

LIMELIGHT

AMBERLEY

MUSEUM & HERITAGE CENTRE

DISCOVER • LEARN • HAVE FUN

Limelight is the magazine for members of Amberley Museum. It is published twice a year.

Issue 7 Winter 2017

Why is the Electricity Hall called the Milne Museum?

Bow Making with the Forest Knights

Tandem: restored

Spotlight on the rail hall

Update on Billingshurst Signal Box

Interview with Scooter Event Organiser

Looking forward to 2018



Welcome...

...to the seventh issue of *Limelight*, the magazine which is sent to members of the Museum twice a year.

We've had a great 2017 with visitor numbers up on 2016, and a huge variety of events enjoyed by many.

In 2018 some of our membership categories are changing, so please have a look on page 19 where this is explained.

We are always looking for help in many ways - new volunteers, people to distribute posters and leaflets, help at events - if you might be able to spare a few hours, please contact the office. Whether or not you can help, we really appreciate your membership and the support this gives the Museum.

Please drop me an email to ruth.tyrrell@amberleymuseum.co.uk, by 1st April 2018, with any contributions or suggestions for the next edition.

Ruth Tyrrell, *Limelight* Editor, Communications Manager



Welcome to your winter magazine

It is hard to believe that we have already reached this time of leaves on the ground and frosty mornings.

As I write the team is busily adding the final touches to the festive decorations across the

Museum, Amberley is sparkling with the magic of Christmas.

Since joining the team as Director in May we have seen summer come and go, with visitors in shorts and t-shirts enjoying all the fun Amberley Museum has to offer.

Families have been delighted by the

wonders of Alice at our story book day... complete with a special appearance by the Mad Hatter (our very own Chair of Trustees!). Enthusiasts flocked in on their vintage bikes for

our first ever scooter event (look out for this again next year), and we welcomed brave ghost hunting visitors to our autumn Halloween evening.

There is never a quiet moment at this Museum. Although we are now closed for the winter, our team of staff and volunteers is beavering away on all the restoration and conservation tasks necessary to preserve the collections and displays.

2018 will be another year of vintage fun, and we have lots of exciting new and 'old favourite' events and activities for everyone. We also plan to host a few special treats exclusively for members, to say thank you for your support and give you an insight into our work. Look out for news of these early next year.

I would like to wish all our valued members a very Merry Christmas and we look forward to welcoming you to Amberley Museum in the new year.

Leanne Clements, Locum Director



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Curator's Collections Update



Something for Nothing...

As a charity with no core funding, we rely on the money we get from members and other people visiting the Museum. We are grateful that people support us in this way – thank you. We also rely on volunteers to run the Museum and again, we couldn't do it without their help. Recently, we have also managed to gain sponsorship from several local companies who generously provide materials at reduced cost or for free.

One of these companies, Funnells Furnishings of Storrington, recently donated some vinyl flooring for the Billingshurst Signal Box to help us complete this project. If you are involved with a local company who might be able to help the Museum please let us know. In particular we are looking for Christmas lights and decorations for the Museum for our Christmas events. In return, we will mention your company's generosity at every available opportunity! Please contact the office by email: office@amberleymuseum.co.uk



Billingshurst Signal Box

The signal box is now safely installed at the Museum, on top of the De Witt kilns. We haven't quite finished dressing the interior, but we have opened it a few times with the help of our dedicated signal box volunteers. Watch out for the official opening in the spring. The lever frame dates to 1876, and the box that houses it, a rare Saxby and Farmer type 1B box, is probably earlier. We think it was in use somewhere else first and taken to Billingshurst in 1876 when the lever frame was installed.

We have re-installed the signal levers and the instrument panel and are aiming to dress the box as it might have looked in the 1930s. We are still looking for a small coal stove (1930s or earlier). The upper operating room of the signal box is a very pleasant place to be, the light is amazing and you feel as though you are living in the tree canopy. We look forward to welcoming you all here in the spring.

