of a mid-19th century spiritual midden, characterised at this date by larger numbers of personal books and papers. (Photograph: © Timothy Easton)

→ to see a pattern of familiar discarded worn-out personal items or objects.

The grouping of these into selected piles, after recording the stratification and examining the objects, has allowed informed deductions to be made as to why some of each group were selected for deposition. Each seems to offer protection against different fears for the home, the family or farm buildings, and one reason was protection from invasion by witches and their familiars.

Some of these middens can be composed of large numbers of artefacts. Although 30 to 50 items might be the norm, some have up to 200 individual components. The groupings from each comprise clothing, household objects, furniture fragments, items connected with trade and working animals, and faunal material such as fragments of birds, cats and animals.

Sometimes these are complete animals because they were deposited whole, while others are fragments saved from cooked meals and representing the diets of the household: the bones show evidence of butchery. The repeated presence of cats or kittens most probably indicates these were selected for entrapment of birds and animals that might be considered the familiars of witches. Whole chicken carcasses and the remains of geese are more likely to be used in association with their alarm calls.



Fig 4. The Malt House, Earl Soham. June Swann, the pioneer in the explanation of shoes being secreted in chimneys and roof spaces, examining some of the 31 shoes found with the owner in the 1980s. (Photograph: © Timothy Easton)

→ Outstanding amounts of sticks and small logs, suitable for lighting or sustaining a hearth fire were a surprise. Many of these have been partially burnt, extinguished and then dropped into the spiritual middens: it is possible that these were believed to prevent accidental fire breaking out. Coupled with the evidence of the deliberate burn marks made by candles, rushlights or tapers, particularly on the hearth beam, it would seem that the presence of extinguished fire was intended to act like an inoculation. The thinking perhaps was that if wood was touched in advance with a flame, an outbreak of fire

would be averted. However, with the dispersal of burn marks throughout other parts of buildings, other reasons can't be excluded.

The purpose of my course at the Museum on this occasion will be to put these objects into context with other forms of ritual practice, such as an examination of scribed and painted symbols and candle markings on ceilings. Demonstration and discussion with an assortment of examples together with an appraisal of the selected tools will help us to understand how we might tell the difference between those added by craftsmen, and others deposited by the occupants of buildings.

Further information: Timothy Easton has contributed chapters in a book edited by Ronald Hutton, *Physical Evidence for Ritual Acts, Sorcery and Witchcraft in Christian Britain: A feeling for Magic*, Palgrave Historical Studies in Witchcraft and Magic (2015). More on Timothy Easton is at <http://independent.academia.edu/TimothyEaston>. Timothy Easton has also written in the Museum Magazine; copies can be seen at the Museum's Armstrong Library.



