



WEALD &  
DOWNLAND  
LIVING MUSEUM

The background of the cover is a collage of three images: a photograph of a wooden building with a glass roof and walls, partially obscured by green foliage; a close-up photograph of purple flowers; and a photograph of a blue lizard with white spots. The collage is divided by diagonal lines into three colored sections: a brown/gold section at the top right, a teal section at the bottom right, and a yellow section at the bottom left.

# MUSEUM MAGAZINE

SPRING/SUMMER  
2020

# WEALD & DOWNLAND LIVING MUSEUM

We are an independent Museum & charitable trust, 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 the South East of England.

## Weald & Downland Living Museum Opening Dates and Times

**Open daily** from 1 January-23 December and 26-27 December 2020

### **Museum**

10.30am-6pm (shop closes 5.30pm) **(during British Summer Time)**  
10.30am-4pm **(outside British Summer Time)**

Free car and coach parking. Dogs on leads welcome. Waterside café, picnic areas and gift shop.

### **Waterside café**

Open 7 days a week from 9am-5pm during BST and 9am-4pm at other times.

Breakfast served: 9am-12noon – takeaway options available

Lunch served: 12noon-3pm

Cake, drinks, ice-creams and items from our counter available all day.

The café is dog-friendly, with pets accepted in the first section of the interior space and on the deck outside.

Free Wi-Fi is available to café customers.

### **Weald & Downland Living Museum**

Singleton, Chichester

West Sussex PO18 0EU

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



### **Museum office**

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# WELCOME

Welcome to the Spring/Summer issue of our magazine as we celebrate a significant milestone in the Museum's history – our 50th anniversary year. As I start my third year in the role of Director, I am delighted to have signed off our five-year Strategic Plan which you will read more about in this issue as we work towards achieving the five key aims between now and 2024.

An important element of the Strategic Plan is to re-examine the condition of our collection of historic buildings, which now numbers 53! Over the years a great deal of care and attention has been given to the various structures at the Museum, but it has been some while since we had a comprehensive survey on some of our most important buildings. Last year we commissioned a full survey on the medieval house from North Cray and Titchfield Market Hall. We are now working through the results of those surveys and it is clear that both structures will require work over the coming months.

As part of our 50th celebrations, the Golden Future Campaign will focus in the coming year on raising funds to support the repair work to North Cray and the dismantling and structural conservation of Titchfield Market Hall, among other activity at the Museum. We will update you on progress with both these significant projects in our Autumn/Winter issue.

Also for this year we have announced a packed programme with a seasonal focus, and have expanded our Historic Life Weekends to 12. These events give the Museum a great opportunity to present the unique aspects of our offer, from exploring social history associated with our historic buildings to demonstrating many of the region's traditional crafts.

I hope you enjoy reading this issue of the magazine and, as ever, thank you for your continued support of the Weald & Downland Living Museum.

**Simon Wardell**  
Museum  
Director



## The Weald & Downland Living Museum Golden Anniversary Stakes!

The Museum is excited to announce a 'Golden Anniversary' race at Goodwood on 23 September 2020 to celebrate the Museum's 50th anniversary. We are grateful for this generous offer from our neighbours over the hill, and would especially like to thank our Vice President, the Duke of Richmond. More details will be available shortly, and an email will be sent to our members soon. *Don't miss out on timely updates from the Museum: please get in touch with membership@wealddown.co.uk to make sure all your contact details are up-to-date.*

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Front cover main image – Downland Gridshell – VLA Photography



# Take in all the joys of Spring at the Museum!

The Museum comes to life in the glorious season of Spring, with all the promise of new shoots and young life popping up everywhere. Enjoy a day among our historic buildings in the beautiful South Downs, just drinking it all in quietly, or bringing along the family to join in with a host of great events we have planned. There's more on our website about all our activities this year – we look forward to seeing you!



## Don't miss –

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

*Easter at the Museum*  
Easter Holidays 4-19 April &  
Easter on 10-13 April

*Spring Food Festival*  
2-3 May

*Museum at Night:  
Mysterious Animals (ticketed)*  
15-16 May

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

*Half-term at the Museum:  
Nature*  
25-29 May

*Historic Life Weekend:  
Wildflowers*  
6-7 June

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

# 50 YEARS AND COUNTING!



**WEALD &  
DOWNLAND**  
LIVING MUSEUM

## **BREAKING NEWS – MUSEUM REACHES OVER £500,000 OF ITS £1 MILLION HERITAGE ENDOWMENT FUND TARGET FOR THE GOLDEN FUTURE CAMPAIGN**

2020 marks 50 years since the Weald & Downland Living Museum first opened and it is celebrating with an ambitious fundraising campaign.

Since the launch of the campaign last autumn, the Museum has already received a contribution of £250,000 for its Heritage Endowment Fund. Crucially, the generous legacy gift has been match-funded by the Heritage Fund (formerly the Heritage Lottery Fund) taking the total to over £500,000. Weald & Downland Living Museum is one of just 15 national charities that has been awarded match-funding, which will help the Museum meet its £1 million endowment target.

In addition, £27,000 of contributions have been donated to the Heritage Endowment Fund by individuals, trusts and foundations, all of which will be match-funded. There has also been a generous donation from the Sargent Charitable Trust for the Museum's 50 Fund.

Nicola Pratt, Fundraising & Development Manager, said: "The Golden Future Campaign is an ambitious project and reaching the halfway mark for our Heritage Endowment Fund is a huge step for the campaign. The funds raised will have a vast impact on the Museum for visitors, the local area and future generations. The campaign will enable us to enrich the visitor experience, improve facilities and underpin the protection of the buildings and artefacts in our care. I would like to personally thank all those who have supported the efforts to date and I hope it will inspire others to get involved."

Find out more about the four pillars to our campaign on the next pages. It runs throughout the 50th anniversary year and will continue until the end of 2021 with a total fundraising target of £2 million. To find out more please visit [www.wealddown.co.uk/goldenfuture](http://www.wealddown.co.uk/goldenfuture)

**INVESTING IN OUR FUTURE  
CONSERVING OUR PAST**





# THE GOLDEN FUTURE CAMPAIGN



## ACCESS FIRING UP THE IMAGINATION OF FUTURE GENERATIONS

Many memories are made on a school trip here. Who doesn't remember the toilet in Bayleaf?

Can you help us bring 4,000 children a year the chance to learn and be inspired by our history?

How can you help? Your donations small or large will make a difference

- £500 will cover the cost of coach hire for one day
- £4.50 covers the cost of the entry fee for one student
- £28 covers an award winning 45 minute workshop
- £56 covers a 90 minute school workshop

### INSPIRE FUTURE GENERATIONS

[www.justgiving.com/campaign/wdlmschoolsbursary](http://www.justgiving.com/campaign/wdlmschoolsbursary)

Text **BURSARY 5** to **70085** to donate £5.

This costs £5 plus a standard rate message

## 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.

**DONATE NOW**  
**SUPPORT THE CAMPAIGN**

[wealldown.co.uk/donate](http://wealldown.co.uk/donate)



## 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 for evermore.

## 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.

## 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](mailto:fundraising@wealddown.co.uk)

Follow us at:   

# CAMPAIGN AMBASSADORS

**The Museum has been incredibly lucky to have had the support of many passionate individuals over the past 50 years. And now, for our Golden Future Campaign we are delighted to reveal our new Campaign Ambassadors.**



**Hugh Bonneville**, Golden Globe winner and Emmy nominee; TV, film and theatre actor and West Sussex resident. Currently starring as Robert, Earl of Grantham, in ITV's *Downton Abbey*, now a major motion picture.

*"I am delighted to support the Weald & Downland Living Museum in celebrating all that this innovative institution has achieved over the past 50 years, to ensure it can continue its inspiring work for the next generation and beyond. This wonderfully vibrant museum of architecture shows how life and work has adapted and changed down the centuries. It transports us through time, bringing our shared history to life, inviting us to explore our past and ignite our imagination for the future. With its wide ranging calendar of live events relating to conservation and preservation, as well as demonstrations of traditional crafts, the museum experience really does offer something for everyone."*



**Greg Mosse** lives in West Sussex and is a writer – and encourager of writers. With a degree in drama and English from Goldsmiths College (London) Greg has worked in publishing and teaching, but his first love is writing. He helped his wife, local author Kate Mosse, to develop the

innovative readers-and-writers website [mosse-labyrinth.co.uk](http://mosse-labyrinth.co.uk), and wrote and validated his own MA Creative Writing that he taught for the University of Sussex at West Dean College. He has delivered successful writing workshops for Guardian Masterclasses, Edinburgh Book Festival, Cheltenham Festival, Chichester Festival Theatre and others.

*"Special places create an environment that inspires us. When we have space and time to think – that is where really useful thoughts occur. Curating such an environment is an extraordinary skill. Half a century of determination and persistence, sometimes against the odds, is a triumph. Today, I am proud and grateful to celebrate 50 years of the exceptional Weald & Downland Living Museum."*



**Dr Jonathan Foyle**, architectural historian, broadcaster and heritage advocate, presenter of BBC2's *Climbing Great Buildings*.

*"Descriptions of history seldom convey a visceral experience. That's the glory of the historic environment. While millions visit the grand set-pieces of cathedrals, palaces and castles, the everyday sort of houses that sustained our ancestors have been lost, or evolved beyond recognition through countless comforts and mod cons. The Weald & Downland Living Museum allows you to step back in time, to smell and feel and touch the past they knew."*





**Ruth Goodman**, social and domestic historian, host of several television series including *Victorian Farm*, *Tudor Monastery Farm* and *Victorian Farm Christmas*, as well as presenting films for *The One Show* and *Coast*, and regular visitor to the Museum.

*"I love the Weald & Downland Living Museum for so many reasons. I love the peace and quiet, the way it sits in the historic landscape and gently celebrates the traditional forms of land management. The coppiced woodland ringing with the sounds of the axe and redolent with charcoal burners' smoke welcome me like a homecoming."*

*"The gardens are an inspiration, full of lessons from the past with techniques, varieties and materials that perhaps can lead us into a less polluting future. As for the buildings that form the core of the Museum's work, I adore their ordinariness. They help me to feel a connection with the past, but also see the distance travelled, showing the pathways, highways and byways, that connect this with that, making sense of our present cultural landscape."*

*"And of course I love being able to do things. The active taking part, experimenting with history, the hands-on sort of historical experience that is so well supported and explored at the Weald & Downland Living Museum. It is a rare place indeed that encourages people to get so stuck in and it attracts visitors, course attendees, volunteers and staff whose knowledge, enthusiasm and energy are a delight."*



**Dr Simon Thurley** CBE and his wife **Dr Anna Keay** OBE are leading figures in the worlds of architecture, museums and heritage. Dr Thurley is a leading architectural historian who was Chief Executive of English Heritage 2002-2015. Prior to that he held the lead roles at Historic

Royal Palaces and the Museum of London. He is currently Gresham College Professor of the Built Environment and a Senior Research Fellow at the Institute of Historical Research, University of London, and on the board of the British Library.



**Dr Keay** is currently Director of The Landmark Trust. A British architectural historian, author and broadcaster, she recently presented programmes about the work of the trust, including on Landmark's restoration of Llwyn Celyn, a late medieval house in the Black Mountains, in

*Restoration: Historic House Rescue*. She worked as a curator for Historic Royal Palaces and as Properties Presentation Director of English Heritage, responsible for curating and presenting to the public 420 historic sites. She is a governor of Bedales School in Hampshire.

*"I have always loved the Weald and Downland Museum. Seeing such a fascinating collection of historic buildings in one place, their wonderful craftsmanship revealed and their functions brought to life is pure magic."*



**Christopher and Annie Timothy** live in West Sussex and have been long-standing supporters of the Museum. Christopher is best known for his role as James Herriot in *All Creatures Great and Small*, as well as for the BBC soap opera, *Doctors*, and *Eastenders*, as well as appearing at Chichester

Festival Theatre. Timothy appeared with his former co-star Peter Davison recently in *Vintage Roads Great & Small*. Annie is an accomplished artist.

They say: *"We have been big fans of the W&DM for many years- it gets better and better, whether you are 8 months, 8 years or 80 it's perfect."* Christopher adds: *"Beautiful, informative and sensitively organised . . . and before I begin to sound like a sales pitch . . . I love it"*. And Annie says: *"We had great fun taking our daughter to the Weald & Downland Museum and now we enjoy it with our granddaughter . . . it's a very special place."*

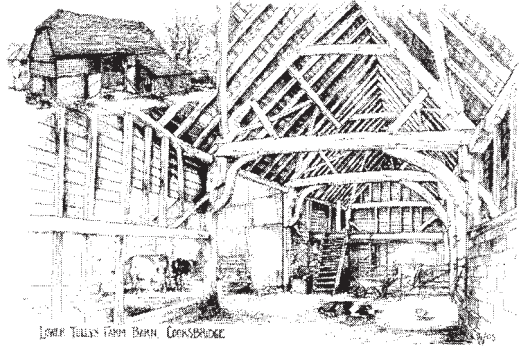
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# Putting the world on pause . . .

## at the Weald & Downland Living Museum

**In our fast-paced world, people from all walks of life are looking for ways to improve their health and wellbeing through mindfulness and relaxing activities. The Weald & Downland Living Museum offers a haven for people looking to take a deep breath and put the world on pause.**

It may seem that 'mindfulness' is nothing more than the latest buzzword, but at the Museum it's more than a fad. The chance for relaxation and respite from the stresses of the modern world is integrated into every aspect of the visitor experience. Set in the South Downs National Park, the natural setting helps to generate a calming atmosphere and gives visitors a picture of the past through stunning traditional architecture, providing a fresh perspective on current worries.

The Museum is a dog-friendly site with beautiful woodland, period gardens, farm animals and a lake-side café. The buildings are spread out across the rural landscape, making it perfect for families and visitors of all ages to discover and experience the sights, sounds and smells, and get a real taste for the life our ancestors lived, truly allowing you to immerse yourself in the past.

The interactive nature of the Museum also boosts mindfulness – from demonstrations of how everyday activities such as cooking and milling were carried out in the past, to the range of traditional arts and crafts courses on offer, there is a chance for visitors to pause, reflect, slow down and learn new skills.

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

For many of its 50 years visitors have commented on how peaceful and reviving the Museum is, and our Marketing Manager, Emma Keen, agrees: *"There is something very restful about the atmosphere here. Our buildings and architecture give visitors a real connection to the past, and I think that leads us all to reflect and see our present with fresh eyes. There's also a chance to learn something, from historical facts to new skills, and people often leave with a real sense of achievement at having improved themselves. It's well known that being outdoors can boost wellbeing and there are few places more beautiful than the South Downs National Park to enjoy the fresh air and the natural world. It's undoubtedly a beautiful place to work and it's very satisfying to see how happy and relaxed visitors are after their visit. It's definitely something we aim to make sure continues in the future."*





*Hat-maker Rachel Frost demonstrates her skills at the Museum each year in the medieval shop from Horsham in the Market Square where she helps visitors experience a traditional felt hatter's workshop*

# KEEPING ALIVE THE SKILL OF FELT HAT MAKING

I live in the Scottish Borders where I have been since graduating from Edinburgh College of Art in 1998 and work as a multi-disciplinary craftswoman and historian. My first felt hat was made from Scottish blackface wool, gleaned from neighbouring fields and fences. Needless to say it wasn't a very good hat, but it sparked an interest and opened a door to a deeply satisfying and unexpected career path.

Trading as 'The Crafty Beggars' I specialise in making hand-felted historical hats for the heritage industry, supplying museums, re-enactors, theatres, film and television companies including The Globe, Hampton Court Palace, the V&A and the BBC's *Tudor Monastery Farm* series.

Although the technique of making felted head wear can be traced back thousands of years, evidence suggests that Britain's history of feltmaking is not so long. It was not until the 16th century with the availability of better felting materials and the introduction of more advanced techniques by immigrant Huguenot feltmakers, that Britain's hatting industry really developed. This was further advanced by the availability of beaver fur from the Americas, enabling new outlandish styles to be created with taller crowns and wider brims, helping establish Britain's global reputation over the years to come.