Julia Edge, Curator



News from the Electricity Hall

Now that the full closure of the Museum is with us, the electricity hall volunteers have the opportunity to carry out much needed repairs and maintenance.

We are replacing our old unreliable tungsten light fittings in the back hall. The new fittings are suitable for LED type bulbs. These have the advantages of more concentrated light to highlight our exhibits and they are cheaper to run. Half the work is complete and Julia (Curator)



Visitors enjoying the previous version of the plug display

seemed pleased with what she saw. It's always good to see a staff member having a look at what we do and giving some praise!

Our ever-popular plug and socket interactive display is being rewired, with worn out parts being replaced. The "wire" is plaited rope, so there are no PAT (portable appliance testing) or insulation problems there. However, one of our "bright sparks" suggested that we do actually use wire between the sockets - out of public reach and at low voltage - to connect the whole lot together so that a successful completion of correct plugs to sockets results in some form of illumination. A bright idea! We have every hope of a successful end result and look forward to seeing it in action. Thanks go to our new volunteer Larry for his work on this.

Other work at the moment includes general cleaning, maintenance and gardening. We like to keep the area in front of the Milne tidy and weed free, if not exactly carefully tended.

Our new long-term storage facility is taking up a lot of our time with stocking and making sure it remains damp and dust



free. Visitors are welcome but please do not ask to enter the new building on very wet days!

Roy Plummer, Electricity Head of Group





News from the Stationary Engine Group

We've replaced the rotting post in the corner of the Open Engine Shed.

We're awaiting bricks to build a plinth to take the Lister SL1 Start-O-Matic in the Municipal Engine Shed. This will match the existing plinths so that it can be operated for the public.

Julia (Curator) has approved plans and drawings to rebuild the bench in the Municipal Engine House so we can have running engines on it to demonstrate to the public.

The Dando wind pump has been operating very well since its refurbishment earlier in the year. The only problem we have encountered is getting enough wind to make it go round!

Winter will see the grease electro lubers being replaced when there's a day calm enough to go up. The greasers will last a full year.

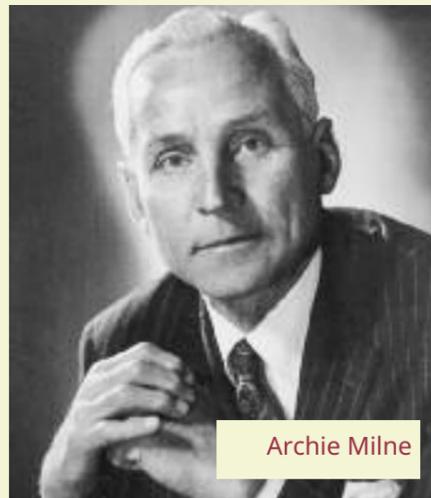
David Ballantyne, Stationary Engines Head of Group

THE MILNE MUSEUM

So, the Electricity Hall... why is it sometimes called the Milne? I spoke to Roy Plummer, Electricity Head of Group, and Dick Saunders, long serving group member, and found out a little about Archie Milne, the person who gave his name to the collection.

In the 1960s the Electricity Council asked its area boards to appoint surveyors to look into whether there were items and archives worthy of preservation, with a view to the establishment of a national electricity museum. The national museum never came to fruition, but Seaboard's Bob Gordon (1911 - 2006), a former senior commercial manager, quickly tracked down a wide range of material and earmarked it for preservation.

Deputy Chairman, later Chairman, Archibald Milne gave the go-ahead for the items and archives that Bob had collected to



Archie Milne

be housed in an old power station at The Slade, Tonbridge, Kent, when it became apparent that the national museum was a long time coming. This established the original Milne Museum which opened in 1975.

In 1989 the collection moved to the then "Amberley Chalk Pits Museum", into a purpose-designed building.