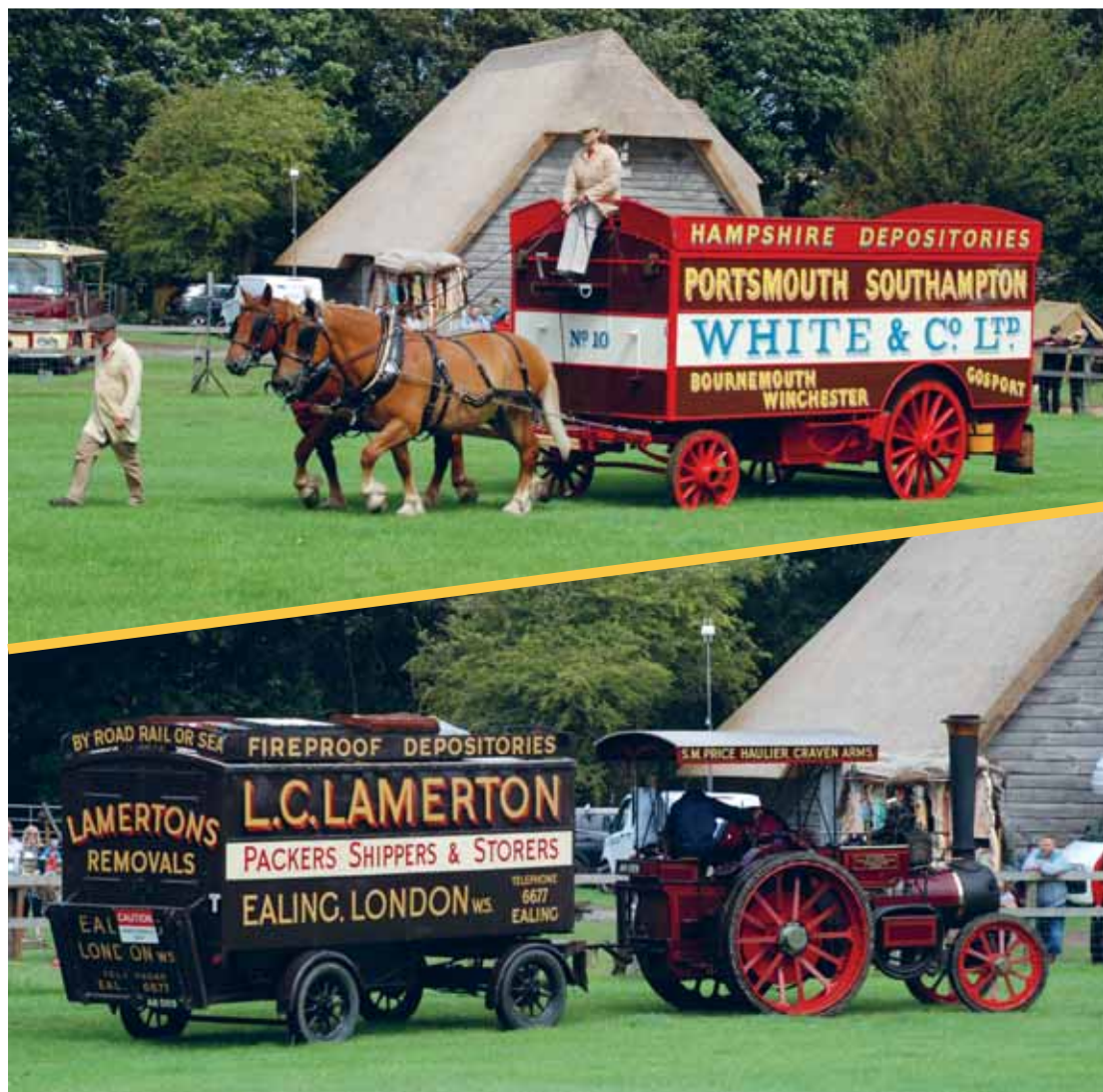
Ritual deposits in the Museum's collection

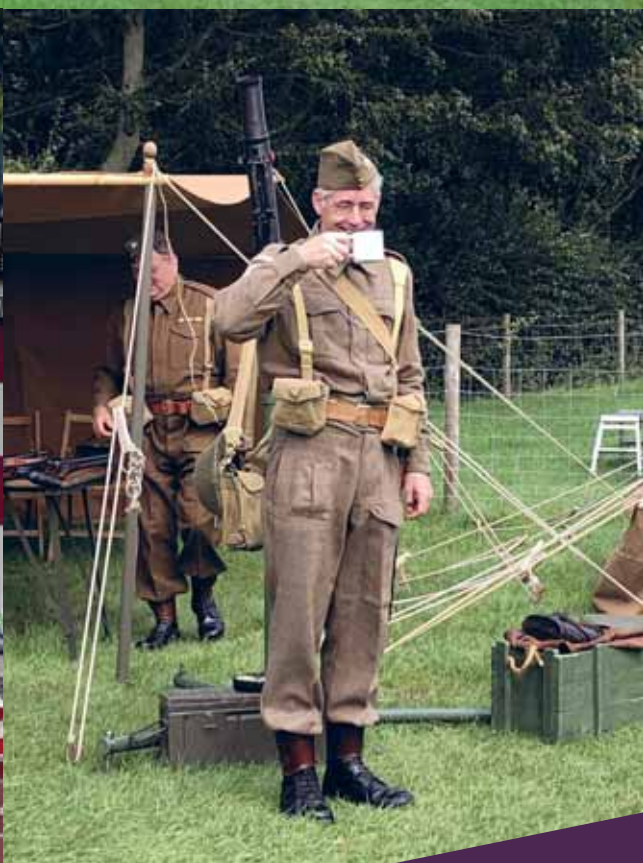
A collection of 80 shoes found at a house in Nutley, East Sussex, and which is now in the Museum's collection. Together with other deposits found during the dismantling of some of our buildings, they show ritual protection of the home through the deliberate concealment of objects within a building's fabric. You can see the shoes and find out more at our interpretation gallery at the entrance.

SADDLES & STEAM!