In 2008 I received the Janet Arnold award, which is given to facilitate the research of extant examples of historical dress. Focusing on Britain and Ireland, I





**(1-3) Rachel Frost in her recreated felt-hatters workshop in the Horsham shop at the Museum.**

visited museums and private collections to study and document their oldest felt hats. I was delighted to find that there were many surviving examples dating from as far back as the 16th century and was impressed by the quality of the felt, which would have been made entirely by hand. These hats illustrated just how much knowledge of this hand craft has been lost, which in turn encouraged me to both improve my own skills and learn more about the history of the skill.

Considering that Britain was globally recognised for its felt hat making skills long before mechanisation, there is surprisingly little surviving evidence of the pre-industrial craft itself, which seemed to vanish without a trace. Since its decline in the mid-19th century, there has been very little research on the subject which has made my studies both challenging and rewarding.

My research is predominantly practice-based, but includes a large element of academic research, which typically involves the study of old manuals, archive film footage, museum collections and scouring the web in multiple languages in the hope of finding even the smallest of clues. I often liken my research to that of a detective!

I have consciously avoided the study of any modern millinery techniques, as I feel, to gain the best understanding of a pre-industrial craft, it is important to restrict your practice to using only the knowledge, tools, and materials available at that time. These tools I make myself based on various written sources,

some of which date back to the 17th century. One of the most significant pieces of equipment to become obsolete through mechanisation was the 'bow carder' whose function was to open up the fibres and arrange them in a manner ready for the felting process. The introduction of this unlikely looking tool played a key role in the development of the felt hat making industry. Resembling a 7ft long violin bow, its striking image was often used as a symbol of the felt-making guilds. Many of the tools described in period accounts have little or no explanation as to how they would be used, in which case, I will often reconstruct them anyway and experiment until their use becomes apparent.

After initially focusing my research on the tradition within Britain, I started to explore the rest of Europe where this specific technique was also practised. I discovered that although the craft died out here some 150 years ago, there were some rural areas on the continent where it had hung on longer and that there were still a couple of very old hat makers alive that had used this technique, one in Austria and one in Hungary. Despite my best efforts, I could not persuade the Austrian hatter to share his knowledge with me; however the hatter in Hungary was much more open and it is to him that I owe a large proportion of my current knowledge. Both these hatters have since passed away.

I discovered that the craft had been taken to South America in the 17th century and that there too were a →



L. Wincom

Rachel as a journeywoman hatter.





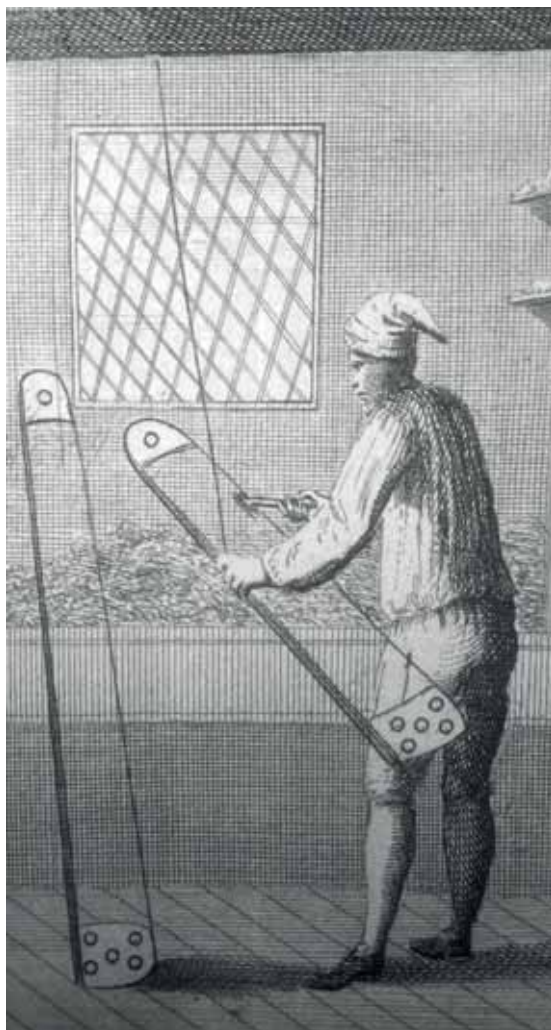
Left, preparing fur for felting using a traditional 'bow carder'. Right, felt hats made by Rachel Frost for the BBC's *Tudor Monastery Farm*.

→ handful of indigenous, last generation hatters still practising this craft. I then realised that I was studying a craft that was on the brink of global extinction, and with my existing knowledge, I was in a unique position to be able to document and preserve the skills of these last craftsmen. And so, I am travelling to meet as many of these hat makers as I can to both expand my own knowledge and preserve it for future generations. My next trip is to Mexico where I will meet Lucino Martinez, aged 78, who is the last traditional felt hat maker in that country.

This idea of travelling was once an important part of the formal training of all feltmakers. After a seven year apprenticeship they would become 'journeymen' and spend several years working for different masters before they could be considered by the guild to become masters in their own right. There are many customs associated with the journeyman's travels, one of which is the uniform which identifies him (or her). In acknowledgement of this, I too have a uniform, inspired by the clothing worn at the time of the last British journeymen hatters and which includes two rows of fine silver buttons that are the journeyman's collateral, should I need it!

I am originally a Sussex girl, and so I am always delighted to be asked back each year to demonstrate as part of the Museum's interpretation programme. If you happen to visit while I am there, you will find me working in the Horsham shop where you can step back in time and experience a functioning felt hatter's workshop, and I will be delighted to tell you all about my adventures!

***Rachel will be at the Museum for the Historic Life Weekend: Heritage Crafts & Skills at Risk on 1-2 August and for some days either side of this, to be arranged.***



Depiction of a hatter's bow being used. *Universal Magazine* 1750 (Collection of R Frost)



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# Historic Life Weekends

Our expanded Historic Life Weekends programme for 2020 focuses on wide-ranging subjects connected with our exhibit buildings and rural life collections. People really enjoy this very special chance to chat to experts and craftspeople and see live demonstrations and displays – a relaxing day out with a difference.

## Wood Craft & Trades: 23-25 May

Wood is an essential building material, for homes, furniture and much more. Over this weekend find out about the way it is worked into different forms, with live demonstrations from a range of craftspeople and displays. Discover which trees are used for which purposes? How has this resource been managed and used in the past and today? How do people learn these craft skills?

## Wildflowers: 6-7 June (open on 6 June until 9pm)

A rich diversity of plants in meadows, at field edges as well as in gardens has been a feature of the countryside of our region for many centuries. Find out more about wildflowers, and the insects, birds or small mammals they support over the course of this weekend. There will be a series of live demonstrations, displays and talks, as well as a linked exhibition in the Michael Burton Gallery.







### Herbal Heritage: 20-21 June

Midsummer is one of the best times to enjoy the six historic gardens at the Museum, and find out about historical ideas and uses for different herbs. Through live demonstrations, display, guided walks and talks you can find out more about herbal knowledge – medicinal and culinary – from the Saxons to the 20th century. Heritage seeds and herbs will be on sale in the Museum shop.



### Agriculture – the role of horses: 4-5 July

The seasons and weather conditions dictate the times to sow, harvest and undertake many different tasks needed to look after a farm or estate. During this weekend, we will have live demonstrations with horses and other farming implements to show how the machinery was used and the ways it has developed over time. This includes the role of horses working alongside people in the agricultural tasks. This weekend complements the demonstrations at the Autumn Countryside Show on 3/4 October, at the end of the harvest season.



### Heritage Crafts and Skills at Risk: 1-2 August

Many traditional skills and crafts are at risk, with few people having a working knowledge of them. This weekend will bring together craftspeople practicing a range of different skills providing the opportunity to see their skills first hand, with displays and live demonstrations of the tools and techniques needed for each. Many of the crafts are listed in the Heritage Craft Association's Red List of Endangered Crafts. Also this weekend, watch demonstrations of different methods of charcoal burning – from a traditional earth burn to modern mini-kiln methods. Very few craftspeople are associated with these skills and seeing the range of charcoal burns together is something not to miss.

## **The Museum at 50: 5-6 September**

50 years ago this weekend the Museum formally opened to the public. The conservation of historic buildings and sharing information about them was firmly at the forefront of the Museum's mission. During this weekend we will have a series of live demonstrations and displays linked to building conservation. A series of speakers will explore the early years of the Museum's development, the Museum today and discuss topics for the next half-century. We have invited organisations who share similar interests and aims to be present at this celebratory weekend.

## **Historic Homes & Harmonies: 17-18 October**

Come and listen to music played in the different historic homes at the Museum – some traditional melodies or songs, some played on historic instruments, and others that may be a more modern continuation of a musical tradition.

## **Fire & Light: 7-8 November**

Today we can come home to a house that can often be heated quickly, with the means to cook rapidly and light at the flick of a switch. A walk through the Museum during this weekend will give a better idea of how homes in the past were lit and heated, the resources needed for this and what this meant for everyday life. Discover demonstrations of lighting a fire with a flint and steel, listen to talks on woodland management and access, and experience making and using candles and efficient cooking over an open fire.

**A full programme of talks and demonstrations will be available on the website a month before each event. Book your tickets online or contact our friendly team on 01243 811363.**



# THE PEOPLE'S SHOW — ON THE ROAD!

**T**he People's Show is one of the many events we're holding to mark the Museum's 50th anniversary, and opened in February in the Michael Burton Gallery and runs until 11 May. It's all about you – our supporters and visitors and the things you like to collect.

When we launched the project last year we received a very heartening response from our visitors, volunteers and demonstrators who agreed to lend their collections for this rather special event. After months

of very intense logistics, we now have a fascinating exhibition very different to our usual displays!

There are 35 groups of objects lent by 27 different exhibitors – and the variety of material is wonderful, ranging from china and glass, to wood carvings and boxes, milk and Fairy Liquid bottles to snow globes and cine cameras.

In some cases we have accommodated exhibitors' entire collections, whilst others show only a small sample of what has been amassed over the years. The stories behind the collections are often as intriguing as the objects themselves! Being inspired by older relatives when a child – or by your child when an adult – virtually all participants have a different story to tell and reason for collecting what they do.

It is the exhibitors and their stories which really connect the show to the Museum. Whilst we care for and present internationally renowned collections of buildings and artefacts, it is the people associated with them who give life to this Living Museum. We are



(1 & 2) Volunteer Jeff Ayling gets to work making bespoke display cabinets for The People's Show. (3) The People's Show up and running. (4-7) Just a taste of some of the objects on view – woodcarvings, razor blades, cine cameras – and Bagpuss.



also all about those who made the Museum a reality – our founder Roy Armstrong and his colleagues who got the idea off the ground in the first place, and all the staff and myriad volunteers who have contributed over the last 50 years to make the Weald & Downland such a unique and special place.

Until our new visitor centre and gallery was completed recently the Museum didn't have a specialist display space for our collections or visiting exhibitions, so had very little display hardware. We did purchase display boards for exhibitions when the Michael Burton Gallery opened last year, but for The People's Show cabinets were required as most of the objects were 3D and couldn't be hung. To this end, collections volunteer Jeff Ayling has spent the last three months or so tirelessly constructing display cabinets for the show, which will also be an invaluable resource for future displays around the Museum.

**Whatever your interests, the People's Show will have something with which you can connect, be it the stories of the individual exhibitors or the collections themselves – whether your interest lies with historic musical instruments, snow globes or the Clangers! Don't miss it!**

## Exhibitions 2020

Enjoy our range of fascinating exhibitions in the Michael Burton Gallery in Longport Farmhouse!

*The People's Show* – 13 February – 11 May

*Wildflowers* – 4 June-6 July

*Heritage Craft Skills* – 16 July-10 August

*Longport Farmhouse* – 20 August-5 October

*Schools Pop-up* – 12-23 October.

*A Weald & Downland Celebration – 10 Years of our National Park: an exhibition of Gordon Rushmer's watercolours* – 3-23 November

*Fireplaces* – 10 December – 12 January 2021



Two of Gordon Rushmer's watercolours painted in the South Downs National Park (3-23 November).

# My Museum

Julian Bell,  
Curator

## How long have you been at the Museum?

I started at the beginning of August 2002, a week after the Gridshell had been officially opened. Prior to my interview for the post of Curator I was given a tour of the Museum by the Warden, Doug Green, and he told me that I'd likely be here for five minutes or the rest of my life! Well, the five minutes has long gone and it's 17 years and counting . . .

## What made you specialise in rural life?

Although I now have significant experience of rural life collections, my professional museum training focussed on the management of historic collections in general, including the care and conservation of objects, their documentation, research, good storage

and interpretation. This means that my skills are transferable from one collection to another and so I have been fortunate to be responsible for a variety of materials during my museum career ranging from industrial heritage in Manchester, to textiles and costume at the V&A, to maritime history at Greenwich.

## Why should we collect artefacts and stories from the past?

This is something which not many people stop and think about. We're a museum – that's what museums do! It's a vitally important thing to appreciate though. Besides being of general interest, our collections and the stories related to them give us all a sense of place in the past and a real connection to our forebears who lived and worked in our area. For me it is about the people who our objects represent. All our collections, whether artefacts or buildings, are all about people. Those who made them, lived in them, worked with them, donated them, or who ultimately now care for them. This is what makes our museum such an individual place. →

### → What do you enjoy about being a curator?

There are two main things. The first is the privilege of handling real history; dealing with objects and stories from real people and keeping that information alive for others to enjoy and relate to. The second is the huge variety of tasks with which I become involved. I can be documenting and recording small hand tools one day, and the next I could be dismantling a building in preparation for its transfer to the Museum.

### What was the concept behind The People's Show, which is on now until 11 May?

To celebrate the 50th anniversary of the Museum opening I wanted to put on an exhibition which was a little different to those we normally display and which fitted with the Museum's core values – in particular, people. It would have been quite easy to bring out some of the themes from our artefacts in the Gridshell for our visitors to see, but I rather wanted to celebrate *their* involvement with the Museum. As I said above, people are fundamental to our Museum. The People's Show celebrates the fact that the vast majority of us collect something, even if we don't consciously do so, and the reasons behind this collecting are as varied and interesting as the objects themselves. The People's Show will exhibit some 35 different groups of objects from 27 different collectors; ranging from china, glass and artworks to cine cameras, milk bottles and Bagpuss! Visitors will undoubtedly find something to relate to amongst the exhibits.

### What are the highlights of your time here?

There have been such a huge number of memorable activities with which I've been involved during the past 17 years it's very difficult to narrow them down – but two tend to stick out in my memory. The first was in 2008 when I was approached by a teacher at Bosham School to borrow an item from the collection for use with a graphic novel the children were studying for a Christmas project. The main character of the novel is an old lady who lives in a shepherd's hut and this was the item the school wished to borrow. Normally we lend fairly small items but I saw this as a challenge and opportunity which couldn't be passed by! We duly loaded one of our shepherd's huts and delivered it to the school whilst the children were in assembly and located it in the grounds – ready for a surprise when they came out of class. It worked so well, and the children got such a lot out of having the hut there that the same teacher approached us again a few years later to do the same thing when she moved to Fishbourne. The second memory was the recent, successful hosting of the Bodgers Ball in 2018, the annual get-together of the Association of Pole-lathe Turners & Greenwood Workers. This fantastic event brought together some 450 members to demonstrate their skills at the Museum in the biggest countryside gathering of its sort. A logistical nightmare both before and during the event was balanced by the warmth and passion of the participants and our visitors.

*Here's to another 17 years!*



Julian Bell in the artefact collection store in the Downland Gridshell.

# HIGHLIGHTS FROM NEW COLLECTION DONATIONS

## Fire Dogs

Last autumn the Museum was given a pair of cast iron fire dogs by Lesley Evans of Walberton, West Sussex. We have a number of sets of fire dogs in the collection, but these have a particular history. They belonged originally to her late father (John Denner) who acquired them from the former 'Staff of Life' pub in Haslemere, Surrey when he bought it in the late 1970s/early 1980s. It had ceased life as a pub and he bought it as a private dwelling. The dogs were in the large inglenook fireplace of the house when Mr Denner moved in. Each dog has the date '1571' between the top, cast scrolls. The letters 'ER' appear below the date on each dog, with the letters separated by a five-petal flower – possibly a rose. During his ownership of the dogs, John had them dated to c.1570 which suggests they are contemporary to the original pub and not copies of other examples. They could well be of local manufacture with the adjoining village of Hammer historically having a number of foundries.