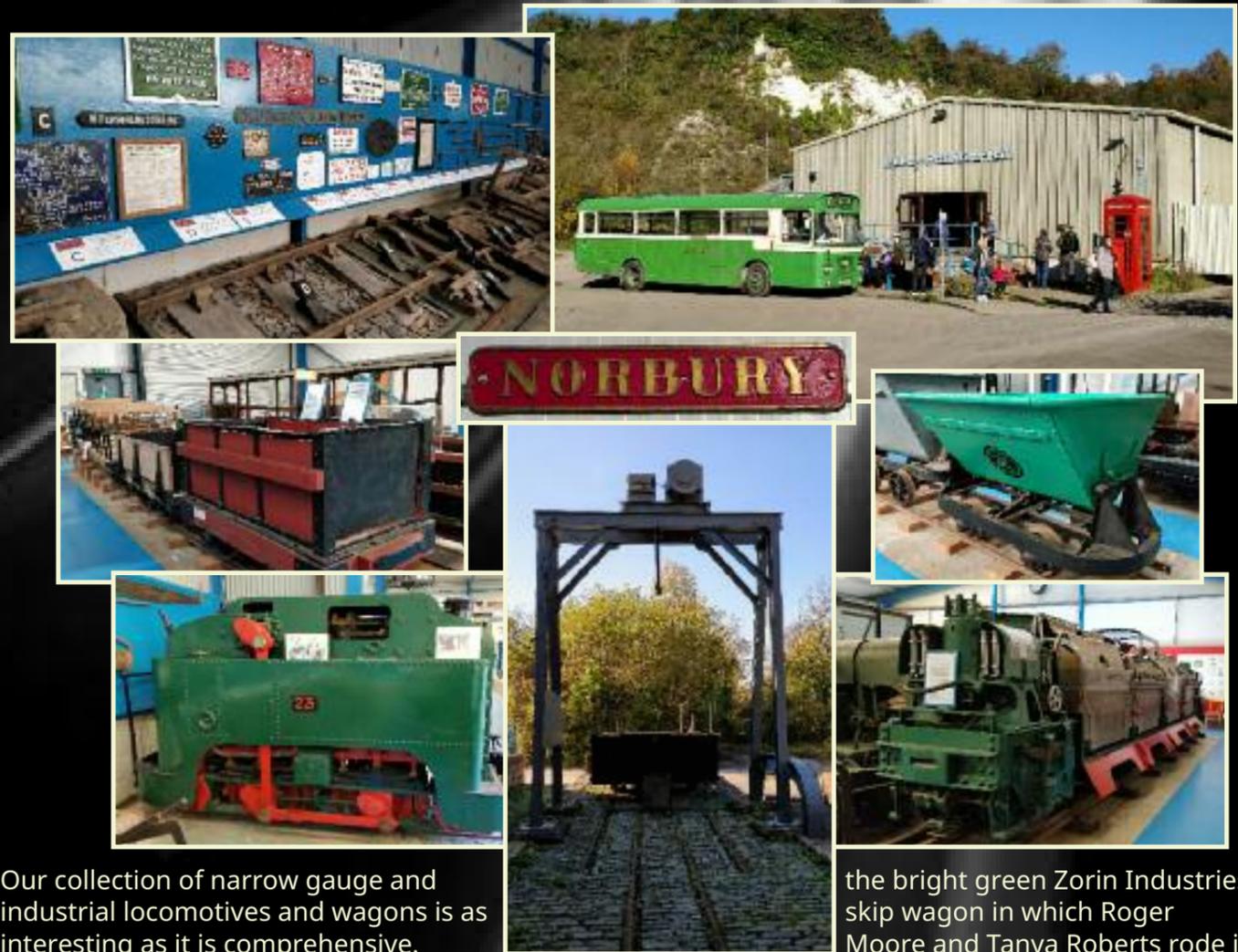
A lot more detail on the story of the collection can be found on the Milne's own website, www.milnemuseum.org.uk.

Ruth Tyrrell, Editor



Roy Plummer shows off an item in the Milne collection

spotlight on the railway hall



Our collection of narrow gauge and industrial locomotives and wagons is as interesting as it is comprehensive.