Working horses and steam engines came together to celebrate historic forms of horse power at the Museum in August. Exhibits and demonstrations covered every mode of transport from four-legged equines to the invention of the combustion engine and included model boats and trains, war vehicles, classic cars, showmen's wagons, miniature steam engines, harvesting implements and steam-driven fairground

rides. In the arena horses and steam alternated demonstrations of spring cultivation equipment, haulage, timber handling, harvesting, and leisure and travel – a great way of showing how steam took over from horses in a wide variety of essential activities! The horses taking part all belonged to members of Southern Counties Heavy Horse Association, a Museum partnership going back 40 years.







SADDLES & STEAM

When it comes to property...



No-one knows better than Henry Adams

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

Sales ▶ Lettings ▶ Holiday Lets ▶ Commercial ▶ New Homes ▶ Valuations and Surveys ▶ Development Land and Planning ▶ Fine Art Saleroom



Sussex trug making workshop.

Courses

LEARN A NEW SKILL . . .

Our extensive programme of traditional rural trades and crafts covers a vast range of topics, with enthusiastic and knowledgeable tutors. And our building conservation courses provide the opportunity to learn from nationally renowned experts. Here are the courses for January-April 2020: all courses will be on our website from late 2019 so please look online or contact us on 01243 811021 or email courses@wealddown.co.uk for a copy of the 2020 brochure.

JANUARY

INTRODUCTION TO GREEN WOOD WORKING

Leader: Mervyn Mewis
Saturday 11 – Sunday 12 January, £75

TRADITIONAL ENGLISH LONGBOW

Leader: John Rhyder
Friday 17 – Sunday 19 January, £275

OAK TIMBER FRAMING: JOWL POSTS

Leader: Joe Thompson
Monday 20 – Friday 24 January, £550

MAKE A WOVEN TOP STOOL

Leader: Mervyn Mewis
Saturday 25 – Sunday 26 January, £150

MILL EXPERIENCE DAY.

*“Very interesting
and informative -
and fun!”*

Course participant 2019

FEBRUARY

HEDGE-LAYING

Leader: Phil Hart
Saturday 1 – Sunday 2 February, £160

SPINNING: DROP SPINDLE AND THE WHEEL

Leader: Steve Kennett
Saturday 1 – Sunday 2 February, £100

WOODCARVING WEEKEND

Leader: Sarah Goss
Saturday 1 – Sunday 2 February, £160

SQUARE RULE TIMBER FRAMING

Leader: Joe Thompson
Monday 3 – Friday 7 February, £550

TRADITIONAL ENGLISH LONGBOW

Leader: John Rhyder
Friday 7 – Sunday 9 February, £275

TAPESTRY WORKSHOP: WEAVE A LANDSCAPE

Leader: Hilary Charlesworth
Saturday 8 February, £60

CARE AND MANAGEMENT OF HEAVY HORSES

Leader: Andrew Robinson
Sunday 9 February, £90

STUMPWORK: BUTTERFLIES

Leader: Caroline Vincent
Saturday 15 February, £60



Oak timber framing: jowl posts.

MAKE A HAND SEWN BOOK. *"Our tutor Angela was brilliant. Patient, attentive, and I believe everyone who attended had an inspiring day. Thank you!"*

Course participant 2019

MAKE A FELT HAT

Leader: Hilary Charlesworth

Saturday 7 March, £65

INTRODUCTION TO CROCHET

Leader: Rose Savage

Sunday 8 March, £55

WILLOW PLATTERS

Leader: Linda Mills

Saturday 14 March, £35

SUSSEX TRUG MAKING WORKSHOP

Leaders: Robin Tuppen, Chris Tuppen and Caleb Pimm

Saturday 14 – Sunday 15 March, £170

MAGICAL PROTECTION OF HISTORIC BUILDINGS **NEW**

Leader: Timothy Easton

Friday 20 March, £80

WILLOW GARDEN SUPPORTS

Leaders: Ganesh and Elaine Kings

Saturday 21 March, £120

PEG LOOM WEAVING

Leaders: Hilary Charlesworth and Sam St Clair-Ford

Saturday 28 March, £65

NALBINDING

Leader: Sally Pointer

Saturday 28 March, £75

SPOON CARVING WORKSHOP

Leader: JoJo Wood

Saturday 28 March, £95

BEEKEEPING FOR BEGINNERS

Leader: Christine Stevens

Sunday 16 February, £50

HISTORY OF SOAP

Leader: Sally Pointer

Saturday 29 February, £75

LETTER CARVING IN STONE

Leader: Will Spankie

Saturday 29 February, £90

TATTING WORKSHOP

Leader: Rose Savage

Saturday 29 February, £55

MARCH

HISTORY OF COSMETICS

Leader: Sally Pointer

Sunday 1 March, £75

STONE CARVING: AMMONITE

Leader: Will Spankie

Sunday 1 March, £90

CARE AND MANAGEMENT OF HEAVY HORSES

Leader: Andrew Robinson

Friday 6 March, £90



Make a woven top stool.