## School Desk

This iconic school desk was given to the Museum very recently by Ros Burnard of Cranleigh, Surrey. It was bought from her daughter's nursery school teacher some 25 years ago for her daughter to use at home and comes complete with the original inkwell and years of wear. Ros thinks it may have originally been rescued with two other examples from Grafham School near Bramley, Surrey as her husband loaned his van to collect them for the nursery school teacher in the first place. It is almost identical to another school desk we already have in our collection but they do prove popular items for the Museum to lend and so having a second will be useful.

## Rush light holder

This forged item doubles as a candlestick and a holder for reed or rush lights and was given to the Museum by Mary Murphy. It is mounted on a block of wood for stability and was found in the outbuildings by Mary's parents when they moved into a property in Gomshall, Surrey in 1948. Rushlights were

a very traditional way of making inexpensive light. Much cheaper and easier to manufacture than candles, they used the dried centre of a rush, soaked in fat, and required an iron clamp to hold it in position. Holders like this were usually made by local blacksmiths.





# 50 YEARS AGO –

## THE MUSEUM OPENED TO THE PUBLIC

**I**t was 1970 and after five years of feverish activity the trustees and volunteers who had put in so much effort were ready to throw open the gates and admit visitors.

There were seven exhibits for people to see, including Winkhurst from Kent (then thought to be a farmhouse but subsequently re-interpreted as a Tudor kitchen); the granary from Littlehampton, West Sussex; the treadwheel house from Catherington, Hampshire; the toll house from Upper Beeding, West Sussex; the charcoal burners' camp, the saw pit and the Saxon weavers' hut.

To begin with the Museum was open for six weekends, trial runs anticipating the first full season the following year. From that first day, 5 September,

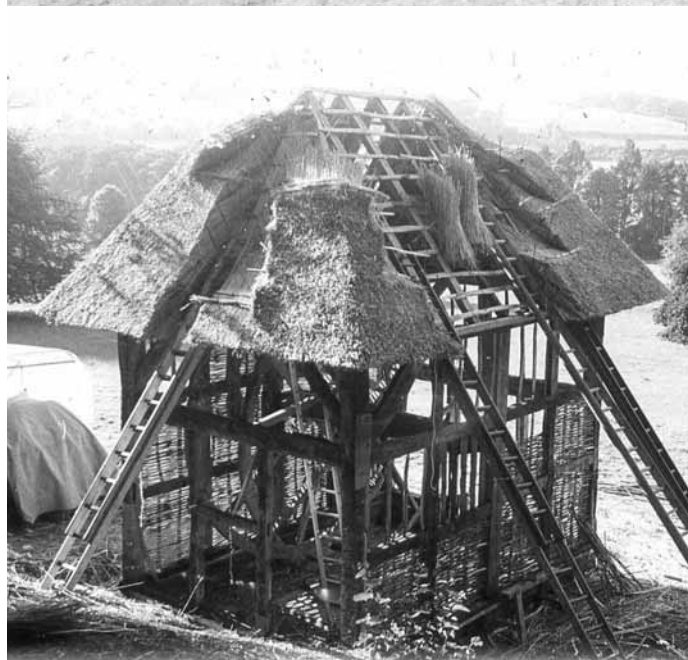
until 11 October, 7,198 visitors came through the gates, taking £1,802, a massive injection to funds at the time!

That year also saw a number of buildings rescued from destruction and decay and dismantled and brought to the Museum ready for re-erection, including the hall from Boarhunt, Hampshire, the medieval house from Sole Street, Kent and cattle sheds from Lurgashall and Rusper in West Sussex.

In the same year a £100,000 fundraising appeal began – very ambitious for its time – and the Friends of the Open Air Museum was launched at West Dean village hall. Work on saving and re-erecting historic buildings and collecting rural life artefacts continued apace . . .

*“A complete village with houses, cottages, farm buildings, inns and shops may be ‘created’ in the south of England . . . The strange thing about the little community is that it would be a museum. An open air museum of buildings through the ages is now becoming more than just a dream for a well-known university lecturer from Storrington.”*

Worthing Gazette, March 1967 (the first news article to cover the Museum)



Weald and Downland  
Open Air Museum  
Singleton nr. Chichester

**OPEN TO THE PUBLIC**  
TO SEE  
**WORK IN PROGRESS**  
on SATURDAYS & SUNDAYS  
from 5th SEPTEMBER  
until 11th OCTOBER

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CHILDREN UNDER 14, 1/-  
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Top, a busy scene on the first day of opening, 5 September 1970, as cars stream in past the toll house from Upper Beeding. Manning the ticket desk is Kim Leslie, the Museum's honorary treasurer. Above left, thatching in progress on the re-erected treadwheel from Catherington early in 1970. Above right, The Museum's first publicity poster, 1970.

## THE MUSEUM'S FOUNDER, DR ROY ARMSTRONG

*“Roy was ideal in countering any opposition. Criticism was never a deterrent. He ignored it. His other strength was his ability to bring together professionals, experts and influential people to advise and guide.”*

Building History: Weald & Downland Open Air Museum 1970-2010 – the first forty years



Roy Armstrong, photographed in 1989 shortly after the opening of the Bayleaf Medieval Farmstead project.

The Museum's founder, Roy Armstrong, was described by Kim Leslie in the 2010 book about the Museum's development as “Historian – teacher – visionary”.

Educated at Dulwich College and Oxford, history teaching appointments followed. But against the background of war, unemployment and depression, Roy was led to the Workers Educational Association (WEA) for which he became the West Sussex organiser in 1932, eventually coming under the aegis of Southampton University. He was particularly concerned with social issues, extending educational opportunities into rural communities, and town and country planning. The opening of Worthing Adult Educational Centre in 1948 was one of his landmark achievements. Through articles, publications and pioneering methods of teaching Roy's mission was to make knowledge and ideas widely accessible.

He made a home on the outskirts of Storrington, then a focus of intellectualists and idealists. Fundamental to Roy's all-embracing tolerance was fellowship and sharing. Gradually his work shifted towards teaching local studies, the prelude to Roy Armstrong, the local historian who founded the Weald & Downland Open Air Museum.

He believed that an intimate knowledge of one's own community led to a better understanding of the wider world. He was appointed historical adviser in the establishment of Arundel Museum in 1963, co-founded the Wealden Buildings Study Group, and became a founder member of the Vernacular Architecture Group. His *A History of Sussex* (1961), went to four editions.

It was the destruction of medieval buildings to make way for Crawley New Town which was the first trigger setting in motion the creation of the Museum. The idea of a museum was first discussed at a conference on timber-framed buildings of the Weald in 1965, and in the following year a committee was set up to promote an “open air museum of the Weald” (there was no ‘Downland’ at that time). Roy and those he gathered around him were alarmed at the statistics. In Surrey over 350 historic buildings were destroyed between 1951 and 1965.



Threatened buildings were freely available. Some in the worlds of history and museums were sceptical. However, much work went into seeking an appropriate site, and there were a number of false starts, but eventually in 1967 Edward James offered Roy a section of his estate at West Dean where he had set up a foundation to nurture arts and crafts. Money was another challenge: to begin with there was just £11.17s.2d (£11.86) in the bank.

For his dedicated work in founding the museum Roy was made MBE in 1972, and in 1992 he received an honorary degree of Doctor of Letters from the University of Sussex. Roy died in 1993 and in 1998 the Museum re-erected the 16th century smoke-bay house, Poplar Cottage, as a memorial to Roy.

Accepting his doctorate, Roy declared that he was "someone fortunate enough to be provided with a platform and the means of bringing individuals together who share similar aims." His ability to do this with such success, Kim Leslie says, was Roy's supreme achievement.



*“Whatever the tasks, we all knew we were involved in pioneer work, all sharing in Roy Armstrong’s dream. For quite a lot of volunteers time away from the excitement of the museum site was time lost. Caught up in this very special atmosphere, the museum changed the direction of several peoples’ lives. There was an excitement in the air, still nostalgically remembered today by those touched by Roy’s infectious enthusiasm.”*

Building History: Weald & Downland Open Air Museum 1970-2010 – the first forty years →

## HISTORIC LIFE WEEKEND: MUSEUM AT 50

To mark our anniversary year we have planned a number of events, including a special celebration in September, when the Museum officially opened to the public 50 years ago. **Historic Life Weekend: Museum at 50** will include demonstrations and displays featuring building conservation, with a number of expert speakers talking about the development of the Museum and the many successful restoration projects it has undertaken. The 50th anniversary promises to be a landmark year in the history of the Weald & Downland Living Museum. Live events, immersive demonstrations and our Golden Future fundraising campaign all aim to secure the Museum’s future and guarantee the preservation of historic buildings for the enjoyment and education of visitors for many more years to come. To find out more visit <https://www.wealddown.co.uk/>

**DATE FOR YOUR DIARY – 5-6 SEPTEMBER**

# OTHER ANNIVERSARIES THIS YEAR –

## 40 years ago (1980)

- The Museum leased redundant farm buildings at Charlton from the Goodwood Estate to house the Museum's rural life and building parts collections and the master carpenter's workshop
- Saved and dismantled this year were the house from Walderton and the barn from Cowfold, both from West Sussex, among others
- Re-erected on site were the wagon shed from Wiston, the saw-pit shed from Sheffield Park, the pugmill house from Redford, all from West Sussex, and the carpenter's shop from Windlesham, Surrey and the brick-drying shed from Petersfield, Hampshire
- The upper hall from Crawley was completed, enabling the establishment of the library and meeting facilities

## 30 years ago (1990)

- More than three million people had visited the museum
- Chris Zeuner, Honorary Curator, Keeper and then Museum Director 1971-2001 was appointed OBE
- Publication of *Weald & Downland Open Air Museum: The Founding Years 1965-1970* by Kim Leslie, the Museum's first honorary treasurer

## 20 years ago (2000)

- Work began on the Downland Gridshell which went on to win numerous awards
- Horse whim from West Kingsdown, Kent and open shed from Charlwood, Surrey re-erected on site

## 10 years ago (2010)

- Museum celebrates 40th anniversary of opening to the public
- *Building History – Weald & Downland Open Air Museum 1970-2010: the first forty years* published; ed. Diana Zeuner
- Hay barn from Ockley re-erected on site

*\*Building History – Weald & Downland Open Air Museum 1970-2010: the first forty years* and other booklets and articles on the Museum's history can be accessed through the Museum's Armstrong Library – email [library1@wealddown.co.uk](mailto:library1@wealddown.co.uk), or call 01243 811363.

## Discover more about the Museum on social media . . .

*. . . and please tag the Museum when you visit, using #WDLM/@wealddownmuseum*



**Margaret, Tripadvisor, January 2020**

"We had a wonderful day, even in January. There was so much to do and see and it was very interesting. The staff are so friendly and knowledgeable. It is their 50th anniversary this year and I would recommend everyone supports the venture to continue to save these lovely buildings and crafts. The Repair Shop was filming the day we were there too. Good, reasonably priced lunch with great views from the restaurant – what more could you want?"



**Andy, Tripadvisor, Feb 2020**

"This is a fantastic place and has a wealth of homes and facilities from many years. On site demonstrations are worth watching as they take you back in time with both an excellent commentary and display of older techniques. Also visited the gridshell exhibit, this has

to be seen to be believed. Following the guides talk you are given access to the artefacts store, where items not on display are stored, truly amazing".



**Charlie Fraser-Fleming, Facebook Review, Feb 2020**

"Excellent place to visit and relax. So much to see and enjoy. Around 50 historic buildings to walk around. Fascinating."



**Instagram comment by south\_scenes, Feb 2020**

"Vivid memories of my school outing about 30 years ago. We were fascinated by how people lived all those years ago – especially remember the large building with the huge fire and best of all for us kids was the loo hanging out of the side of the window!"



# SPRING FOOD FESTIVAL – 2-3 MAY



We are delighted that the Museum's annual Food Festival is back for 2020 and will take place on 2-3 May! We will be offering the very best of the south east's food and drink with stall holders around the

Museum site featuring tasty local produce, and a wide variety of country crafts. Watch free cookery demonstrations in the Cookery Theatre where you can meet the chefs (pictured) and be inspired by their

wonderful recipes, and enjoy a fascinating programme of 'Tasty Talks' – with opportunities for tastings! Watch demonstrations of traditional food preparation, cookery and brewing in our collection of rescued historic homes from our lovely region of England, and explore our six period gardens, learning about the culinary and medicinal uses of plants from the past. Find out more on our website, [www.wealddown.co.uk](http://www.wealddown.co.uk)



**We look forward to welcoming chefs Dean Edwards and Chris Bavin (pictured above) to the festival for book signings and cookery demonstrations. Dean, Masterchef finalist and judge, and renowned for his family-friendly cooking and cheerful persona, became a household name following regular appearances on ITV's *Lorraine* and *This Morning*. He will be at the Museum on Saturday. Chris, co-judge on Britain's *Best Home Cook* and co-presenter of BBC1's hugely popular series *Eat Well For Less*, will be with us on Sunday. Chris is passionate about teaching children about the provenance of their food and encouraging them to eat more healthy fruit and vegetables. Liz de Bruijn-Willis, Events Manager at the Museum said: "We are delighted to be welcoming such popular chefs to our Spring Food Festival and look forward to seeing them in action in our Cookery Theatre."**



# RARE & TRADITIONAL BREEDS SHOW – 19 JULY

After a very successful return last year the Rare & Traditional Breeds Show is back at the Museum for 2020, on 19 July! Smallholders play a vital role in nurturing rare and traditional breeds of livestock, helping to ensure their future, and hundreds of cattle, sheep, pigs, goats and poultry from all over the south east will descend on the Museum to take part. With prizes at stake and competitions for young handlers, this one-day event is hugely popular with visitors and exhibitors alike. There are lots of classes to see and opportunities to meet the breeders and their animals around the show ring, as well as delicious produce from our stall holders, and craft and trade demonstrations with a countryside theme. Our rare breeds are in danger of extinction if demand for their produce isn't maintained – a taste for quality rather than factory-farmed, intensively raised meat products. The Weald & Downland Living Museum is





a charity that works to preserve our rural heritage, and rare breeds are an important part of this. We offer the opportunity for you to help – why not treat yourselves or the livestock enthusiast in your family by sponsoring a sheep, pig, goat or cattle class? You get two free entry tickets to the show and your name in the show programme! Find out more on the website at [www.wealddown.co.uk](http://www.wealddown.co.uk), where exhibitors can also find the schedule for the day and enter their animals.

## RARE & TRADITIONAL BREEDS *Show* 19 July 2020

### Sponsor a class & support the show!

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

Sponsorship is just £50 per class and includes two free entry tickets to the show and your name in the show programme.

I wish to support the show by donating £

to sponsor a sheep / pig / goat / cattle class (please circle).

In order to Gift Aid your donation, please tick this box: ☐

I want to Gift Aid my sponsorship donation

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

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

Name of sponsor: \_\_\_\_\_

Address: \_\_\_\_\_

Post code \_\_\_\_\_

### PAYMENT METHOD

Payment can be made by one of the following methods:

- Cheque (to be made payable to 'Weald & Downland Open Air Museum') • Debit/credit card.

If you wish to pay by card please call us on the number below to make payment.

Please return this form to: Fundraising Team, Weald & Downland Living Museum, Town Lane, Singleton, PO18 0EU.

For any questions - [fundraising@wealddown.co.uk](mailto:fundraising@wealddown.co.uk) | 01243 811010

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I understand that if I pay less income tax and/or capital gains tax than the amount of gift aid claimed on all my donations in that tax year, it is my responsibility to pay any difference.