It ranges from displays of track components and railway notices through to examples of rolling stock and locos, many of which, of course, are used on a day to day basis. However, in the Exhibition Hall, there are those which for various reasons stay on static display.

We have one of the electric trains from the Post Office Railway, part of which has recently reopened as an attraction at the new Postal Museum in Mount Pleasant, London,

the bright green Zorin Industries skip wagon in which Roger Moore and Tanya Roberts rode in the film "A View to a Kill" and the

quirky William Spence locomotive, built for and used at the Guinness Brewery in Dublin, which comes complete with the hoist and converter wagon which enabled it to work the brewery's main line sidings. Industries such as brick-making, slate quarrying and military railways are all represented.

Our children's activity area is currently undergoing redevelopment and we hope the new hands-on displays will be ready in early 2018.

Special Events in 2018

Sunday 11th March
Mums Can Do

Saturday 17th March
Morris Dancers



Sunday 1st April
Vintage Car Show

Sunday 15th April
Spring Industrial Trains

Sunday 22nd April
Spring Bus Show

Saturday 5th May
Wood from the Trees



Sunday 6th May
Classic Motorcycles Day



Saturday 12th May
Minis at the Quarry

Sunday 13th May
Commercial Vehicles Day



Saturday 19th & Sunday 20th May
Home Front Weekend

Saturday 26th to Monday 28th May
Traditional Crafts Weekend

Sunday 3rd June
London to Brighton Classic Car Run

Saturday 9th & Sunday 10th June
Mid Summer Steam Show

Sunday 17th June
Dads Can Do



Our 2018 leaflet is now out! Please pop into the Museum on any open day to collect yours, and if you have friends or family who might like to visit, please give them a leaflet and help spread the word. The best way of marketing the Museum is by word of mouth, so if you enjoy what we do, please tell everyone!

We will be opening in February half term from Monday 12th February to Sunday 18th February, then the main season starts on Wednesday 7th March. Full calendar details are in the leaflet.

Saturday 23rd & Sunday 24th June
Emergency Services Weekend



Saturday 14th & Sunday 15th July
Rail Gala



Sunday 29th July
Classic Car Summer Show

Special Events in 2018

Saturday 11th August
Historic Cycles Day

Sunday 19th August
Petrol Locos Day

Bank Holiday Monday 27th August
Story Book Day - Grimms Fairy Tales



Friday 31st August to Sunday 2nd September
Ale at Amberley



Saturday 15th & Sunday 16th September
Miniature Steam Weekend

Sunday 23rd September
Bus Show and Riders Day



Saturday 29th September
Classic Scooter Day

Sunday 7th October
Autumn Historic Transport Gathering



Saturday 13th October
Communications Day

Sunday 14th October
Classic Land Rover Day



Sunday 21st October
Autumn Industrial Trains

Friday 26th & Saturday 27th October
Halloween Evening (Fri) and Daytime Event (Sat)

1st, 2nd, 8th, 9th, 15th & 16th December
Christmas at Amberley Museum



Museum Explorer Days - Wednesdays
Activity days during Sussex school holidays.

Mr Pepper's Little Learners - Fridays
Toddler activity days. Book a block of term time sessions for discounted entry, and drop in during the holidays.

Art@Amberley - selected Saturdays
Art activity sessions, each looking at a different skill. Please see the calendar (over) for event dates.



Great events this year at the Museum



Another successful Historic Cycle Day took place in September. Bicycles from the mid-1800s to the present day were exhibited. The variety of entries was remarkably diverse, including a quadricycle, an 1880 Cheylesmore Convertible Tricycle, several trades bicycles, a tandem which could be ridden and steered from the back and a plastic Itera bicycle built by Volvo, an example of which can be seen in the Paviers' building.