Care and management of horses.

SPOON CARVING WORKSHOP

Leader: JoJo Wood

Sunday 29 March, £95

HORSE LOGGING

Leaders: Robert Sampson and Andrew Robinson

Sunday 29 March, £90

DYEING WITH MADDER **NEW**

Leader: Sally Pointer

Sunday 29 March, £75

INTRODUCTION TO POLE LATHE TURNING

Leader: Mark Allery

Saturday 25 April, £75

INTRODUCTION TO FALCONRY

Leaders: Paul and Mandy Manning

Saturday 25 April, £80

INTRODUCTION TO POLE LATHE TURNING

Leader: Mark Allery

Sunday 26 April, £75

CARE AND MANAGEMENT OF HEAVY HORSES

Leader: Andrew Robinson

Sunday 26 April, £90

DOWSING DAY

Leader: Pete Redman

Sunday 26 April, £65

OAK TIMBER FRAMING: JOWL POSTS

Leader: Joe Thompson

Monday 27 April – Friday 1 May, £550

APRIL

LEADED LIGHT STAINED GLASS

Leader: David Lily

Saturday 4 April, £120

MILL EXPERIENCE

Leader: Museum millers

Saturday 4 April, £45

MAKE A HAND-SEWN BOOK

Leader: Angela Thames

Sunday 5 April, £65

WILLOW PLATTERS

Leader: Linda Mills

Tuesday 7 April, £35

WOODCUT PRINTING

Leader: Will Dyke

Thursday 23 April, £70

MAKE A SHAVE HORSE

Leader: Mark Allery

Friday 24 April, £85

WILLOW PLATTERS. *“Loved all of it, learning willow colours, how to weave and seeing other students work.”*

Course participant 2019



Leaded light stained glass.

INSPIRED

BY THE MUSEUM'S TIMBER FRAMING COURSES

The award-winning training courses at the Museum closely reflect our collections. Many of our exhibit buildings are timber framed, so this forms an important element of the building conservation courses programme. It includes the long-established five-day timber-framing series which has been run since 1997. Tutored by key specialists in the discipline, small groups of up to eight people enjoy a very distinctive hands-on experience. In 2010 we asked participants why they had chosen to attend the course, and recently we went back to them to reflect further on their views. The profile of course participants has always been varied, and we would love to hear from others who have attended – please do email courses@wealddown.co.uk

Richard Williams

- **Why did you choose to do the timber framing courses at the Museum?** *Because it is led by Joe Thompson and the man is a wealth of experience and knowledge. There are many framing courses available but only the WDLM course has the Joe!*
- **What was your experience of the timber framing week(s)?** *Great fun and the courses were very much tailored to each individual's knowledge/experiences. Great location also of course.*
- **How have you used the information learnt on the course(s)?** *I have used the information to help me understand and repair frames.*



Richard Williams is currently working on the restoration of a barn from the 1700s.

Peter Norbury

- **Why did you choose to do the timber framing courses at the Museum?** *I have been on probably over 10 courses since the late nineties.*
- **What was your experience of the timber framing week(s)?** *I have enjoyed them all,*

treated them as a holiday in some respects. Joe is a wonderful patient teacher and a lovely man.

- **How have you used the information learnt on the course(s)?** *I have not applied any of the learned skills, business always gets in the way. Maybe one day.*

25 years of the Museum's MSc programmes

MSc Timber Building and Building Conservation graduates attended the Museum's graduation ceremony in the Summer, as we celebrated 25 years since the start of the MSc programmes at the Museum. The MSc in Timber Building Conservation started in 1994, and the MSc in Building Conservation, validated by Bournemouth University, began in 2008. Both programmes have been validated by the University of York since 2012. Details of the application process for the MSc programme starting in Autumn 2020 will be available in Spring 2020.