## SUMMER STEAM SHOW – 15-16 AUGUST

Join us at our annual Summer Steam Show at the height of the season, and celebrate a wide variety of modes of transport! Discover the impact they had on the rural community from the introduction of steam into traditional farming practice to the novelty of vintage cars speeding through the South Downs valleys. This two-day Summer hit will be packed with an army of steam engines, wartime vehicles, fire engines, vintage wagons and caravans, and classic cars and motorbikes to name just a few. Plus,



there's a lot of family fun with miniature steam engines, model boats and railways and a Victorian steam-powered fairground. The Museum will also host lots of stall holders showcasing delicious local produce and drink, and craft and trade demonstrations and displays with a countryside theme. Find out more at [www.wealddown.co.uk](http://www.wealddown.co.uk)



## AUTUMN & COUNTRYSIDE SHOW – 3-4 OCTOBER



Experience the sights and sounds of the countryside, and celebrate the end of the harvest at the wonderful Autumn & Countryside Show on 3-4 October 2020! Our popular seasonal show features traditional working demonstrations including heavy horses and vintage tractors ploughing, steam-powered threshing, plus woodland and rural craft demonstrations, displays and competitions. Other highlights include ferret racing and gun dog displays, a fun dog show on both afternoons, and our annual Horticultural Show, with classes to suit all ages, and displays from local clubs and societies and the Museum's gardening team. The Museum's 40-acre downland site is the perfect location for this annual festival as the leaves turn red and gold!







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adventures you and your family can enjoy this year!

Celebrating our 50th anniversary in 2020 we look forward to welcoming all our members to the museum. We have many exciting events throughout the year, from Historic Life Weekends where you can experience what life was really like over the years; **5 big weekends**, **8 theatre productions** from David Walliams' 'Mr Stink', musical theatre 'The Story of Love in the Harbour' to Opera Brava's 'Tosca' and 'La Traviata', as well as many other things to see and do.

# What's On 2020

## January

**18-19**  
Historic Life Weekend: Stories

## February

**17-21**  
Spring Half Term 'Treasured Objects'

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

## March

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

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

## STAY CONNECTED!



@wealddownmuseum  
#WDLM

Visit  
**wealddown.co.uk**  
for more information

## April

**4-19**  
Easter Holidays

**10-13**  
Easter at the Museum

## May

**2-3**  
**Spring Food Festival**

**15-16**  
Museum at Night 'Mysterious Animals' **T**

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

**25-29**  
Half Term Activities 'Nature'

## June

**6-7**  
Historic Life Weekend: Wildflowers

**12**  
Children's Theatre, David Walliams' 'Mr Stink' **T**

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

**27**  
Theatre, 'Choice Glenfell' **T**

## July

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

**14**  
Children's Theatre, 'If You Go Down  
To The Woods Today' **T**

**17**  
Opera, 'Tosca' **T**

**18**  
Opera, 'La Traviata' **T**

**19**  
**Rare & Traditional Breeds Show**

**23**  
Theatre, 'The Story of Love in the Harbour'  
**T**

## August

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

**5, 12, 19 & 26**  
Wonderful Wednesdays

**15-16**  
**Summer Steam Show**

**20**  
Children's Theatre, 'Treasure Island' **T**

**30**  
Theatre, 'Much Ado About Falstaff' **T**

## September

**5-6**  
Historic Life Weekend: Museum at 50  
(celebrating our 50th Birthday)



**WEALD &  
DOWNLAND**  
LIVING MUSEUM

## October

**3-4**

**Autumn & Countryside Show**

**17-18**

Historic Life Weekend: Music – Historic  
Homes & Harmonies


**26-30**

Half Term Activities

**29**

Family Twilight Tale Trail (7+) 

**30-31**

Museum at Night 'Tales of the Unexpected' 

## November

**7-8**

Historic Life Weekend: Fire & Light

**20-22**


**Christmas Market**

## December


**6**

Tree Dressing

**12-13**

Meet Green Father Christmas 

**19-23**

Meet Green Father Christmas 

**26-27**

Christmas at the Museum

### MUSEUM

#### OPENING TIMES:

10.30am – 4pm

10.30am – 6pm (BST)

#### CAFE OPENING TIMES:

9am – 4pm

9am – 5pm (BST)

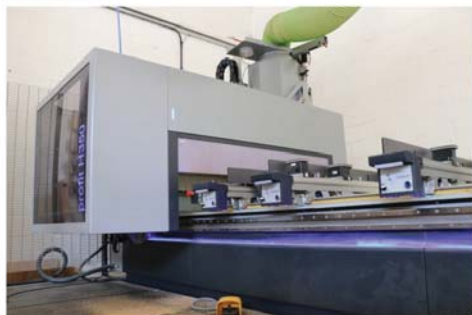






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# THE NEXT FIVE YEARS 2020-2024

In 1967, Dr Roy Armstrong MBE had a passion – to rescue, preserve and celebrate vernacular architecture of the South East of England. Supported by a small group of enthusiasts the Museum first opened to the public on 5 September 1970. Over the 50 years that followed, the Museum has grown to encompass Designated collections of over 50 buildings and more than 15,000 artefacts, set in 40 acres of the South Downs National Park.

Last year the Museum's trustees and senior management team reviewed the Museum's strategy, providing a framework for a five-year period 2020-2024. The goal is to be a sustainable living museum, which is a heritage destination of choice, for visitor enjoyment, learning and conservation. Three main elements inspire us – Explore, Learn and Conserve.

In the next five years we will build on our reputation, establishing a unique offer in the heritage, cultural and tourism markets in which we operate. Our targets aim to establish a solid foundation on which to build a sustainable and responsible business model. By 2024 we will be set up anew to drive ambition and growth across education, commercial activities and interpretation to deliver a truly world class living museum experience.

The five aims are:

- To become the museum of choice by creating best-in-class experiences
- To be a centre of excellence for lifelong learning based on our Designated collections
- To be best practice custodians for our collections

- To be a voice of authority in vernacular architecture and rural social history
- To be known as a good employer and a great place to work and volunteer.

You can find out more about our strategy on our website, [www.wealddown.co.uk](http://www.wealddown.co.uk)

## OUR MANIFESTO

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 THE SOUTH EAST OF ENGLAND.





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# JOIN OUR GROWING MUSEUM MEMBERS GROUP!

Our members continue to be an important part of Museum life and we are delighted to remind you of the special benefits you will receive as a member in 2020.

## Membership Benefits

- 10% off all purchases in the café and the shop
- Two Museum magazines a year posted right to your door
- E-newsletters full of Museum news and special offers just for members
- Discount on our *Tales of the Downs* talks programme
- Free fast track admission to our five events

## Current Annual Membership Prices

Adult £35

Child over 5yrs £18

Senior 65+ £32 **\*Changing 1 April 2020**

Family (2+3) £92

Family (1+3) £67

Grandparent family (2+3) £86

We hope you enjoy another fantastic year of membership! If you would like to purchase additional memberships for friends or family you can do so over the phone by calling 01243 811893 or through our website [www.wealddown.co.uk](http://www.wealddown.co.uk)

## \*Qualifying for 'Senior' at 60 instead of 65!

We are pleased to announce the good news that from 1 April 2020 we will be reducing the 'Senior' qualifying age to 60 years, rather than 65. If you pay your membership by direct debit and this change is relevant to you please let us know no less than one month before your renewal date so we can make the changes. *We do need to hear from you please, if you need to make changes, which can only be made at the time of renewal.* We are unable to make any changes mid-cycle and cannot issue refunds to those who have already renewed before 1 April: we are sorry for this but hope you will enjoy the reduction in price when you next renew.



## LIGHTS, CAMERA, ACTION!

Last month, members will have received a letter or email about an exciting project that the Museum will be involved with this Easter. From mid-March until mid-April we are to play host to a feature film production that is being shot on location in the Market Square.

The Museum will be open as usual with lots of activity to see and do, especially for the Easter holidays. Some buildings (such as Titchfield Market Hall and the medieval hall from North Cray) and the surrounding areas in the vicinity of the Market Square will be closed to visitors – our website has an updated map to show what will remain open and throughout this period there will be film marshals on hand to help direct your visit and ensure you make the most of the wide range of activities on offer.

**PS – Don't forget to look out for your guest passes inside the magazine, valid for the whole of 2020 so you can bring friends and family with you for future visits.**



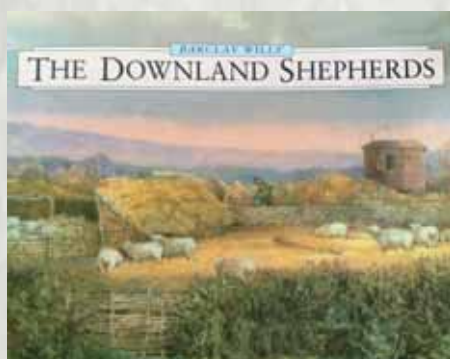
# Tales of the Downs and beyond . . .

Enjoy fascinating summer evening talks, beginning at 6.30pm with tea, coffee and cake served from 6.00pm. Each lasts for 1-1½ hours. £14 per person; £12 for Museum annual members, £5 for Museum volunteers. Full details and online booking via [www.wealddown.co.uk/courses](http://www.wealddown.co.uk/courses). Book five places and get the sixth place free. Three different locations are used for the evening talks, so please follow signs on arrival; please let us know on booking if level access is useful.

## The Downland Shepherds Tuesday 14 April

Based on the writings of Barclay Wills, this talk will capture the lives and work of Sussex shepherds between the two World Wars, when a way of life untouched for centuries faced a changing world. Wills was also able to evocatively record the last team of oxen to plough the Downs, the cold stillness of winter days in the lambing fold, the birdlife and archaeology of the Downs, Findon Fair, the hardness and richness of a shepherd's life and the unique bond between the shepherd and his flock.

**Richard Pailthorpe** is a former director of the Museum and is joint editor of *Barclay Wills' The Downland Shepherds* and an author of local history books.



## 10 years of the South Downs National Park Tuesday 28 April

Find out about the formation of the South Downs National Park and its work today, as it celebrates its first decade of work.

**Margaret Paren**, Chair of Trustees of the SDNPA.

## Saving cultural heritage: music Thursday 7 May

Music is an integral part of our social environment, but its form, meaning and context has changed greatly over time. The intangible nature of music and its associated traditions makes it fragile and under threat. Once something of this nature is lost from the living tradition, it is hard to regain its original authenticity. This talk will look at the survival of music as a form of intangible cultural heritage, using first hand evidence gained from research in Sweden and looking at how that resonates with our experience.

**Jez Smith** is an Interpreter at the Weald & Downland Museum and a period musician.

## Wildflower meadows Monday 11 May

Alarmed at the rapid and devastating decline in flower rich meadows, Michael and Jane Joseph sowed their small paddock with native seed 30 years ago. At the time there was no advice or internet so they learnt by trial and error – now their meadow is absolutely stunning. Michael will share his experience so we can successfully create our own small patch relatively quickly, cheaply and easily. Learn the importance of meadows to wildlife, your garden, your health and the planet.

**Michael Joseph** was an airline pilot and engineer, with a strong interest in the natural environment.

## 'Making 1917'. From the battlefield to the big screen Tuesday 19 May

This presentation, illustrated with photographs taken on location, is a personal account of the making of the award-winning film *1917* from the viewpoint of the Military & Historical Advisor who was on location throughout the filming.

**Andrew Robertshaw**, BA, MA, FSA, is a military historian, author and broadcaster.

## Exploring English proverbs, idioms and sayings through the ages Wednesday 20 May

We live in an age of scientific and technological enlightenment and yet what shapes the discourse of our daily lives is often not modern insight alone, but ancient wisdom. Everyday English conversation is peppered with sayings from folklore and history that have been passed from one generation to the next, often without adaptation despite centuries of change. We shall explore the linguistic origins of selected English proverbs, idioms and sayings in current use.

**Dr Catherine Watts** is an International Teaching Fellow and Senior Fellow of the Higher Education Academy.



## Henry VIII's gangster

Tuesday 26 May

Henry VIII's reign was always insecure as his claim to the throne was tenuous and legally fragile. The king secretly attempted to kidnap his nephew, James V of Scotland, and papal emissaries. He funded the brutal murder of Cardinal David Beaton, archbishop of St Andrews, whose body was hung out of a window of his castle as a dire warning. But his most audacious plan was to hire the ruthless Italian gangster, Ludovico da l'Armi, to assassinate an arch enemy.

**Dr Robert Hutchinson** OBE, is an historian and archaeologist

## Popular science in early twentieth-century periodicals

Tuesday 2 June

The popular science of the early years of the twentieth century has often been overlooked, sandwiched between the nineteenth century, in which science was less specialised and professionalised, and the post-war 'boom' in popular science following the verification of Albert Einstein's general theory of relativity in 1919. However, popular science continued to be produced in the intervening years, and was often written by professional scientists. Dr Rachel Crossland will consider examples from early twentieth-century periodicals.

**Dr Rachel Crossland** is a Senior Lecturer in English Literature at the University of Chichester.

## Pevsner, Nairn and Chichester: revising *The Buildings of England*

Tuesday 23 June

The talk considers the *Buildings of England* project as a whole since its foundation by the art and architectural historian Sir Nikolaus Pevsner in the 1940s; the two editions of *Sussex/West Sussex* (1965 & 2019); and the lecturer's part in the revision of the Chichester article, originally written chiefly by Ian Nairn, the crusading architectural journalist of the 1950s and 60s.

**Dr Tim Hudson**, FRHistS, read Classics and Art History at Cambridge, and gained a PhD there in 18th-century architectural history. He lives in Chichester, and was Editor of the *Victoria County History* for Sussex for 23 years.

## A time and place, building stories out of the past

Wednesday 15 July

This talk takes inspiration from the past in the writing of new plays, including several that have been performed at the Museum. *Poisoned Beds* grew out of the death of the Emsworth oyster industry, in parallel with the emancipation of female voters and World War I. *The Exchange* put a murder mystery centre stage, when the Chichester corn market was being made over as a cinema. *The Highwayman*, inspired by the Alfred Noyes ballad, presented banditry, press gangs and rural poverty in the late 18<sup>th</sup> century. *The Hawkhurst*



Saving cultural heritage: music

*Gang* presented a truly local story – the 1749 trial in Priory Park of the most notorious of all smuggler groups.

**Greg Mosse**, a 'writer & encourager of writers', has a Drama & English degree from Goldsmiths College and is a qualified interpreter and translator.

## John Ruskin and rural life – his prophetic vision and its relevance to our contemporary world

Wednesday 22 July

John Ruskin lived from 1872 to 1900 at Brantwood, a house on a modest estate on the eastern shore of Lake Coniston in the Lake District. Here, amongst his interests as an artist, art critic, geologist, social reformer, historian, philosopher and inspiring prophet he managed the estate according to principles which now seem surprisingly modern. He campaigned unceasingly for threatened landscapes and buildings. He established the Guild of St George, charging it with making land it acquired 'beautiful, peaceful, fruitful'. As a Director of the Guild of St George, the lecturer will show how the principles continue to be honoured today.

**Dr Peter Burman** MBE FSA is an architectural historian, living and working in Scotland since 2002, with a strong connection to the Museum.

## Ralph Ellis: a Sussex artist and the Great War

Tuesday 29 September

Ralph Ellis was born in Arundel and lived in West Sussex for most of his life. A renowned designer and painter of inn signs, he was also a landscape artist, celebrating the glorious countryside of the South Downs. Like many of his generation he served on the Western Front during the Great War and was badly wounded, using his recovery to compile a compelling memoir of his experiences. As well as sketches and paintings, he wrote a powerful narrative that recalls what life was like for an infantryman fighting on the Western Front.

**Sue Hepburn** has a BA and an MA in History from the University of Sussex and has been studying the Great War for 20 years. She is now preparing the memoir of Ralph Ellis for publication this summer.



# SPEAKING ENGLISH IN THE WEALD & DOWNLAND REGION

Volunteer Dr David North describes his research as a prequel to the Museum's part in the national *Dialect & Heritage Project*

**W**e are excited to be one of five museums working with the Archive of Vernacular Culture at the University of Leeds to deliver a National Lottery-funded Dialect & Heritage Project.

