



Museum News

Steyning Museum Newsletter

December 2011

Museum Diary

- 14.01.12 Stewards & Helpers Social
Penfold Hall
11.30 am
- 25.02.12 Steyning Showcase
Steyning Centre
10.00 - 4.00
- 24.03.12 Annual General Meeting
Penfold Hall
2.30 pm
- 28.04.12 Spring Coffee Morning
Penfold Hall
10.30 - 12.00
- 29.10.12 Autumn Coffee Morning
Penfold Hall
10.30 - 12.00

200 Club

October Draw:

- 1st prize = Aileen Fairbanks (£35)
2nd prize = Anne Ketteman (£25)
3rd prize = Jill Peacock (£15)

November Draw:

- 1st prize = Gillian Downham (£35)
2nd prize = José Peat (£25)
3rd prize = Mary McFarlane (£15)

The Big Draw

From Jacquie Buttriss

This year's Big Draw art workshop day on Saturday 8th October was the best attended since we started putting on this annual event six years ago. There was a warm, family feeling as two or sometimes three generations sat at tables together to paint or cut and stick their artworks. Everyone from 3 to 92 took part in making a community collage. First they went into the Museum and sketched artefacts or photos of anything related to this year's theme of 'Transport in Steyning Through the Ages'. This ranged from 'Shanks's pony', to horses and aeroplanes, including tractors, bicycles and

two versions of a yellow mini along the way. We even had a flying dragon!

Comments from our visitors included:

"It's a great idea – something to do with the children on a Saturday." (a dad)

"I like the Big Draw because it's creative." (a teenager)

"I've never drawn at all. It's fun. I'm going to have another go!" (a grandmother)

"It's really fun!" (a 5-year-old boy)

"We saw the posters and came along to join in." (a Steyning family)

"We've just stumbled upon it and it's really lovely to do something like this." (a visiting family)

All the artworks were joined to the background to make a large collage. Come and see it on display in the foyer of Steyning Museum. The organiser, Jacquie Buttriss, would particularly like to thank the two professional artists, Elizabeth Harden and Janet Keystone, who both gave up their day to lead this event for free. Thanks also go to: Chris Tod, Joan Denwood, Judith Walters and Mariella Alexander for their help in making this event such a success. All materials and other costs were financed by the Cooperative Community Fund.

Autumn Coffee Morning

From Gillian Kille

Saturday 29th October was a fine, dry day for this year's Autumn coffee morning at the Penfold Hall encouraging 65 people to come along and enjoy a morning meeting up with friends, browsing the regular stalls. An added attraction this year was a stall selling some eye-catching gift items from the Museum's shop and a selection of Xmas cards, which made £55.70. Overall we made a net profit, after expenses, of £280.16.

Once again, grateful thanks to all the

helpers at the coffee morning and to all those who so kindly made and donated cakes, marmalade and preserves and items for the raffle prizes and the bric-a-brac stall.

Our next coffee morning will be on Saturday, 28th April next year – so please make a note in your diaries - when we will also have a plant stall. Do please bring along any plants you wish to donate.

We need some fresh, fund raising ideas for the Museum. We would like to ask you, as a Friend of Steyning Museum, what event you would like to see, including afternoon tea at a local venue. If you have any ideas please leave me a note at the Museum or email me at: gill.k@mapletreesolutions.com

Please do have a think and if you can spare just a few minutes we would love to hear your ideas.

Finally, the Museum does need to have its own supply of teacups and saucers. We usually have to ask to have a loan of some for our summer garden coffee mornings, etc. so we are putting out a plea to you all to track some down. If any of you can spare some suitable teacups with matching saucers, to add to our growing collection, they will be very gratefully received. Sarah Leigh has kindly offered to store them for us eventually, but in the first instance please leave them at the Museum for the attention of Sarah Leigh.

Shop Sales

From Joan Denwood

As we hope many of you will have spotted by now, we are gradually re-vamping our museum shop. The idea is to make it obvious, welcoming and enticing! Also we hope that it will provide more useful income for our museum. We are asking you to please note the changes as they happen and do your best to encourage sales.

There is a notebook in the shop for stewards and friends to put helpful suggestions for stock or indeed any useful suggestions towards the running of our shop. Joan Denwood and Muriel Wright have volunteered to run the shop and so far we have purchased some children's items, or 'pocket money' toys. Some are more traditional, such as cup and ball, skipping ropes, war gliders and quill pens. Some are not so traditional, such as stretchy skeletons, glow in the dark skeletons and dinosaur pencils.