As the latest tree disease hits Britain's beloved Ash trees, the Museum is responding with a timber-framing course using the timber from felled *Fraxinus excelsior*. Joe Thompson of Sussex Oak & Iron who will be using Common Ash affected by Chalara ash dieback in his *Square Rule Timber-framing workshop* at the Museum on 3-7 February 2020 explains more

Using threatened Ash timber in Square Rule Framing

Ash is one of the most abundant of our native hardwoods and often known as an 'aristocrat' of the tree world as it is the last to come into leaf and the first to drop its leaves. Across the UK it is currently suffering from a highly destructive disease caused by the fungus *Hymenoscyphus fraxineus*, and it is impossible to look at the countryside now without seeing its effects.

It is recognised by leaf loss and branch death that significantly reduces the crown of the tree and weakens it, leaving it vulnerable to infection from other destructive fungi. The fungus is particularly devastating on young trees in woodlands but all ages and habitats are susceptible.

As a result Ash trees, particularly those which represent a health and safety issue near to roads and footpaths, are being felled (Cocking Hill, a few miles north of the Museum is an example). However, it is vitally important to recognise and protect those trees that have an inherent genetic resistance to this disease, whose crowns are not significantly affected, as these will help to produce the new ash trees of the future.

Further information is available from Forest Research or the Forestry Commission (www.gov.uk/government/organisations/forestry-commission).

The timber from Ash trees has long been valued for its strength, flexibility and toughness, used for the rims of cart wheels, sports goods and tool handles. Many examples can be seen around the Museum and its collection in wagon and cart shafts, felloes on wooden wheels and numerous tool handles. It has

also been extensively used in contemporary furniture, valued for its grain pattern and ability to stain evenly.

However, it is very rarely found surviving as a structural timber due to its lack of durability when exposed to the weather for any extended period in poorly ventilated conditions. The only building in the Museum collection that contains Ash as a structural timber is in Whittaker's Cottages, a weather-boarded and rendered building. Timber-framed buildings prefabricated using the Square Rule can be easily designed so that the structural timber frame is fully enclosed behind a weathering envelope. This then significantly reduces the prospects for water ingress and subsequent decay.



Joe Thompson, whose original interest in working with green oak was inspired by the sight of oak trees felled by the storm of October 1987, leads a Square Rule Timber-framing course at the Museum.

The Square Rule is a system of prefabrication that utilises standardisation and interchangeability of parts to great effect. In essence all the required lengths, angles and tolerances can be marked and cut, either in a single or multiple workshops, before all the parts are assembled and reared up for the first and only time. This is in contrast to the earlier scribing systems that were based on a unique fit and placement and required trial fitting.

The Museum's Square Rule course is intended to inform, educate and inspire course participants, and anyone who wishes to use ash timber for structural purposes. It builds on previous Square Rule workshops that used Sweet Chestnut, Larch and Douglas Fir and demonstrated that a variety of timber species can be successfully used in large section structural frameworks.

For booking details go to courses@wealddown.co.uk or contact 01243 811021.

Helping endangered heritage crafts survive



Steve Roche, stonemason and letter cutter.

Mark Shenton

Dozens of traditional crafts are on the verge of extinction in the UK. These are the findings of the Heritage Crafts Association, which published the 2019 edition of its *Red List of Endangered Crafts* earlier this year – see opposite to find out what the Museum is doing to help.

Of the 213 identified crafts, 36 are listed as 'critically endangered' – at serious risk of dying out in the next generation, while a further 71 are listed as endangered, with serious concerns about their ongoing viability, writes **Daniel Carpenter** of the Heritage Crafts Association.

The research, the first to rank historic crafts by their likelihood of survival to the next generation, doesn't set out to protect them from a sense of nostalgia, but from a belief that these skills can offer sustainable and fulfilling livelihoods in the future. This comes from a growing sense that we need to be more mindful about the effect of our living and working practices on society and the planet.

These skills are notoriously difficult to preserve through written documentation or film, and require continuity of practice and one-to-one training in order to be passed on. If they are allowed to slip into extinction it's unlikely that they could be revived,

depleting the knowledge from which future generations can draw.

The Heritage Crafts Association was set up in 2009 by a group of craftspeople who felt that they didn't have a say in areas of policy that affected them, such as apprenticeships and the role of creative subjects in schools. With HRH The Prince of Wales as its President, the charity has gone on to build up its membership base and commission important research into the value of traditional crafts to the UK's economy, society and culture.

There are a number of reasons why these crafts are struggling. Partly it is to do with the costs and difficulties of recruiting and training apprentices and partly it is the demands of having to adapt to changes in the market, including embracing social media to reach the niche markets where customers will be happy to pay a premium for what they do.