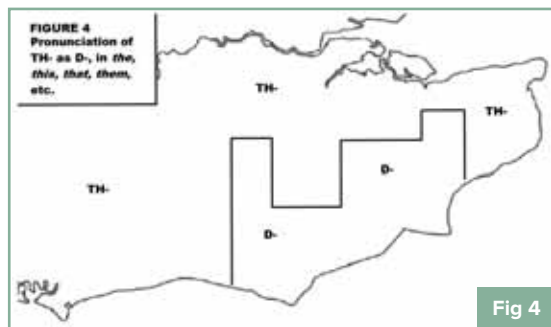
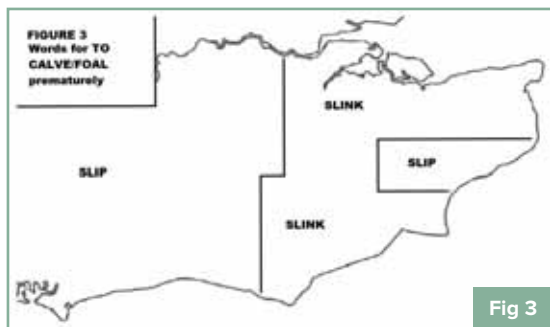
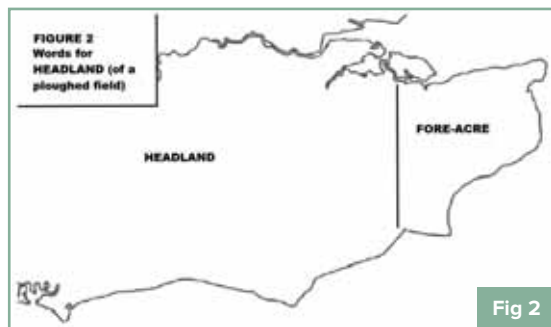
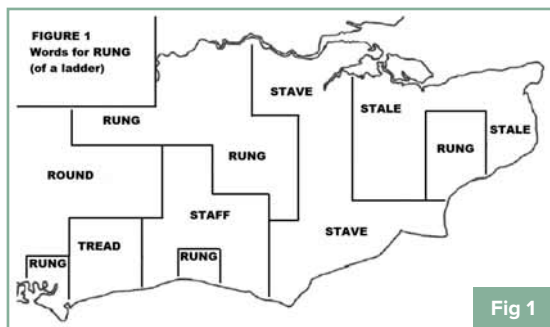
This will include making the contents of the archive (including the Survey of English Dialects) available to a wide audience, enriching our displays with material from the archive and involving our visitors in extending knowledge of current local speech. In this article I aim to give readers an idea of the sort of information which can be gleaned from the Leeds archive and how this relates to the Museum's interests and catchment area.

In the 1950s the Survey of English Dialects (SED) sent trained fieldworkers out into the countryside to work through a questionnaire with selected informants, noting their responses in phonetic script. This was seen largely as a 'rescue job', capturing what was regarded as the oldest and most locally diverse level of vernacular English. The focus was on the vocabulary of farming and the countryside and the approach was very much of its day: female informants were in the minority, urban areas were scantily represented and industrial vocabulary omitted. SED visited 19 villages in Kent, Surrey, Sussex and east Hampshire and, as a research student at Leeds in the 1970s, I was able to make recordings from comparable informants in a further 13 villages. This article draws on this combined data.

When first built and throughout their subsequent life in their original surroundings our buildings would have been filled with the sounds of a wide variety of English. Not only would the first inhabitants of, say, the medieval house from Sole Street, Kent and the 15th and 17th century house from Walderton, West Sussex re-erected on our site, have sounded quite strange to our modern ears, but there would have been significant differences between them, owing to their location near both extremes of our catchment area. More recent evidence from SED and my research reveals a rich variety of words for everyday objects in the region, e.g. **Fig 1** which shows the distribution of words recorded for the *rung* of a ladder.

Some of the consistent themes of the dialectology of the Weald & Downland area are already visible in this map. The region's vernacular reflects its proximity to the London area and this openness to the influence of standard vocabulary and popular London pronunciation accelerated with improvements to the road system from the mid-18th century and then with the subsequent opening of railways. This influence tended to cover the area closest to London and then follow the communication routes towards the channel ports, Brighton and Portsmouth.

Sometimes the innovations 'leap-frogged' the intervening countryside towards these coastal towns. In this way the standard word *rung* has spread out from the London area and jumped towards the coastal centres over a number of older local words,



e.g. **stale** in eastern and central Kent, **stave** in western Kent and eastern Sussex and **staff** (a historical variant of **stave**) in central Sussex. **Round** in the western parts of Sussex and Surrey and eastern Hampshire reflects another recurring pattern which links this area with central southern England.

The routes through which the influence of Standard and London English spread out into the region were also followed by a number of changes in pronunciation. Examples are the loss of the r-sound in words like **fork**, **cart**, **work** (heard as a distinct consonant in traditional local speech) and the tendency for the vowel in words like **down**, **mouth**, **about** to move towards a sound like the **-ah-** heard in traditional Cockney speech. We are dealing with the language of local residents mostly born in the 30 years 1880-1910, so change would have continued and it may be that the Dialect & Heritage Project will reveal the extent of more recent developments.

Researchers have recognised since the early years of detailed dialect study that every word has its own history. Nevertheless, word-boundaries tend to cluster to form recurring patterns. An example of a group of words which are exclusive to eastern Kent is **fore-acre** (Fig 2) meaning the **headland** of a ploughed field (the land at right angles to the furrows on which the horses are turned). Although recorded nowhere else in England, parallel terms occur in the dialects of the sister-languages of English across the Channel. Fig 3 is an example of another pattern

in which local words cover most of Kent and eastern Sussex: this is the distribution of **slink**, meaning to give birth prematurely to a calf or foal.

As the part of England closest to the Continent, the Weald & Downland area has experienced a number of influences from across the Channel. An example was the local pronunciation of words such as **the**, **this**, **that**, **them** with an initial **d-**, i.e. **de**, **dis**, **dat**, **dem**. As an easily recognisable feature this had been noted by various writers from about 1400. It appeared to have become established across central and eastern Sussex and all of Kent, before receding in eastern Kent (from the mid-18th century) and from the north. There is strong evidence that the change spread into south-eastern English from Flemish dialects as the final stage of its spread across the Germanic-speaking area of northern Europe. (The Germanic group of languages contains English and its relatives, e.g. German, Dutch, Frisian, Swedish, etc.) Fig 4 shows the core area where this feature was recorded most frequently from our informants, revealing a remarkably well-preserved western boundary in mid-Sussex. Again, it would be interesting to survey the later history of this pronunciation.

Rather like the history of building which can be traced through the Museum's collections, language is constantly changing and adapting to new circumstances. There is a parallel between the spread into south-eastern dialect of standard words and the proliferation, for example, of slate as a roofing material from the 18th century.



Fig 5

→ One of the reasons for the SED's focus on agriculture in its fieldwork was the rich local vocabulary in use. Words would be needed, for example, to distinguish the different stages of a farm animal's life or each of the intricate parts of a farm wagon. Many of these words did not have an equivalent in Standard English and were closely linked with implements built in village workshops or small manufacturers in country towns. These local traditions started to become eroded, even before mechanisation, with the increasing appearance during the 19th century of standardised implements produced by manufacturers with a national sales network.

Sometimes local contrasts in vocabulary reflect differences in the construction and use of tools inherited from this village tradition. One of the most distinctive traditional farm implements (used in Kent, eastern and central Sussex and part of eastern Surrey) was the one-way plough, also known as the **turnwrest plough**. When used to plough a field, this would leave all the furrows facing in one direction. To achieve this, the **mouldboard** (the part which turns the soil over) had to be removed at the end of each furrow and transferred to the opposite side of the plough. Two examples of this mostly wooden plough (in both cases built without wheels for use on heavier land) are on display at the Museum (**Fig 5**).

The parts of this implement had distinct and unique names which are illustrated by the contrasting words

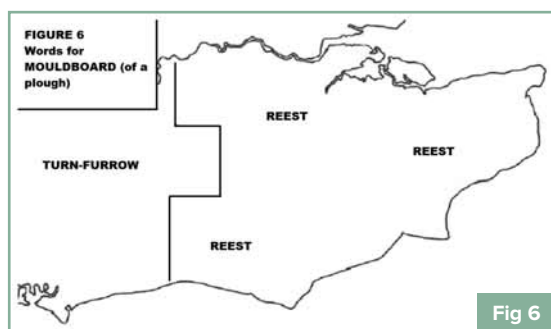


Fig 6

for the **mouldboard** itself (**Fig 6**). **Reest** relates to the turnwrest plough while **turn-furrow** was the word applied to the conventional horse-drawn plough used in western Sussex and most of Surrey and into Hampshire. Interestingly, it is likely that the one-way plough was introduced from the Low Countries at the end of the medieval period – another example of cross-Channel influence in the region at a similar time to the change of **th-** to **d-**.

We hope that the Dialect & Heritage Project will add a further dimension to our collections. Information collected in the field by Leeds fieldworkers helps us to understand the cultural differences within the Weald & Downland area. Local words and pronunciations remind us that our buildings and objects were part of the context in which real people in the past lived their lives and will in turn give us new topics to discuss with our visitors.

**SERENDIPITY** Dr David North took the regional dialects of Surrey, Kent and Sussex as his subject when studying for his PhD at Leeds University (1978-82), and by great coincidence he was a volunteer at the Museum when it recently began its involvement with the Dialect & Heritage Project.



# Tributes

## Edward 'Ted' Cullinan



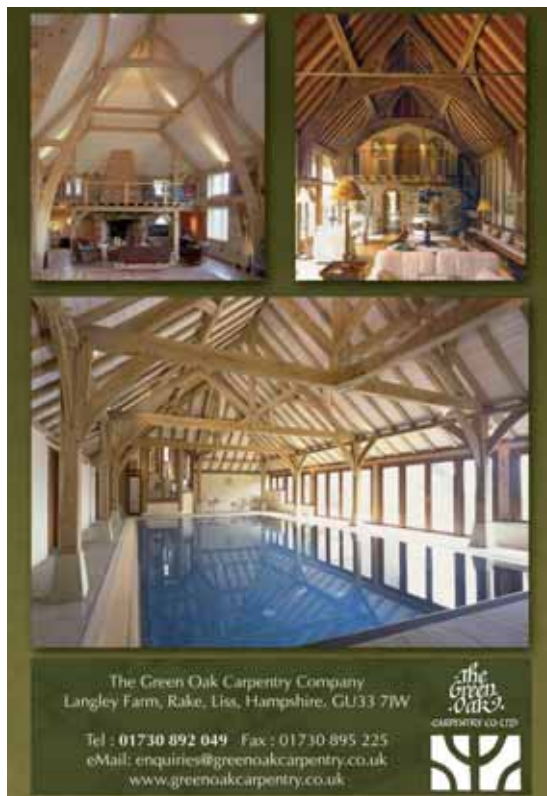
The Museum was sad to hear in November that Edward 'Ted' Cullinan, architect of our award-winning Downland Gridshell, had died aged 88. Ted was recognised for meticulous attention to detail, landscape and context, becoming a pioneer of eco-architecture and one of the most widely ad-

mired and influential of British architects. His practice designed community centres, social housing, schools and offices. Among his most significant projects are the ziggurat-profiled halls of residence at the University of East Anglia, the rebuilding of St Mary's Church in Barnes after destruction by fire, the library at St

John's College, Cambridge and the Fountains Abbey visitor centre. Ted Cullinan struck an immediate relationship with the Weald & Downland's Museum Director, the late Chris Zeuner. Diana Zeuner says: "Ted Cullinan's pioneering approach to architecture chimed completely with the Weald & Downland Living Museum's ambition to launch a project for an innovative greenwood timber structure to complement its historic building exhibits. At Ted's London studio Chris watched ideas emerge from his pen for the building that was to become one of the UK's most inspirational of its time, shortlisted for the RIBA Stirling Prize in 2002. Chris and Ted worked together in complete harmony and with great enjoyment: the building offered the opportunity to define public perception of the museum through a ground-breaking modern building. Ted became a great friend of the museum and the museum of him – his contribution to this outstanding project in the South Downs was both revolutionary and sublime". Ted is pictured at the Museum as the Gridshell grows behind him.

## David Hopkinson

David Hopkinson, a long-term friend and supporter of the Museum, has died aged 93. David was educated at Wellington and Merton College, Oxford. After national service in the Royal Navy, he worked as a clerk of the House of Commons for 10 years, before leaving to pursue a successful business career in the City of London, eventually becoming chief executive of M&G Group. In later life, David was involved with many charitable bodies in Sussex, serving as High Sheriff of West Sussex in 1998-99. He was particularly interested in church affairs and served on the diocesan board of finance. His cultural interests included art and music, and he was a trustee of the Edward James Foundation at West Dean; Pallant House Gallery, Chichester and the Royal Pavilion, Brighton. In his busy life, David found time to serve as a trustee of the Weald & Downland Museum from 1991-97 and continued to offer helpful suggestions to successive chairs long after he had retired as a trustee. With his wife, Prue, David was a generous donor to the Museum's Gateway appeal. David made a significant contribution to the continuing success of the Museum, and will be much missed.



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# Summer Season

12 June – 30 August

Booking now open!

## **Back for 2020 – Evenings of cultural entertainment at the Museum**

Come and enjoy evenings of culture across the summer with theatre & opera! Relax & unwind in the hazy evening light and enjoy summer entertainment set against the backdrop of our beautiful Museum and in our award-winning Downland Gridshell building. All events and performances are ticketed and can be purchased online or from our gift shop. We recommend you buy early to avoid disappointment! Food and drink will be available to buy from our waterside café and you are welcome to bring your own picnic. Doors open from 6.15pm and shows begin at the time listed. *Some of our productions are outdoors, so please do dress for the weather and bring a rug with you.*

**Theatre:** *David Walliam's Mr Stink*, Friday 12 June

**Theatre:** *Choice Grenfell*, Saturday 27 June

**Theatre:** *Wonder of Grimm*, Tuesday 14 July

**Opera:** *Tosca*, Friday 17 July

**Opera:** *La Traviata*, Saturday 18 July

**Theatre:** *The Story of Love in The Harbour*,  
Thursday 23 July

**Theatre:** *Treasure Island*, Thursday 20 August

**Theatre:** *Much Ado about Falstaff*,  
Sunday 30 August

**To book:** [wealddown.co.uk/summerseason](http://wealddown.co.uk/summerseason)  
or call 01243 811363



**WEALD &  
DOWNLAND**  
LIVING MUSEUM

## SUMMER SEASON

12 JUNE –  
30 AUGUST  
2020

CULTURAL EVENINGS  
OF THEATRE AND OPERA;  
FROM DAVID WALLIAM'S  
MR STINK TO CLASSICAL  
OPERA 'LA TRAVIATA'

[wealddown.co.uk/summerseason](http://wealddown.co.uk/summerseason)

## News in Brief

### **We enter Tripadvisor's 'Hall of Fame'!**

Not only did the Museum receive Tripadvisor's Certificate of Excellence for 2019, but also the Certificate of Excellence Hall of Fame. The Hall of Fame certificate is awarded to businesses that have received a Certificate of Excellence for five consecutive years. Approximately 10% of businesses on Tripadvisor receive a Certificate of Excellence and are based on millions of reviews and opinions from users on Tripadvisor.





# Sole Street Activity Hub

The Museum's new Activity Hub in the medieval house from Sole Street, right at the centre of the site, is now open on many Wednesdays and Thursdays for young people to learn about the environment around us – and the built environment too. With hands-on activities focusing on our themes of historic buildings and rural life, and a table with a craft that varies weekly, alongside brass rubbing and other favourites, this is quickly proving a very popular space! For younger visitors, we have story times often with a wildlife theme – do check out our daily flyer on your arrival at the Museum entrance to find out more.



Above and top, the medieval house from Sole Street, our new Activity Hub, is at the centre of the Museum site.

## *Go wild at the Museum!*

The Weald & Downland Living Museum is not just a home for fantastic historic buildings, but a great place for spotting the huge range of wildlife that makes its home in this beautiful West Sussex downland.

We have recorded over 53 bird species living here or visiting us during the year. Some, like the Mallards and Rooks are happy to get up close and personal with the promise of a free meal of grain from visitors young and old. More elusive are those such as Tree Creepers and Blackcaps, there for the quieter visitor to see or hear. Some birds just pop in for a brief visit, like the two beautiful Black Swans that stopped by a few weeks ago.