The exhibitors paraded round the triangle, stopping at the bus stop to give a history of their cycles over the loudspeaker for the spectators. Everyone was encouraged to enter a competition to give the restored Sun tandem a name. Staff members Sharon and Nikki chose their favourite name from the list and a prize was awarded to the winner: the tandem is now named 'Two's Company'. All the riders, most of whom were in period dress, followed me in a ride round the site making a truly striking spectacle.

Historic Cycle Day



We were lucky with the weather until later in the afternoon when I stood at the gate, despite the increasing rain, to thank everyone for supporting the event. I was rewarded by every exhibitor making a point of thanking me for a well organised and enjoyable day.

As well as thanks to Helen, Nikki and Sharon I should like to mention the invaluable assistance given by George Parkinson and the team in the office which ensured the smooth-running of the day. We're now looking forward to the next one, on Saturday 11th August.

Richard Ratcliffe, Organiser and Head of Cycle Group

The lovingly restored 1936 tandem was on display at the Historic Cycle Day. It was donated to the Museum by Clive and Barbara Hughes of Felpham, Bognor Regis. They owned the tandem from 1952, and until 1964, they enjoyed travelling around Sussex, Kent and Hampshire, staying at YHA hostels on their journeys. Over many years of travelling on the tandem, they do not remember ever having an accident or a puncture. Amongst their favourite places to stay was Frog Firle YHA, near Alfriston, East Sussex from where they

had many happy memories; they often drew a lot of attention turning up on the tandem which soon became a talking point. In 1964 they upgraded their mode of transport to a Lambretta scooter, but they kept the tandem. Although offered over £300 by a

man from Holland, they could not bring themselves to part with it. In 2016 Mr and Mrs Hughes decided to donate it to the Museum. With a lot of hard work the tandem was lovingly restored, and in the summer of 2016 the couple visited the Museum to see the tandem.



SCOOTERING

What made you run a scooter event at Amberley?

I've been into

Mod music, loved the Who, the film Quadrophenia and scooters, for years. I think the scooter fraternity is a good bunch and thought it was time that Amberley Museum welcomed them here.

What was it like planning the event? It was my first time running an event and it was full on. It wasn't my first priority as my main job is in site services, but George Parkinson and Richard Carter in the office went above and beyond to help.

How do you think it went? It went very well, but I envisaged more visitors and more scooters, all the way down the Museum. I'd hope at the next one we'll have more budget to make it bigger and better.

And tell me about the special guest... Gary Shail was one of the principals in the film Quadrophenia, he played Spider, and we've been friends on Facebook for years. He's approachable and nice, and he did a really good job talking to the public. He even gave me a lovely memento of the film!

What can we expect next year? A much bigger event: live music, trade stands, themed food, more scooters from the 1960s – and we're hoping for Gary Shail to join us again. It's on Saturday 29th September - don't miss it!

Ruth Tyrrell was talking to Robin Cattani, Classic Scooter Event Organiser and Site Services Operative

Wolseley Car Club Rally

The Rally was held at the Amberley Museum & Heritage Centre, situated in a disused chalk quarry nestling in the beautiful South Downs, so I think everyone enjoyed their journeys there and back. The weather, which is such an important factor of our outdoor rallies could not have been better, being sunny and warm all day.

The museum collection is quite amazing and has expanded since our last visit some years ago. There is a free, circulating classic bus service around the extensive site every 30 minutes and a narrow-gauge railway which is also free – and today it was pulled by a steam engine. They now have an excellent, modern cafeteria too, offering a surprisingly wide range of snacks and food at very reasonable prices.

If you did not join us today you should definitely add it to your future outing list – you will not be disappointed; look on their website for more information.

We had 12 Wolseleys on display, joined by members' friends with 3 other lovely cars; a Sunbeam 90 Series 3, a TR7 and a Wolseley Hornet Special. A very impressive line-up, creating a great attraction for the other visitors to the museum. Many photos were taken and intelligent questions asked.

Alan Simmonds, Hon. Sec. SE Region, Wolseley Register



Other recent events included a very busy Classic Car Summer Show, our ever-popular bus show in September and a ghost train ride for Halloween.