Often, craftspeople don't want or need to be subsidised permanently; instead they require a bit of help to cover their loss of earnings while training someone or building their business up to the level it can cope with taking on an apprentice.

Although skilled craftsmanship is faced with challenges around the world, this is particularly the

case in the UK. While we have been a world-leader in the preservation of tangible heritage (museum collections, buildings and monuments), we have fallen behind the rest of the world when it comes to safeguarding intangible heritage (knowledge, skills and practices).

The UK is among 15 of the 193 UNESCO members that has not yet ratified the 2003 Convention on the Safeguarding of Intangible Heritage, which would provide a statutory duty to the Government to assess and take steps to protect its living heritage.

On the same day as publishing its latest research, the Heritage Crafts Association launched an Endangered Crafts Fund to provide grants for those wishing to pass on their skills in ways that don't adversely affect their ability to make a living. The fund will run twice a year and offer craftspeople and trainees the opportunity to apply for small grants of up to £2,000 to help them overcome obstacles preventing their crafts businesses from thriving, or to pass on their skills to the next generation.

Find out more about the HCA Red List at
<http://redlist.heritagecrafts.org.uk>
and the Endangered Crafts Fund at
<http://heritagecrafts.org.uk/ecf>



The Heritage Crafts Association's Red List of Endangered Crafts 2019.

“ [The Red List of Endangered Crafts] comes from a growing sense that we need to be more mindful about the effect of our living and working practices on society and the planet. ”

HOW YOU CAN GET INVOLVED WITH ENDANGERED CRAFTS THROUGH THE MUSEUM'S COURSES

The Weald & Downland Living Museum is thought to run the largest number of courses covering endangered crafts of any institution in the UK. Here are some of those on offer this year:

Corn dolly making

Corn dollies as a name for the craft does not appear to be widely used until the 20th century. Previously, this form of straw work appears to have been called 'harvest tokens' or 'harvest trophies' and individual pieces by their regional names. Some of the roots of the craft have already been lost or are known by only one or two people.

Coracle making

The coracle is a small keel-less boat with very little draft and usually light enough to be carried by one

person. The HCA estimates that there are currently around 20 to 25 makers of calico coracles and three to four of animal hide coracles. As the coracle is a purely functional object, the viability of coracle making is totally dependent on the uses to which it can be put in the foreseeable future.

Flint walling

There are very few people who specialise in the shaping of flint by percussive force of a hammerstone or billet specifically for masonry purposes such as for building or facing walls, and flushwork decoration. →



Corn dolly making.

The fixing of flint is also a specialist skill in itself. Most masonry flintwork is for the repair of historic buildings, especially churches.

Gate hurdle making

Gate hurdles are portable fencing panels primarily made for penning sheep, but sometimes for pigs or young bullocks at sales. They were lightweight so that several could be carried over the shoulder, but robust enough to withstand being used repeatedly. The demand for gate hurdles has almost completely disappeared, as unlike wattle hurdles, it has been difficult to find alternative uses for them.

Nalbinding

Nalbinding is the making of textile items using yarn and a single needle, a precursor to knitting and crochet. The earliest example is from Israel and

dates to 6,000 BC. Nalbinding is the Scandinavian term for the craft. There are thought to be fewer than 20 people nalbinding as part of their income (making products or demonstrating in an archaeological context) and fewer than a hundred leisure makers.

Letter carving

The drawing and carving of letters onto stone and wood is an exacting craft whose principles go back to the classical world. Through Eric Gill there was a revival in the early 20th century: most of the current leading practitioners can trace their skills back through the lineage of letter carvers to him. Letters, once marked on the stone, are cut using chisels and a hammer or mallet. As well as memorials, plaques and signs, the work of letter carvers includes commissions.



“Corn dolly making, gate hurdle making and flintwalling are among those taught at the Museum.”



Gate hurdle making.



Flintwalling.

Rake making

There is no record of the origins of rake making, but wherever agriculture has thrived so has rake making. It became more industrialised in the 19th and 20th centuries, taking over from individual makers. Today, most production takes place at Rudds Rakes Factory in Cumbria (6,000 rakes a year), and small manufacturers such as David Wheeler in Norfolk, who makes about 100 rakes a year. The HCA estimates that there are currently fewer than 10 professional makers.