Our woodland, fields and historic gardens provide a great range of habitats for insects, including over 19 different butterfly species such as Marbled Whites, large and small Skippers and the Common Blue. Mammals include Roe deer that venture in after the visitors have gone, risking the ire of the historic gardens team, to snatch a tasty morsel from the tended gardens. Our traditionally managed hazel coppice allows more light to reach the ground, encouraging yet more biodiversity.

The recently re-established pond is showing signs of maturity as Little Grebe join the ever-present



Mallards, up close and personal.

Mallards, Coots and Moorhens. Even the historic houses themselves form important homes for summer visitors such as Swallows and House Martins. Just recently we were excited to see signs of Barn Owls once again roosting on the window ledges of the house from Sole Street. It would be wonderful to welcome them again to one of our buildings – several owl families have been successfully raised in the past.

Our staff and volunteers are excited to play their part in being custodians of these wonderful habitats, and we love to talk about all things wildlife with our visitors. Weald & Downland Living Museum is now a registered 'popular place' on BirdTrack where anyone can enter their bird, mammal and dragonfly sightings: [www.bto.org/our-science/projects/birdtrack/about](http://www.bto.org/our-science/projects/birdtrack/about).

In January, we welcomed visitors and families to take part in the RSPB Big Garden Bird Watch, and have sent off our results to join those from all over the country.

What's next? We will be running informal 10 minute talks on our wildlife throughout the year, watch out for news of other activities on the daily flyers that you collect at the entrance, and focus on the natural world in the May half-term ([www.wealddown.co.uk/events/natural-world-half-term-activities/](http://www.wealddown.co.uk/events/natural-world-half-term-activities/)). We always welcome your sightings of wildlife at the Museum, and if you visit on a Wednesday or Thursday, call into the medieval house from Sole Street where you can have a look at the owl pellets, see what's been spotted around the site, talk to other wildlife enthusiasts and add your sightings to our bird spotting chart. Later in the year, on 6/7 June, we will be hosting a special Historic Life Weekend about wildflowers ([www.wealddown.co.uk/events/historic-life-weekend-wildflowers/](http://www.wealddown.co.uk/events/historic-life-weekend-wildflowers/)).

## Dementia Walks and The 1970s Experience

There's a special opportunity for those with Dementia and their families and carers to connect with the past and each other through the Museum's unique collections and a new '1970s Experience' inspired by the Museum's opening to the public in September 1970. Museum Outreach Officer, Heather Sullivan, visited The Museum of Liverpool's award-winning *House of Memories* Dementia awareness programme and says our Museum is similarly placed to offer a special experience. Whether at Whittaker's Cottages, Lurgashall Mill, Southwater Smithy or Newdigate Bakehouse, we know that people find points of connection and have been doing so ever since we first opened. Some of these buildings will be the destinations for small groups during their pre-booked 'Dementia Walks' hosted by the Museum team. The Sargent Room will be set up for *The 1970s Experience* with vintage suitcases and displays with lots of items to explore from the 1970s, an opportunity for people to remember, tell, explain, chat, try out, teach and laugh. We look forward to not only having a great time, but to be generating a sense of mutual respect, wellbeing and learning for everyone in the room. Tea/coffee and cake will be served using authentic crockery and who knows whether the cassettes will be found to pop into the recorder for some music from the past too! Before leaving people can select photos of objects they've connected with or want to tell someone at home about or which have some relevance for them. Memory Walks and *The 1970s Experience* will be available to book for sessions starting in April. See our website for more, or contact Heather and her team at [activities2@wealddown.co.uk](mailto:activities2@wealddown.co.uk)



# SCHOOLS

***Come to the Museum and enjoy learning outside the classroom***

*Would your school like to host **a pop-up exhibition and be curators for the day** at the Weald & Downland Living Museum?*

From 12-23 October this year we are inviting schools to come up with a proposal for a pop-up exhibition, to last a day or two, on a topic linked to the Museum. With 1,000 years of history here and a truly cross-curricular site there is plenty of scope for ideas! You will plan with the Museum team in advance how you will set out the exhibition and be here on the day to chat to visitors and showcase your work. Please contact us by email on [schools@wealddown.co.uk](mailto:schools@wealddown.co.uk) to arrange to take part.

***Would your class like to help make scarecrows?***

Andy and the team who work the fields with the horses are looking for help to make some old-fashioned **scarecrows** to help protect the crops as they grow, both in the spring and again in the autumn. Is this something that your class would like to help with?

Perhaps alongside a farming workshop at the Museum.

***Teacher preview days . . .***

are a perfect way to explore the Museum site and meet the schools team to plan a visit. In 2020 these will take place on **Saturday 7 March** and **Sunday 18 October**. Teachers can book a free ticket for yourself and up to two guests by emailing [schools@wealddown.co.uk](mailto:schools@wealddown.co.uk) with your name, school's name and whether you will attend in March or October.





# 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 from mid-March-December 2020: please see the full list online where you can make your bookings or contact us on 01243 811021 or email [courses@wealddown.co.uk](mailto:courses@wealddown.co.uk) for a copy of the 2020 brochure.

### MARCH

#### 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

#### HORSE LOGGING

Leaders: Robert Sampson and Andrew Robinson  
Sunday 29 March, £90

#### DYEING WITH MADDER **NEW**

Leader: Sally Pointer  
Sunday 29 March, £75

### APRIL

#### LEADED LIGHT STAINED GLASS

Leader: David Lily  
Saturday 4 April, £120

#### MILL EXPERIENCE

Leader: Museum millers  
Saturday 4 April, £45

#### LEATHER POUCH WORKSHOP

Leader: Jon Lewington  
Saturday 4 April, £70

#### 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

OAK TIMBER FRAMING: JOWL POSTS, 27 APRIL-1 MAY

*"Met all expectations and more. It was perfectly balanced. Very informative and a great practical introduction to timber framing."*

#### 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

### MAY

#### NATURAL NAVIGATION

Leader: Tristan Gooley  
Friday 1 May, £25

#### INTRODUCTION TO DATING TIMBER FRAMED BUILDINGS IN SOUTH-EAST ENGLAND

Leader: Joe Thompson  
Wednesday 5 May, £115

#### MAKE A SHAKER BOX

Leader: Murray Marks  
Wednesday 6 May, £80

#### ANGLO-SAXON HERBS

Leader: Christina Stapley  
Friday 8 May, £70

#### SECRETS OF THE STILLROOM

Leader: Christina Stapley  
Saturday 9 May, £70

#### DRIVING HEAVY HORSES

Leader: Andrew Robinson  
Saturday 9 May, £90

#### DAWN WALK

Leader: Jonathan Mycock  
Saturday 9 May, £20

#### HERBS FOR HEALTH

Leader: Christina Stapley  
Sunday 10 May, £70

#### FROM HONEY AND BEESWAX TO COSMETICS AND SOAP

Leader: Sara Robb  
Sunday 10 May, £75





Oak timber framing: jowl posts.

## → INTRODUCTION TO BUILDING CONSERVATION

Leader: David McDonald  
Tuesday 12 May, £95

## GATE HURDLE MAKING DAY

Leader: Julian Bell  
Wednesday 13 May, £65

## INTRODUCTION TO KNITTING

Leader: Rachael Kay  
Wednesday 13 May, £55

## DAMP AND HISTORIC BUILDINGS

Leader: Duncan Phillips  
Thursday 14 May, £115

## DRIVING HEAVY HORSES

Leader: Andrew Robinson  
Thursday 14 May, £90

## WILD CORDAGE

Leader: Ruby Taylor  
Friday 15 May, £90

## BARK BASKETRY

Leader: John Rhyder  
Friday 15 May, £75

## MUSEUMS AT NIGHT

Leaders: Museum storytellers and guides  
Friday 15 May, 8.45pm – c.10.45pm, £25  
Saturday 16 May, 8.45pm – c.10.45pm, £25

## EVERYDAY LIFE IN TINDALLS COTTAGE

Leader: Marc Meltonville  
Saturday 16 May, £70

## MEDIEVAL TILE MAKING

Leader: Karen Slade  
Saturday 16 May, £130

## CALLIGRAPHY FOR BEGINNERS: UNCIAL SCRIPT

Leader: Jan Mehigan  
Saturday 16 May, £65

## CORN DOLLY WORKSHOP

Leader: Verna Bailey  
Sunday 17 May, £55

## FRAME BASKETS

Leader: Linda Mills  
Tuesday 19 May, £70

## INSPIRED BY THE MUSEUM: SKETCHING DAY

Leader: Kate Tugwell  
Wednesday 20 May, £65

## ENERGY CONSERVATION IN TRADITIONAL BUILDINGS

Leader: Richard Oxley  
Thursday 21 May, £115

## ROGATION SUNDAY "BEATING THE BOUNDS"

Leader: Richard Pailthorpe  
Sunday 24 May, £15

## JUNE

## THE ROOFING SQUARE

Leader: Joe Thompson  
Tuesday 2 June, £115

## WOOD BLOCK TEXTILES PRINTING

Leader: Will Dyke  
Thursday 4 June, £70

## DRIVING HEAVY HORSES

Leader: Andrew Robinson  
Sunday 7 June, £90

## INTRODUCTION TO SIGNWRITING

Leader: Wayne Osborne  
Tuesday 9 June, £115

## NATURAL DYES

Leader: Fiona Hargreaves  
Saturday 13 June, £65

## BRONZE AXE CASTING

Leader: James Dille  
Sunday 14 June, £90

## DRAWING BUILDINGS IN PEN AND INK

Leader: Kate Tugwell  
Tuesday 16 June, £65

## HERBS IN WARTIME (WWI & WWII)

Leader: Christina Stapley  
Wednesday 17 June, £70

## THE CRAFT GARDEN

Leader: Christina Stapley  
Thursday 18 June, £70

## BOTANICAL ILLUSTRATION: WILD FLOWERS OF THE HERBALS

Leader: Leigh Ann Gale  
Monday 22 June, £60

## SUSSEX CHAIR COURSE

Leader: Mervyn Mewis  
Wednesday 24 – Sunday 28 June, £450

## DECIPHERING OLD DOCUMENTS

Leader: Caroline Adams  
Saturday 27 June, £60

## MAKE A MEDIEVAL LONG STITCH BOOK

Leader: Marysa de Veer  
Sunday 28 June, £70

## JULY

## THE HOUSES OF THE WEALD FROM MEDIEVAL TO EARLY MODERN

Leaders: David and Barbara Martin  
Friday 3 July, £70

## NETTLE FIBRE WORKSHOP: FROM STING TO SPIN

Leader: Brigitte Kaltenbacher  
Sunday 5 July, £75

BARK BASKETRY, 8 JUNE *"Over and above expectations! Very good tuition, ample materials and tools supplied."*

BOTANICAL ILLUSTRATION, 22 JUNE. *“As a complete beginner it was really informative about various techniques to try out. Good instructions, attentive teacher.”*

EXPLORING THE ENGLISH LANGUAGE THROUGH TIME

Leader: Catherine Watts  
Wednesday 8 July, £70

DRIVING HEAVY HORSES

Leader: Andrew Robinson  
Thursday 9 July, £90

CALLIGRAPHY: ITALIC SCRIPT

Leader: Jan Mehigan  
Friday 10 July, £60

SCYTHING: LEARN TO MOW

Leader: Mark Allery  
Saturday 11 July, £70

DAIRYING

Leader: Marc Meltonville  
Saturday 11 July

FLINT KNAPPING

Leader: James Dilley  
Sunday 12 July, £65

INSPIRED BY THE MUSEUM: WATERCOLOUR DAY

Leader: Kate Tugwell  
Tuesday 14 July, £65

INTRODUCTION TO OLD ENGLISH LANGUAGE

Leader: Stephen Pollington  
Friday 17 July, £85

INTRODUCTION TO CHAIR MAKING – MAKE A THREE LEGGED STOOL

Leader: Mervyn Mewis  
Saturday 18 July, £75

OAK TIMBER FRAMING: WALL FRAMING

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

SHOOTING THE TRADITIONAL LONGBOW

Leader: Jonathan Davies  
Saturday 25 July, £60

MAKE A FOLDING TABLE

Leader: Mervyn Mewis  
Saturday 25 – Sunday 26 July, £210

SHOOTING THE TRADITIONAL LONGBOW

Leader: Jonathan Davies  
Sunday 26 July, £60

WEAVE A RUSH HAT

Leader: Rachel Frost  
Monday 27 July, £75

WEAVE A RUSH BAG

Leader: Rachel Frost  
Tuesday 28 July, £75

WEAVE A RUSH BASKET

Leader: Rachel Frost  
Wednesday 29 July, £75

WEAVE RUSH TABLEWARE

Leader: Rachel Frost  
Thursday 30 July, £75

AUGUST

WILLIAM COBBETT WALK

Leader: Richard Pailthorpe  
Sunday 2 August, £15

COPPER SMELTING AND BRONZE AXE CASTING WEEKEND

Leader: James Dilley  
Saturday 8 – Sunday 9 August, £180

BAT WALK

Leader: Martyn Phillis, Sussex Bat Group  
Friday 21 August, £12

BRONZE DAGGER CASTING WORKSHOP

Leader: James Dilley  
Saturday 22 August, £90

LETTER CARVING IN WOOD

Leader: Sarah Goss  
Saturday 29 – Sunday 30 August, £160

CORN DOLLY WORKSHOP

Leader: Verna Bailey  
Sunday 30 August, £55

SEPTEMBER

GRASS BASKETS

Leader: Ruby Taylor  
Friday 4 September, £90

COLOUR USED IN HISTORIC BUILDINGS

Leader: Timothy Easton  
Thursday 10 September, £70



Weave a rush bag.



Natural dyes.





Alchemy and the chemistry of herbs.

→ **CALLIGRAPHY: COPPERPLATE SCRIPT**

Leader: Jan Mehigan  
Friday 11 September, £65

**SPINNING FLAX**

Leader: Ruth Gilbert  
Saturday 12 September, £75

**CIDER MAKING DAY**

Leader: Simon Reed  
Sunday 13 September, £105

**LIMEWASH, DISTEMPER AND LINSEED-BASED PAINTS**

Leader: Sibylle Heil  
Thursday 17 September, £95

**ALCHEMY AND THE CHEMISTRY OF HERBS**

Leader: Christina Stapley  
Friday 18 September, £70

**AUTUMN REMEDIES**

Leader: Christina Stapley  
Saturday 19 September, £70

DECIPHERING OLD DOCUMENTS, 27 JUNE.

*"More in depth and challenging than expected. Very interesting and instructive."*

**A HISTORY OF KNITTING FROM THE TUDOR PERIOD ONWARDS**

Leader: Ruth Gilbert  
Sunday 13 September, £70

**DORSET BUTTON BRACELET**

Leader: Jen Best  
Sunday 13 September, £65

**FIRE AND HISTORIC BUILDINGS**

Leaders: Steve Emery, Mark White and Anca Dutu  
Tuesday 15 September, £115

**TUDOR BAKING**

Leader: Jon Roberts  
Wednesday 16 September, £65

**LIME PLASTERS**

Leader: Sibylle Heil  
Wednesday 16 September, £95

**INKLE LOOM WEAVING WEEKEND**

Leader: Steve Kennett  
Saturday 19 – Sunday 20 September, £140

**MILL EXPERIENCE**

Leaders: Museum millers  
Sunday 20 September, £45

**WILD FOOD**

Leader: John Rhyder  
Sunday 20 September, £80

**INSPIRED BY THE MUSEUM: ACRYLICS**

Leader: Kate Tugwell  
Tuesday 22 September, £60

**BOTANICAL ILLUSTRATION: A BLAZE OF AUTUMN COLOUR**

Leader: Leigh Ann Gale  
Wednesday 23 September, £60

**SPOON CARVING: ADVANCED**

Leader: JoJo Wood  
Saturday 26 September, £95

**BRAMBLE BASKETS**

Leader: Ruby Taylor  
Saturday 26 September, £90

**CHICHESTER IN THE CENTURY OF CIVIL WAR (1600-1700)**

Leader: Ian Friel  
Saturday 26 September, £65

**CORACLE MAKING WEEKEND**

Leaders: Kevin and Ellen Grimley  
Saturday 26 – Sunday 27 September, £260

**SPOON CARVING: BEGINNERS**

Leader: JoJo Wood  
Sunday 27 September, £95

**ELIZABETHAN SUSSEX**

Leader: Caroline Adams  
Sunday 27 September, £60

**WATTLE AND DAUB**

Leader: Joe Thompson  
Monday 28 September, £115



Spoon carving.