Bow Making with the Forest Knights

One of the most common questions I get asked whilst making bows within the Greenwood village is "Are your bows made from yew?"

It's a common misconception that historic bows were made primarily from yew. One reason for this belief is the long bows found with the Mary Rose. The Mary Rose was the pride of the English Navy, Henry VIII's flagship, so it is reasonable to surmise that only the best equipment available in 1545

Wayne Jones, founder of Forest Knights, explains how the bow making process works

would be supplied to the sailors and archers. The yew would have been imported mainly from Spain and given to the Welsh bowyers to fashion into long bows.

1545 is fairly recent in bow making terms. The majority of the bows we craft at Amberley are based on far more ancient bows.

In the UK we have very few ancient Bows to study.

Wooden artefacts rarely survive unless they are found in anaerobic conditions such as peat bogs. The Ashcott Heath Bow and the Mere Heath Bows were discovered in the Somerset Levels. The other significant find of Mesolithic bows was discovered in Denmark in 1944. The Holmegaard Bow is displayed in the Royal Copenhagen Museum and dates back to approximately 7000BC. These 3 Mesolithic bows

are shaped from a single piece of elm. This is called a self-bow. Modern bows are generally composite bows of different woods laminated together. The bows often seen at the Olympics are manufactured with carbon fibre limbs and aluminium risers or handles.

All cultures, with the exception of the indigenous people of Australia, used bows for hunting and warfare. The style and materials used are often based on

the availability of resources and game in those regions. The Mongols Horse Bow is a composite short limbed bow made with a combination of wood and horn. The bows used by the San Bushmen of the Kalahari are long, very light draw weight bows with a limited range. Good wood is hard to come by in the steppes and within the desert so necessity dictated a style of hunting and manufacture to suit the location. Northern European temperate forest has an abundance of wood especially during the

Wooden artefacts rarely survive unless they are found in anaerobic conditions

Each bow is made using traditional skills using only hand tools

Mesolithic period so ancient man was spoilt for choice for species to use in bow making, yet the relatively few bows found are not made of yew.

Back to the majority of the bows carved at Amberley by the Forest Knights group: the inspiration for our bows is the Holmegaard Bows. They are self bows with a cut out handle giving an almost centre shot. The limbs are wide, tapering to almost a point at the tips. Each bow is made using traditional skills using only hand tools. Each limb has a flat cross section with the back of the limb slightly curved. We take great care sourcing locally grown trees to minimise our impact on the environment and to ensure that the trees are suitable for bow making. The average 10-12 inch diameter 8 foot long tree trunk yields between 3 and 4 bow staves depending on how well the wood splits when cleaved. Ideally the wood should have few knots and be as straight grained as possible.

The group is entirely self-funded so we can't always be too choosy about the wood we use for bow making. Making a bow from lower premium wood adds to the excitement.

The bow is in the outside of the tree with the back of the bow being the first growth ring under the bark.

The bark is carefully removed using a drawknife and then the rough outline of the Holmegaard is marked out with charcoal or a pencil. Using an axe the waste wood is chopped

away to reveal the outline of the bow. The handle is not removed on the first day as the tension in the wood may cause a bow limb to move relative to the handle.

The length of the bow is determined by the archer, we aim to make the bows around 3-6 inches taller than the user. I would not be considered short in the 15th century, and the bows during the 100 years war were 7ft long.

Chopping away the excessive wood using an axe is physically demanding and requires quite a lot of calorie expenditure so a bow is a major investment for a Mesolithic hunter. In the greenwood village we use a range of axes to suit the needs of the bowyers from hatchets to broad axes. This allows the visitors to see a range of different historic tools being used and enables us to efficiently carve the bows. I have made a bow using only stone tools from first principles.