Mini torch key rings, suitable for all of us, will be here soon, always useful at this time of year. Don't forget our Steyning souvenirs for reminding friends, relatives or yourselves of the beautiful place we live in. So please come along to the museum and buy those vital stocking fillers/gifts for your loved ones, both young and old. And don't forget a present for yourself!

Portrait of Village Life

From 1983 to 2003 the communities of Upper Beeding, Bramber and Botolphs were served by a monthly magazine, "*The Villager*". A regular feature of each edition was an article by local historian Keith Nethercoate-Bryant. The magazine was sadly discontinued, but so that such an invaluable archive of local history should not be lost, the author, and owner of St. Mary's House in Bramber, Peter Thorogood, decided to draw together Keith's articles into a book under the title "*Portrait of Village Life*". It is now available from the Museum shop, priced £15. Peter has spent many hours providing a comprehensive index to the articles and I was able to help with editing over 120 photographs drawn from Keith's own photo albums and the archives at St. Mary's.

New Exhibitions

Chris Tod has now completed two new exhibitions. *Growing Up* displays the changes which have happened over time to the toys children play with, the largest being Peter Burton's child's 1960s bicycle hanging from the ceiling. Horses have been used for hundreds of years wherever a source of power was needed and the second exhibition, *Horse Power*, explores the various ways they were used. Please drop by and have a look.

A Church Detective Story

Our end piece this month comes from Sarah Leigh who has been working for some time on the history of St. Andrew's Church and also examining the story of St. Cuthman.

Tony Ketteman (Editor)

New Discoveries About St. Andrew's Church

I have been working on the history of St Andrew's, on and off, for about 8 years. It's full of puzzles and problems. I hope within the next year to be able to produce a reliably updated version of the Church Guide, and some time after that also a book about St Cuthman, St Andrew and their Church. I've had a lot of help and advice - and I may as well start by saying that without Dr David Parsons' help I would never have found either the puzzle I'm writing about here or its solution. (David is an eminent church archaeologist and the tutor for a day course the Museum is running jointly with WEA next March on the Church).

Early in October this year we came across a real problem. There is in the north aisle of the Church today just one small hooded Norman window, tiny and round-headed, sunk very deep into the wall. But there exists a series of architectural drawings of the Church made in 1807, two of which show the north aisle wall as having three Norman windows in it, one either side of the existing one. These were done by John Carter FSA, a very well-known architectural draughtsman. However, one of the windows which is today in the same position as one of these Norman windows, is medieval. It's been thought that it was put in by the Convent of Sion in about 1460. How can a Norman window have been in its place in 1807?

Immediately we had identified this problem, David Parsons pointed out that in the 2010 issue of the Antiquaries' Journal there was an article about John Carter. Reading this, I was amazed to find that Mr Carter gave two talks to the Society about our church in 1811. Why?

I started to look for the missing original of the drawing of our three Norman windows in the British Library, going through album after album of Mr Carter's magnificent drawings (there are 20 volumes!) I never found it, but I did find a rough pencil sketch of the layout of St Andrew's, with his measurements on it. Mr Carter visited this (and several nearby churches) in company with Sir Henry Englefield (another Antiquary) and in fact his rough sketch was done on the back of a drawing of Broadwater Church done by Sir Henry - they were obviously sharing a sketch-pad. There's a rough line to indicate the north wall, and in the position of our present window a sketch of just *one* little window, just as there is today.

Mr Carter did a lot of journalism for the *Gentleman's Magazine*. Much of this consists of vitriolic exchanges of abuse with his critics and restorers of ancient churches of whom he disapproved. I spent many happy hours with that magnificent publication, which contains a weather forecast for every day of the month just starting, not to speak of articles on the Odes of Horace and the price of corn in every exchange in the country. In the issue for May 1808 appears a piece about his visit to Steyning Church. I fell upon this, but I should have known Mr Carter! Very disappointingly he doesn't tell me anything I wanted to know - and he refers to the windows in the north aisle as if there were more than one Norman one - he says "the side ailes ...have long narrow plain circular-headed *windows*." By now I was almost as annoyed with Mr Carter as his critics had been.

I don't think Mr Carter was particularly interested in Steyning in 1808 but by the time November 1811 came round things had entirely changed.

I should at this point come clean and admit that I wasn't only interested in the north aisle windows; I have for years wanted to know exactly what was happening to the east end of the Church at around that time, as we know that the eleventh Duke of Norfolk (who died in 1815) rebuilt the east end of St Andrew's Church. David Thompson (our Hon. Museum Archivist) and I had searched the archives at Arundel some years ago for any records of this, in vain.