## OCTOBER

### PRACTICAL THATCHING

Leader: Chris Tomkins  
Thursday 1 October, £150

### MEDIEVAL PRINTMAKING

Leader: Will Dyke  
Friday 2 October, £65

### NATURAL NAVIGATION

Leader: Tristan Gooley  
Friday 2 October, £25

### REPAIR OF TRADITIONAL STRUCTURAL TIMBER WALKS AND ROOFS

Leader: Joe Thompson  
Tuesday 6 October, £115

### DESIGN YOUR OWN FAIRISLE PATTERN

Leader: Rachael Kay  
Saturday 10 October, £65

### INTRODUCTION TO FAIRISLE KNITTING

Leader: Rachael Kay  
Sunday 11 October, £65

### MILL EXPERIENCE

Leaders: Museum millers  
Sunday 11 October, £45

### OAK TIMBER FRAMING: ROOF FRAMING

Leader: Joe Thompson  
Monday 12 – Friday 16 October, £550

### TRADITIONAL WOODEN RAKE MAKING

Leader: Mark Allery  
Saturday 17 October, £85

### EXPLORING THE HISTORY OF A HOUSE: AN INTRODUCTION

Leader: Ian Friel  
Sunday 18 October, £65

### INSPIRED BY THE MUSEUM: HISTORIC CLOTHING DAY

Leader: Kate Tugwell  
Tuesday 20 October, £60

### TUNISIAN CROCHET

Leader: Rose Savage  
Saturday 24 October, £55

### SPINNING: DROP SPINDLE AND THE WHEEL

Leader: Steve Kennett  
Saturday 24 – Sunday 25 October, £100

### CREATIVE CREWELWORK

Leader: Caroline Vincent  
Sunday 25 October, £65

### MUSEUMS AT NIGHT

Leaders: Museum storytellers and guides  
Friday 30 October, 6.45pm – c.9pm, £25  
Saturday 31 October, 6.45pm – c.9pm, £25

### QUILTED CHRISTMAS PINCUSHION

Leader: Charlotte Dawber  
Saturday 31 October, £55

### STONE CARVING: GREEN MAN

Leader: Will Spankie  
Saturday 31 October – Sunday 1  
November, £160

## NOVEMBER

### TRADITIONAL COPPICE MANAGEMENT

Leader: Jon Roberts  
Saturday 14 November, £65

### PLOUGHING WITH HEAVY HORSES

Leaders: John McDermott, Robert Sampson  
and Andrew Robinson  
Sunday 1 November, £90

### PRACTICAL FLINT WALLING

Leaders: Mark Middleton and Phil Francis  
Monday 9 – Tuesday 10 November,  
(full day Monday, until 1pm on Tuesday),  
£235

### PRINT YOUR OWN WOODCUT CHRISTMAS CARDS

Leader: Will Dyke  
Wednesday 11 November, £65  
Thursday 12 November, £65

### PLOUGHING WITH HEAVY HORSES

Leaders: John McDermott, Robert Sampson  
and Andrew Robinson  
Saturday 14 November, £90

### SUSSEX TRUG MAKING WORKSHOP

Leaders: Robin Tuppen, Chris Tuppen  
and Caleb Pimm  
Saturday 14 – Sunday 15 November, £190



Mill experience.

### ILLUMINATED LETTERING

Leader: Jan Mehigan  
Sunday 15 November, £65

### CHRISTMAS CORN DOLLIES

Leader: Verna Bailey  
Tuesday 24 November, £55

### TOOL SHARPENING

Leader: Philip Hodge  
Wednesday 25 – Thursday 26 November,  
£230

### WOOD FINISHES

Leader: Philip Hodge  
Friday 27 – Saturday 28 November, £230

### WILLOW CHRISTMAS TREES

Leader: Linda Mills  
Saturday 28 November, £60

### STAINED GLASS CHRISTMAS DECORATIONS

Leader: David Lilly  
Sunday 29 November, £100

### WEAVE A CHRISTMAS TREE

Leader: Hilary Charlesworth  
Sunday 29 November, £55

## DECEMBER

### NEEDLE FELT A ROBIN

Leader: Hilary Charlesworth  
Saturday 5 December, £65

DRIVING HEAVY HORSES, 9 & 14 MAY, 7 JUNE, 9 JULY.

*"It was a great experience. Brilliant instructors, very knowledgeable and approachable. Start to finish great experience. The teachers were very engaging and happy to answer any questions."*

## THE MUSEUM'S 50TH ANNIVERSARY ANNUAL BUILDING CONFERENCE – 24 SEPTEMBER

This year the Museum will be returning to the topic of *Sustainability & Historic Building Conservation*, which has close resonance with the Museum's 50th anniversary. It will take place on Thursday, 24 September. The introduction will be delivered by Lizzie Glithero-West, Chief Executive of the Heritage Alliance, our chair for the day, and the keynote will be from Dr Oriel Prizeman of Cardiff University. Historic England will deliver a session on earthen mortars and plasters, drawing on recent case studies. Full details will be announced shortly. To find out more visit [wealddown.co.uk/adult-learning/conferences/](http://wealddown.co.uk/adult-learning/conferences/)



### ACADEMIC STUDY

One of the Museum's most distinctive contributions to conservation is its twin MSc courses, in **Building Conservation**, and **Timber Building Conservation**. The two programmes are validated by the University of York.

Applications for the 2020-2022 cohort will open this Spring. They are run as part-time two-year courses, and intake for students is every other year. The modules run from a Wednesday to Sunday, with three per academic year. Details are on our website: [www.wealddown.co.uk/adult-learning/msc-degrees/](http://www.wealddown.co.uk/adult-learning/msc-degrees/). Applications open: Week beginning 16 March. Closing date: 29 May. Proposed interview dates: 22, 26, 29 June; 10, 13, 24 July; 3 August. Induction days: 24 and 25 September. Full list of module dates will be provided from March 2020. If applicants have further questions about the programmes, please contact the Museum by email ([MScprogrammes@wealddown.co.uk](mailto:MScprogrammes@wealddown.co.uk)) to arrange a phone conversation.



## INTERGENERATIONAL WORKSHOPS

This very special range of courses enables adults and children to discover crafts together. Suitable for grandparents with grandchildren or two other generations together, you can book two tickets together, from aged 8+ to adult. All include afternoon refreshments.

### Introduction to tatting

Have a go at this skill, which is a form of lace making and uses shuttles to tie knots. The tutor, **Rose Savage**, will show everyone simple stitches and how these work together into a simple design. Monday 6 April, 1-4pm, £45 for two people

### Introduction to knitting

Come along and have a go at knitting! Make a small owl or other creature. We will have a variety of tools to help you on your way to learning how to knit. You will be able to choose from a knitting doll, knitting loom or traditional knitting needles in order to start your knitting journey. Your tutor, **Rachael Kay**, will be on hand to guide you on your chosen tool, and you will leave feeling confident with your new skills. Tuesday 7 April, 1-4pm, £45 for two people; Wednesday 29 July, 1-4pm, £45 for two people

### Introduction to felt making

Felt is a very ancient textile form; find out how it is made and have a go yourself in this hands-on workshop with textile artist **Hilary Charlesworth**. Wednesday 8 April, 1-4pm, £45 for two people

### Flint knapping workshop

Find out about flint and have a go at working with flint in this afternoon session with **Grant Williams**. For this workshop you will need to wear long trousers and closed shoes. Equipment will be provided. Tuesday 14th April, 1-4pm, £45 for two people; Thursday 30th July, 1-4pm, £45 for two people



### Introduction to wattle fencing

A practical session to get hands-on with woodland materials and make a section of wattle fence, with **Jon Roberts**. Wednesday 15 April, 1-4pm, £45 for two people



# Eastwick Park Dairy and Sir John Soane – a possible link?

By Fred Aldsworth



Eastwick Park House in its extended form, from the west.

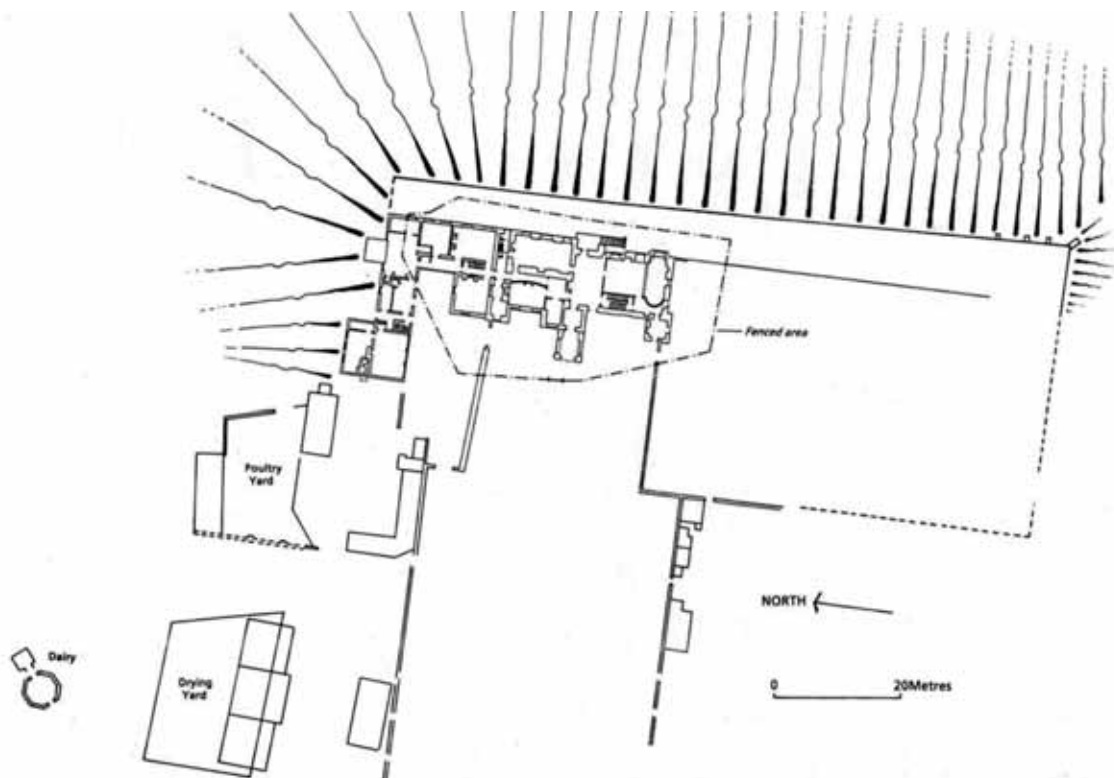
**D**ecorative dairies became fashionable towards the end of the 18th century and, where closely associated with large country houses, they were often used not only to prepare milk, butter and cheese but also for show and to entertain guests.

The Eastwick Park Dairy is believed to have been constructed in c1807, possibly for James Laurell who acquired Eastwick Park in 1801, covered the red brick house in stucco in 1806, and made other improve-

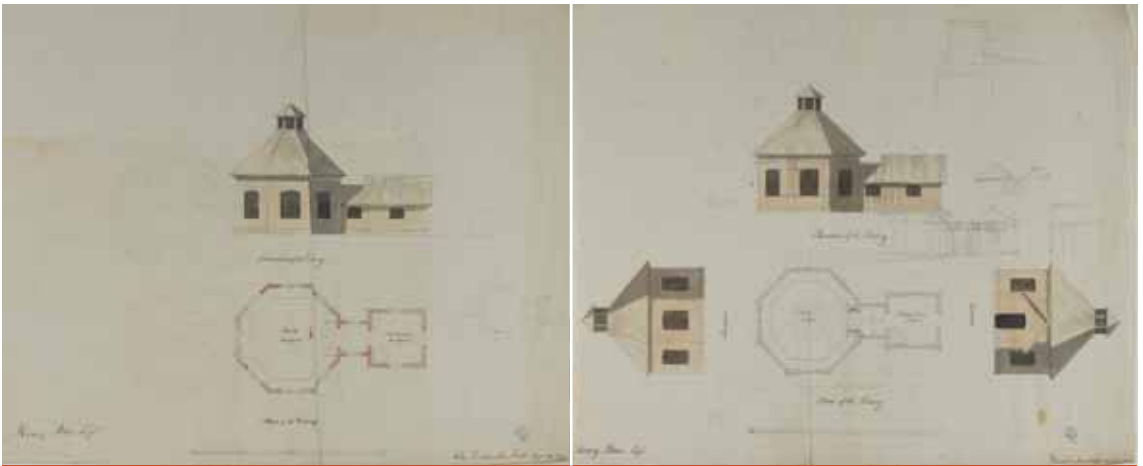
ments to the estate before selling it in 1809. The house was later extended in Italianate style for David Barclay some time after 1833. It was demolished in 1958 to make way for housing and two schools which now extend over the whole of the former park.

The dairy survived, as a ruin surrounded by housing, until 2011 when it was dismantled for re-erection at the Weald & Downland Living Museum.

It is possible that the design of the Eastwick Park Dairy was influenced by the eminent architect →



The proposed arrangement of the house, service block and outbuildings based on Sir John Soane's sketch plan showing proposed extensions, including a dairy.

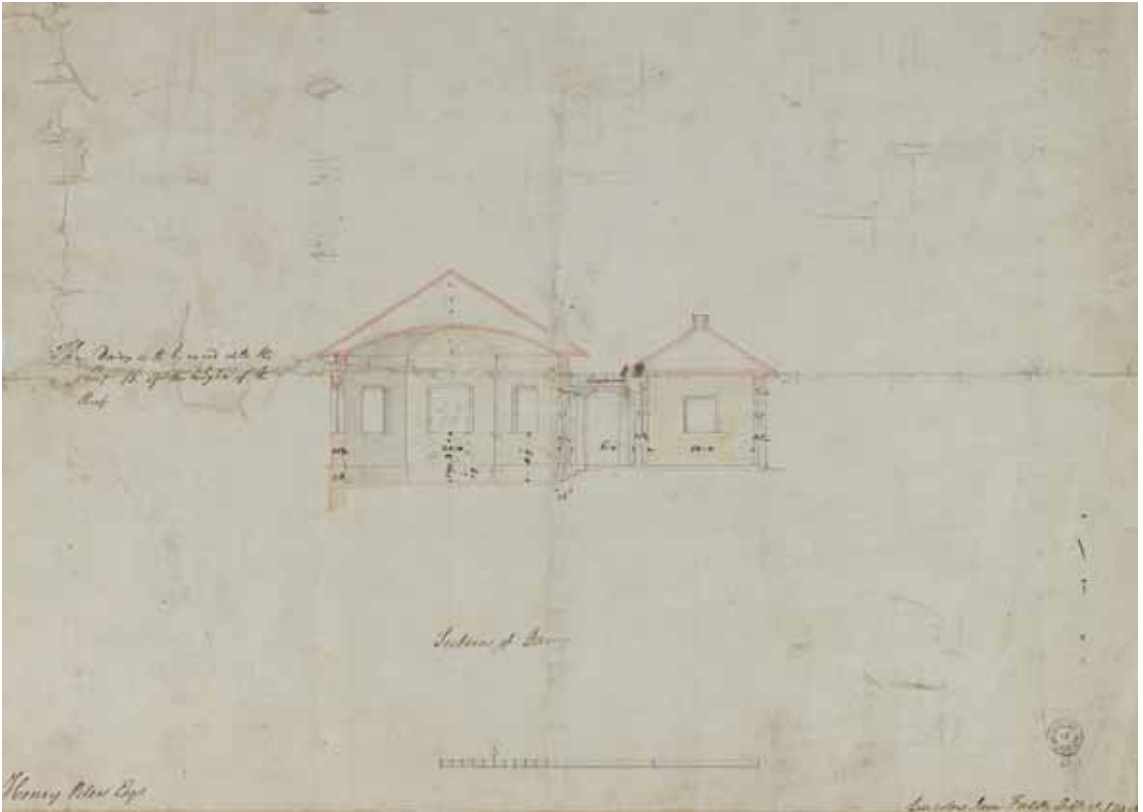


The two design drawings dated 11th August 1798.