Sussex trug making

Sussex trugs have been made in the county of Sussex since 1829 when they were invented by Thomas Smith of Windmill Hill, Herstmonceux. He made his basket by taking an old idea used in Sussex as long ago as Saxon times and upgrading it to fit modern needs. The body is made from an odd number (usually five or seven) of thin willow boards, hand-cleft and shaped with a drawknife, fixed together with copper nails. The rim and handle are typically made from sweet chestnut. There are currently estimated to be around 20 makers.

In addition to the courses many skills on the *Red List of Endangered Crafts* are demonstrated during Historic Life Weekends at the Museum (see also page 25) or at other times in the year, including clog making, fore edge painting, illumination, marbling, pole lathe bowl turning, tile making and wheelwrighting. Artefacts in our collection can be examined by those interested in skills at risk, such as horse collars, carpentry planes, trugs and more. Every day at 2.00pm we have a free tour for visitors of the Downland Gridshell building and artefact store. The Museum team has supported the work of the Heritage Crafts Association from the initial set-up meeting in 2009 and we hope to work in collaboration on projects in the future.

My Museum

*Meet two volunteers
from the stables
team . . .*

Kaz Oversby

I have been volunteering at the stables for about 16 or 17 years. I began to volunteer after doing Heavy Horse Experience Days, which are part of the Museum's courses programme. The then horseman, Lee, suggested I should volunteer. I took him up on the offer and have never looked back! I consider myself privileged to work with these amazing animals alongside the Museum's horseman. We also get to be involved with some of the top horsemen in the country, through our links with them at our heavy horse events and at others in the region – where else would you have such an opportunity? Volunteering here gave me the confidence and experience to change my career to working with horses. Pictured is Kaz with the Museum's Shire, Mac, in the tip cart taking part in the Saddles & Steam Event this summer.



Ros Hart

I have been volunteering with the horses for over 18 years under six different horsemen. It is always a great thrill to see these magnificent animals working in an authentic environment, creating a sense of rural life as it was throughout the seasons. They are an absolutely vital part of the interpretation of the Museum.

Volunteers are the lifeblood of the Museum – without the time given to us by our volunteers we would simply be unable to exist. There are many opportunities to get involved. If you'd like to join our friendly team, you can find out more at www.wealddown.co.uk/get-involved/volunteer



A woman wearing a white headscarf, a white long-sleeved shirt, a white apron, and a green sash is seated and spinning wool on a large wooden wheel. She is holding a small piece of white wool in her hands. The background is dark and rustic.

Come to the Museum and enjoy learning outside the classroom

Today's challenges in context – we hope a visit to the Museum will encourage conversations and help us understand that people have faced challenges in any era

Climate emergency, throw-away fashion, single-use plastics, food waste, light pollution and many similar issues jump out at us daily from the news. We have many challenges to face today – and the Museum offers the chance to explore how people in the past lived more sustainably, managing their resources with care, enabling us to draw some of our own conclusions that help put today's concerns into context.

SCHOOLS

Shakespeare Week

Schools can book now for a special day of literacy, drama and history activities during **Shakespeare Week 2020**. In a full day of workshops (choose from 16-22 March) your group will learn about everyday life in Shakespeare's England and work on *Macbeth*, culminating in a group performance to showcase all the newly-learned skills. Our programme is suitable for KS2-KS3, and is £9.50 per pupil. Pre-booking is essential.

Winter Workshops

Bookings are now being taken for our 2019/20 Schools Winter Workshops with a Saxon, Tudor or Victorian focus, or we can provide a bespoke day that meets your class's needs! They take place from December 2019 through to February 2020. A full day of workshops is £9.50 per pupil, maximum 60 children per day. For details contact us on 01243 811459 or email schoolbookings@wealddown.co.uk



**HISTORY
GANG FOR
2020**

We are now recruiting new members for our History Gang!

This is an active, creative group for 8-12-year-olds at the Weald & Downland Living Museum. We meet for a half-day on a Saturday once a month. Dates and details for 2020, as well as how to sign up can be found at www.wealddown.co.uk/join-history-gang/ or phone us on 01243 811459.



Making the most
out of wood...

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

We stock a wide selection of timber and timber related products which gives you more choice and provides you with a single source solution. This saves you valuable time and money. We also machine our Timber in our mill at our Chichester depot.

- Shiplap Claddings in Softwood & Hardwood
- Softwood, Hardwood & MDF Mouldings
- Doors & Windows
- Reclaimed Oak
- Laminating Services
- Hardwoods
- Panel Products
- Decking
- Fencing ... plus much more!