People with an interest in the history of the Church will remember that it was originally a splendid cruciform building with a central tower, transepts either side of the crossing and a long chancel. It was built by the Abbey of Fécamp in two building campaigns, roughly 1066-1100 and 1160-1180. In the fifteenth century it was taken away from Fécamp and transferred to the Convent of Sion in Middlesex. They maintained the east end (the nave has always been the parish's responsibility) until they were dissolved in 1539, and then the east end simply fell down - by 1578 it was "a haunt of pigeons" and the parishioners reported that it was superfluous. About 30 years later they rebuilt the tower at the west end. We've never really known what happened to the east end, except that Charles Duke of Norfolk rebuilt the east gable before he died in 1815. It now seems fairly clear that this had not been done when Mr Carter went in 1807 as he just says the east end is "destroyed".

In November and December 1811 however, Mr Carter held an exhibition of his drawings of St Andrew's at meetings of the Society of Antiquaries at Somerset House. Amazingly, his rough notes for these lectures are still

in the British Library. In them he says "The *window* in the side aisle is extremely characteristic." Oho! So now there's only one window! What a relief!

So I think the verdict on the windows is that Mr Carter didn't see three Norman windows, but for some reason he *drew* three - was he illustrating what he thought was the original design, or did he just forget? If only we could find the original drawing, but this is one of two of the sets of drawings which I haven't yet tracked down - they don't seem to be in the British Library. Does anyone know where they are?

1811 may have been around the time when the Duke was starting work. Perhaps Mr Carter, always the vigilant antiquary, was sounding the alert! Ancient church in danger! But I think there is a little more to it than that.

I discover from a history of the Society of Antiquaries (written by Joan Evans, the daughter of Sir Arthur Evans) that Mr Carter's friend and patron Sir Henry Englefield was elected President of the Society in December 1811 (he had been presiding at meetings since the death of the previous President that August). Practically his first act as President appears to have been to preside over Mr Carter's exhibition and lecture about our Church.

One possibility is that Sir Henry had an ulterior motive. He was a Roman Catholic, and a campaigner for Catholic Emancipation. At this point in time Catholics could not sit in either House of Parliament and were subject to a number of other restrictions. The Duke of Norfolk was by birth the leader of the Catholic aristocracy in England, but he had abandoned his religion to contest a seat in Parliament (before he inherited the dukedom).

No sooner had Sir Henry assumed the presidency of the Society than, during the spring of 1812, moves were afoot to unseat him, and we learn from a contemporary letter that people were keen to replace him with none other than - the Duke of Norfolk. In the event he was replaced, in April 1812, by Lord Aberdeen. Was Sir Henry trying to annoy the Duke by questioning his plans for Steyning? And did he perhaps succeed?

On the other hand it may have been the exact opposite. Mr Carter and Sir Henry may have been involved in some way with the Duke's efforts in Steyning - the pointed window the Duke put in the east end of the church (supplanted in 1863 by the current window) looks very like one of Mr Carter's designs. Certainly the Duke and Sir Henry had been Mr Carter's allies during a previous row, when Mr Carter attacked James Wyatt's plans to destroy the Galilee Chapel at Durham. (We probably owe the survival of the chapel to the huge fuss Mr Carter made, calling Wyatt "The Destroyer" and worse).

You will remember, if you have been attending, that the parishioners reported in 1578 that the east end of the Church was superfluous to their needs - they only needed the nave - and they destroyed what was left of the transepts.

A print of the interior in 1781 shows our magnificent chancel arch blocked in, as if only the nave is still being used. I wonder if it hadn't been like that for 200 years, since the parishioners decided they didn't need it. But by 1815 the duke had built the east end of our church, with its neo-Romanesque arches, and perhaps it was he who took the blocking out of the chancel arch, leaving it without support. This duke was a keen do-it-yourself architect - and he didn't need anyone's permission to do things to his own chancel.

Fifty years later, in 1863, along came a very competent architect, Gordon Hills, and reported that the chancel arch was collapsing and the side arches were being crushed because, he said, the transepts which were designed to support them had been demolished. He put up the buttresses you see now, took the lead off the aisles and rebuilt the chancel arch. We owe him our splendid Church.

I'm now asking the Society of Antiquaries and Mr Carter's biographers for their ideas about our missing drawing and Mr Carter's accuracy, and I will go back to Arundel and see if we missed something last time. Watch this space!

Sarah Leigh - November 2011