→ Sir John Soane (1753-1837) in his proposals for an octagonal dairy and scalding room built at nearby Betchworth Castle in 1798-99. There is also a surviving octagonal dairy, of similar design to that at Eastwick Park, at Battle Abbey, East Sussex, said to have been built by Godfrey Webster in 1810-1820.

In 1798 Henry Peters, who had recently acquired

the 14th century fortified manor house known as Betchworth Castle, Surrey, commissioned Sir John Soane to design additions to the house, as well as outbuildings which included a dairy, stables, an ice-house and a lodge. The original designs for these works survive in the Sir John Soane Museum, London, and include plans and elevation drawings for some of the outbuildings. The works cost



Drawing showing details of the revised design.



Extract from the sale map issued in 1834. North is to the top of the map and the 'Dairy' is shown to the north-west of 'The Castle'.



Extract from the Dorking Tithe Map of 1841. North is to the top of the map.

£7,285.5s.0d., and included what is said to be Soane's largest collection of 'primitive', i.e. estate, buildings of which only the stables, located in nearby Castle Gardens, survive above ground level.

In July 1798, John Soane prepared a proposed layout plan for the extended house, the service block and the outbuildings. To the north was a 'Drying Ground', a 'Poultry House', and 'Poultry yard' and an octagonal 'Dairy'. These were located on sloping ground and must have been terraced into the hillside. The Betchworth dairy no longer survives, having been demolished in about 1834, but there is a roughly octagonal depression where the structure formerly existed.

Six detailed design drawings in the *Sir John Soane Museum Archives* were for an octagonal 'Dairy', measuring 20ft in internal diameter, with a pyramidal roof topped with an octagonal lantern (*Betchworth Castle Refs 65/1/10-15*).<sup>1</sup> Seven of the wall faces contained a single window but the eighth had a door which led to the 'Scalding Room', that was intended as being 10ft square and had a pitched roof with gable ends.

<sup>1</sup> Some of these drawings have been reproduced here by kind permission of the Sir John Soane Museum, London.

The first two drawings (65/1/13 and 65/1/14) are both dated 11 August 1798 and were addressed to Henry Peters, perhaps for his consideration. Both included a floor plan, the first accompanied by one elevation and the other by three elevations with the dairy and the scalding room linked by a covered passage. The larger drawing had some suggestions for revisions penciled in, perhaps by Peters or Soane.

On two of the next three drawings the year of their production is partly missing but they should probably all be considered as revised design drawings for the approval of Henry Peters, issued on 8 October 1798. Both structures now allowed for flint panels in their elevations and the covered link was now replaced with opposing doors flanked by columns, perhaps with a linking flat roof above. The ridge of the scalding room was now turned through a right angle.

One of them (65/1/15) is dated 8 October 17[.] and sets out the proposed dimensions of the dairy and scalding room in a plan, a section and two elevations.

Another one (65/1/11) is dated 8 October 179[.] and is a set of detailed drawings comprising a plan, three elevations, and two details. The other one (65/1/12) is →





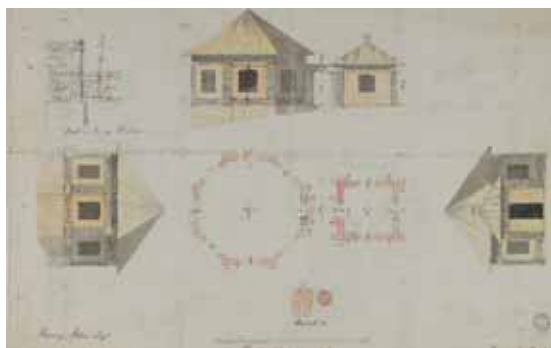
Extract from the 1896 edition of the Ordnance Survey 25in plan, showing the locations of the house and the dairy.

→ dated 8 October 1798 and is a section through the dairy and the scalding room.

The final drawing (65/1/10) is signed by Walter Payne, probably the builder, and dated 4 September 1799. It included some comments referring to progress in construction thus far and these noted that 'the Roof will be ready for the Slater on Monday next.' It is clear from this drawing that it was the revised design of 8 October 1798 that had been adopted and was under construction, probably nearing completion, in September 1799.

When he died in 1827 Henry Peters left the Betchworth Castle estate to his son, William Peters, who put it up for sale in 1834. The Surrey History Centre, in Woking, holds a copy of the sale map (SHC Ref 815/1) which depicts the 'Dairy' to the north-west of 'The Castle'.

The estate was purchased by Henry Thomas Hope, who already owned the Deepdene Estate when he purchased both Chart Park and Betchworth Castle in 1834. Hope had no use for residences, but wanted to acquire the land to extend his existing estate. Chart Park House had already been demolished and Betchworth Castle was reduced to a picturesque ruin and



Sir John Soane's revised design for the octagonal dairy and scalding room at Betchworth Castle.



The Eastwick Park Dairy, reconstructed at the Weald & Downland Living Museum (top) and the dairy at Battle Abbey (above). All photographs courtesy of Sir John Soane's Museum.

its outbuildings demolished to form part of an extended park either in or shortly after 1834.

The Dorking Tithe Map, produced in 1841, depicted the 'Ruins of Betchworth Castle' enclosed by a fence or hedge within part of Betchworth Park', with the surviving stables to the north.

Similarities between the octagonal dairy constructed in c1807 at Eastwick Park, formerly located only about 4 miles (6.5 kilometres) north-west of Betchworth Castle in an area mostly lost to development in the 1950s, suggest that its form may have been influenced by, but was not a direct copy of, Sir John Soane's then existing dairy and adjoining scalding room built at Betchworth Castle for Henry Peters in 1798-1799.

The relatively plain design of the dairy at Eastwick Park, in contrast to the more elaborate, revised design for the dairy at Betchworth Castle, may reflect its close proximity to the Eastwick Park Farm buildings, rather than the main house of Eastwick Park some 270 metres to the west, serving an essentially utilitarian function as part of the Home Farm, as opposed to the revised design for Betchworth Castle which seems to have been as much for show as for functional use.

The dairies built at Eastwick Park and Battle Abbey are much more like the original design for the dairy at Betchworth Castle rather than the one which was eventually built there.

Fred Aldsworth BA FSA MCIfA IHBC is an Archaeologist & Heritage Consultant

# 16th century brewing -

## a European-funded scientific experiment

**T**his autumn the Museum will host a scientific experiment on 16th century brewing, making use of the historic interiors presented in our building exhibits.

The research is part of a major European Research Council-funded project *FoodCult*, that brings together historians, archaeologists, scientists and computer technologists from the UK and Ireland to understand diet and the cultural meanings of food in the early modern period (c. 1550-1650).

The project's Principal Investigator, **Dr Susan Flavin**, an Associate Professor of History at Trinity College Dublin, says that beer was an essential component of diet in the 16th and 17th centuries; as important a staple as bread. Consumption was often high, particularly for working males, who in extreme cases are found to have been provided with up to 14 pints of beer during the working day.



Brewing in Tindalls cottage at the Museum last year.

"There are a lot of myths about why people drank so much ale and beer in this period," she says. "The most common is that water was not fit for consumption. This is only partly true. Fresh water was readily available in rural areas and even large towns had access to piped water. Indeed, many recipes for beer insist on the use of fresh water in brewing. The reason water was considered unfit for drinking stemmed instead from contemporary understandings of nutrition and body.

"People did not understand the concept of water-borne germs as we do now. For them, illness was caused by an imbalance of 'humors', or the qualities of warm, cold, moist or dry in the body. In this belief system, water was a cold drink that would have a harmful effect on the heat of digestion in the stomach. Beer was healthier and even believed to have curative properties for the ill body".

→ She explains that a good example of this thinking is seen in a letter in the State Papers which relates to the difficulties of providing beer, in a year of dearth, to Elizabethan English soldiers serving in Ireland. The Lord Chancellor wrote to Sir Robert Cecil asking for beer malt to be sent as beer would ‘greatly comfort the soldiers, and prevent a lamentable weakness they fall into daily for want of drink, being driven only to live upon water, which in reason cannot be but one principal cause of so great a diminution of the army, as happeneth daily by sickness, death, and running away’. He goes on to say that it is ‘an offence to a good conscience, to see so many Christian souls perish in that want’.

“Beer then, was an essential source of energy and nutrition; an entitlement of working men, and its provision a Christian obligation for institutions and employers. On top of all of this, of course, people drank to socialise and get drunk.

“The importance of beer in the diet meant that homes and institutions invested a huge amount of time and resources in brewing and its related processes: grain and hop growing and cultivation;

*“The importance of beer in the diet meant that homes and institutions invested a huge amount of time and resources in brewing and its related processes . . .”*

milling; malting, and vessel production and maintenance. Fortunately for historians, this expenditure leaves a written record; one which can be very detailed in some circumstances. The household records that will be used by the FoodCult team in the experiment, for example, show how often beer was brewed and the exact components of grain used throughout the year; the volumes of beer drank by workers in relation to the type of labour undertaken, and the prices paid for grains on the market.

“This level of detail makes it possible to examine many different aspects of beer production and consumption. The team has already discovered, for example, that people drank more in the summer months and that the beers produced at key Irish institutions, like Dublin Castle, had less grain than comparative English beers. All this detail also makes it possible to reconstruct the 16th century brewing process to shed more light on important issues like the amount of alcohol and calories in beer, and its nutritional properties. This is what we hope to achieve in our research”.

The brewing experiment, which will be led by food and drink historian Marc Meltonville, will attempt to replicate a 16th century Irish beer, based on research undertaken by Dr Flavin.

“Brewing produced highly variable results in pre-modern times,” she explains. “What we intend is to produce a snap-shot of beer quality in the 16th century to help us better understand the importance of the drink in both nutritional and social terms. The experiment is taking place at the Museum to make use of the historic interiors and the Museum team will be supporting the project using their practical knowledge of brewing in Winkhurst Tudor kitchen as well as other areas of the site.

“The Irish beer we will recreate is interesting in its qualities, being made from a very high proportion of oat malt, relative to other European beers,” Dr Flavin says. “As such, it is of interest to the research of brewing scientists working on modern beverages. In so far as possible, each step of the experiment



Bere barley growing at Cornstown House, Fingal, Ireland. Copyright Dominic Gryson





Hops growing at A Bushel of Hops, High Weald, United Kingdom. Copyright Dorothy Hollamby

will be undertaken using period equipment, produce and methods. To achieve this, a team of academics, technology experts and artisan producers and craftspeople will work together”.

Oats and barley for the experiment have been

produced in Co. Meath, Ireland by the project’s grower, Dominic Gryson, in collaboration with the James Hutton Institute in Scotland, who provided heritage barley seed. More local to the museum, Dorothy Hollamby, from A Bushel of Hops based in the High Weald, grew a heritage hop variety for the experiment. Malting will be undertaken by Chris Garratt, head maltster at the Warminster Maltings, which produces malt using the traditional floor malting method practised in the 16th century. Milling will take place at Pann Mill Watermill, in High Wycombe and will be led by heritage milling and brewing expert Tony Shahan from the Newlin Grist Mill in Pennsylvania.

“The team is very excited to work with the Weald & Downland Living Museum on this experiment and to share our research with visitors, Dr Flavin adds. “A follow up article will make our findings available once the experiment is complete.”

Full details of the project are available on the website [www.foodcult.eu](http://www.foodcult.eu)

*“The research is part of a major European Research Council-funded project FoodCult, that brings together historians, archaeologists, scientists and computer technologists from the UK and Ireland to understand diet and the cultural meanings of food in the early modern period (c. 1550-1650)”*

## The Museum receives top award

The Museum was named Visitor Attraction of the Year at the 2019 Celebration of Sussex Life Awards. Receiving the prize at a ceremony at The Grand in Brighton were (standing centre from left) Marketing Manager, Emma Keen, and Retail & Admissions Manager, Katie Shippam. The awards attracted entrants from across East and West Sussex with venues judged on their ability to guarantee a good day out that showed Sussex at its best. Criteria included whether the attraction offered value for money and if it was in tune with the local environment. Emma Keen said: “We are delighted to have been awarded this prize by Sussex Life, particularly as we look forward to celebrating our 50th anniversary. The award reflects the hard work of the whole team, which includes not only staff, but also volunteers and the local community. It inspires us to keep enhancing our visitor experience and maintaining our rich-in-history collections and artefacts to make

the Museum one of the best attractions in the region.” The Museum was also highly commended in the non-residential category of the South Downs National Park Design Award 2019 for the Gateway Visitor Centre (architects: Matthew Richardson, ABIR Architects/main contractor: Pilbeam Construction Ltd). To be shortlisted out of 60 entries, we did very well!





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# THE ROLE OF THE HORSE IN FARMING —

find out more at the Museum

A wider range of farming tasks are now regularly being undertaken by the Museum's working horses, Kash and Ollie, in the hands of our Working Animals Supervisor, Andy Robinson, and his team of volunteers. Our Shire, Mac, continues on light duties in the cart. Pictured above is Andy and the Percherons ploughing at the Autumn & Countryside Show, with Pendean Farmhouse in the background. Inset, the threesome are drilling four acres of Marris Wigeon wheat being grown for thatching straw, using a McCormick Force Feed Grain Drill from the Museum's collection. The May Day Farm buildings and the hay barn from Ockley are in the background. You can see the horses daily at the



Museum, and especially at this year's new **Historic Life Weekend, Agriculture & the Role of the Horse on 4/5 July** featuring demonstrations with horses, horse-drawn vehicles and implements from the Museum's collection and a range of displays covering crafts and farming history. They will also be busy at the **Autumn & Countryside Show on 3/4 October**.



# Getting ready for a new season at the Museum's historic gardens

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**One of the great delights for visitors at the Museum is the six historic gardens, recreated for six historic homes of different periods to show the flowers, fruits, herbs and vegetables that met the needs of ordinary country folk through the centuries.**

The gardens can be found at Bayleaf Farmhouse (early 15th century), Pendean Farmhouse (early 17th century), Poplar Cottage (mid-17th century), the house from Walderton (15th and 17th century), the Toll House (early 19th century), and Whittaker's Cottages (mid-19th century).

It's rare to find so many gardens of different periods together in one place, one of the many special things you can discover at the Museum, and a great opportunity for keen gardeners to compare and contrast.

*“It's rare to find so many gardens of different periods together in one place . . .”*

“You might be forgiven for thinking that the gardening team have been putting their feet up during the winter, but far from it!” says **Carlotta Holt**, Museum Gardener. “We’ve been kept busy carrying out a number of essential winter tasks.”

These include pruning the heritage fruit trees in all the gardens, and in the Bayleaf orchard. One of the heritage varieties of apples in the orchard is Golden Pippin, thought to have originated at Parham Park in West Sussex in the early 17th century.

Carlotta and her dedicated team of volunteer gardeners have also been replacing the continuous hurdle fencing around Bayleaf garden and orchard using hazel rods woven between upright supports to provide a stock-proof fence. The hazel has been sourced from the Museum's woodland and West Dean estate, and the old fence material has been used as firewood in the Newdigate Bakehouse.

Winter is also a good time to sort and catalogue the Museum's collection of heritage seeds such as Black Spanish Round radish c.1500s, Martock broad beans c.1200s and Crimson Flowered broad beans c.1700's.

“Before we know it, spring will have well and truly sprung and we will be very busy preparing the gardens for sowing,” Carlotta says. “Spring is always an exciting time of year, full of anticipation and great optimism. There are so many wonderful plants to look forward to including Sweet Violets, Primroses, Sweet Rocket and Sweet Cicely.

“So we’re looking forward to a challenging, productive and successful year in the historic gardens. Here’s hoping for some decent weather and that the pigeons, mice, voles, rabbits and deer don’t decimate our crops!”

**Find out more about historic plants at two special Historic Life Weekends, on Wildflowers on 6/7 June and Herbal Heritage on 20/21 June.**



Clockwise from top left, visitors enjoy the early 15th century gardens at Bayleaf Farmhouse; the early 19th century garden in full swing at the Toll House; Carlotta Holt and the gardening team busy at work in the gardens of the house from Walderton, and herbs and flowers make a striking display during one of our specialist gardens weekends.



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