Call:
0844 858 40 40
for your nearest depot
coversmerchants.co.uk



COVERS

Timber & Builders Merchants

BERRY STONework

Specialist In Flint/
Stone Brickwork
Building Restoration

07557 515314
01243 539279

duncan@berrystonework.co.uk

www.berrystonework.co.uk



FAIR OAK
Traditional Plastering

Lath & Lime Plastering

*Lime Washing
Wattle & Daub*

www.fotp.co.uk

info@fotp.co.uk

+44 7825 803996

Plastering,
the Traditional
Way



THE LIME CENTRE

Hazeley Road, Morestead, Winchester, Hampshire SO21 1LZ

*Support and advice for lime mortar,
plaster and render.*

- Heritage lime products
- Tailored training sessions
- Full mortar analysis and matching
- Solutions for damp in old buildings

Tel. 01962 713636

www.thelimecentre.co.uk



A LASTING LEGACY

In 2020 the Museum will celebrate its 50th anniversary. We would like to thank all those who have supported the Museum helping make it the special place that it is today.

The Museum has grown considerably over the last 50 years but remained faithful to the remarkable vision of its founders to build a museum centred on historic buildings, to preserve and celebrate the history of rural England and the ordinary people who lived there.

The Museum has been fortunate to receive a number of gifts in Wills that have helped fund many projects over the years. This year we have received legacies that have enabled us to carry out vital conservation and to commission research into Titchfield Market Hall ready for a major restoration project for this key building in our collection.

I had the pleasure recently to meet the family of one such giver, Jean Symons. Jean was a long-time Museum supporter and volunteer who died in October 2018. Jean's gift was inspired by her love of the Museum and enabled us to fund the completion of our newest exhibits, Newdigate Bakehouse and Eastwick Park Dairy. It was an honour to share with her relatives, Clare and Elize, the difference that the gift has made and how fitting this project was as a lasting legacy to Jean, who was an architect. The love of the Museum continues with them and they were able to join us for the official opening of the two buildings by Hugh Bonneville in October.

Planning your gift to the Museum

Gifts in Wills is one of the most far-reaching and valuable contributions a supporter can give and make a real difference, directly benefitting future generations.

Making a legacy is straightforward and there are three ways in which you can do this:

- **A residual legacy** in your Will is a share or percentage of your estate after all other gifts and debts have been paid.
- **A pecuniary or cash legacy** in your Will is a fixed sum of money, the value of which may decrease over time.
- **A specific legacy** in your Will is a particular asset such as property, shares or personal possessions.

Legal advice

It is very important to take independent professional advice when writing your Will.

For more information contact me, Nicola Pratt, Fundraising Manager, Weald & Downland Living Museum, Singleton, Chichester, West Sussex, PO18 0EU. Telephone 01243 811041 or email nicolapratt@wealddown.co.uk

**Nicola Pratt,
Fundraising Manager**

MAKING HAY WHILE THE SUN SHINES . . .

The Museum's working horses, a pair of Percherons and a Shire, have been busy this summer making hay and bringing in the harvest. It was a baptism of fire for our new Working Animals Supervisor and Horseman, Andy Robinson, who joined the team in June. The grass with its medley of wild herbs

and flowers is cut for hay to feed our livestock in the winter, and the wheat is harvested for straw for thatching and grain for bread and animal feed. The Museum uses a traditional horse-drawn mower, hay-making implements and an Albion reaper binder to achieve the tasks, plus wagons and carts to bring



in the crops. Robert Sampson from Hampshire helped prepare the reaper binder – an early example of its type from our collections which needs careful maintenance each year before harvest. Nick Conway and his site team also helped lead in the sheaves of corn on a dry day between showers. This year's wheat crop suffered from poor weather earlier in the year

and from destruction by pheasants and badgers, but was processed with a steam-driven threshing machine during our Autumn & Countryside Show in October. **Pictured are Percherons Kash and Ollie with Andy Robinson and the stables volunteer team hard at work in the hot sun on the bank gathering in the hay (1-3) and bringing in the wheat harvest (4-7).**







OINK OINK . . .

The Saddleback pigs enjoying a rummage in their enclosure with Bayleaf Farmhouse in the distance. The pigs come from our partners Sussex Saddlebacks Group, which rears rare breed pigs near Aldingbourne, near Chichester, West Sussex. The pigs are cared for at the Museum by Working Animals Supervisor Andy Robinson and his team of volunteers.



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

+44 (0)1243 811893
membership@wealddown.co.uk
www.wealddown.co.uk