Once the profile of the bow is carved out with an axe we leave the realm of simple carpentry and enter the exciting and mysterious craft of the bowyer. The only thing that matters to the bowyer is how

the bow bends. It needs to be a straight stick when unstrung and a beautiful sensuous curve when at full draw. Any flat spots or areas of weakness can result in a spectacular failure of the bow and an injured archer. To achieve this we carve the limbs from the tip towards the handle using ever finer tools: axe,



drawknife, spoke shave and rasps.

Once the bow is bending sufficiently on the ground, the bow is placed in the odd notched stick in front of our shelter. The tiller stick is used to look at the bend of the bow. Each limb must bend at the tips equally, yet the bow is not made from a uniform material. Wood being an organic material has weaknesses and stresses that can be hard to see, only becoming apparent as the bow begins to take shape and the limbs start to bend.

Care has to be taken to return to the tiller often to check the bend of each limb. Often once one area is worked another issue is revealed. The bow will go onto the tiller about a hundred times during its manufacture to attempt to craft a bow that doesn't break under tension. After hours of work some bows break and it is from the failures that we learn the most.



together and forming the loop. This is called a Flemish twist. Bow strings in the UK were not normally made out of animal fibres because of the damp climate. When damp the strings become too elastic so hunting could only be done on very dry days. Sinew bow strings are common in the more predictable climate of the western USA.

Getting the bow string correctly tensioned at the correct length to achieve what is known as brace height can be an exercise in frustration. There is no formula to determine where to tie the bowyers knot to achieve the correct brace height. Getting this right prevents the bow string from hitting the hand holding the bow every time you loose an arrow.

Once the bow has been successfully taken to full draw without breaking it is time to celebrate and to consider making the bow a thing of beauty. Traditionally this would

be done by a process called boning. A piece of bone or antler would be used to vigorously rub the surface of the bow to heat the fibres and polish the surface. Modern glass paper was unavailable to the past bowyers. Burnishing the surface of the bow is superior to sanding but I cannot convince our guests not to use sandpaper. Lastly to complete the bows and make them waterproof we give them several coats of beeswax.

Forest Knights in the Greenwood Village do not exclusively make

bows based on European first historic designs: we also make Bhutanese style bows and bows in the style of those made by native Americans such as the Penobscot.

Forest Knights are now working with Southampton University to quantify the benefits of working with wood in the outdoors.

Wayne Jones, Head of Forest Knights Group
www.forestknights.co.uk

Elm makes a beautiful bow but can be challenging to work



Our objective as bowyers is to create a bow that the archer can pull to full draw. Full draw is when the bow string is pulled back to the corner of the mouth before the arrow is loosed. The draw weight of the bow is determined by the piece of wood the bow is made from and the strength of the archer. There is little point making a bow that the owner cannot use safely. Elm makes a beautiful bow but can be challenging to work. Not only has the wood got the usual longitudinal fibres, it also has interconnecting cross fibres. If you're not careful, the cutting tool can tear into the grain and suddenly your 45lb draw weight bow becomes a child's toy. Replicas of the Holmegaard Bow suggest it had a respectable draw weight around 45-50lb. Compare that to the yew long bows from the Mary Rose: those bows had a draw of 120-150lb. Not something I would like to use regularly.

The bows are strung traditionally with linen or hemp bow strings handmade by twisting the fibres

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12 Days of Christmas at Amberley Museum



Last few tickets remaining - book yours now!
Call the office on 01798 831370 option 4

Saturday 2nd and Sunday 3rd December
Christmas Craft Market

Saturday 9th and Sunday 10th December
Christmas Fun Fair and Games

Saturday 16th and Sunday 17th December
Christmas Music and Carols

Thursday 21st December
Christmas Family Fun Day

Meet Father Christmas and enjoy festive activities around the Museum
To pre-book your tickets to meet Father Christmas call our office on 01798 831370 or to just explore the Museum you can book online or turn up on the day.

www.amberleymuseum.co.uk

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AMBERLEY MUSEUM 2018 BUS SHOWS

Sunday 22nd April
Spring Bus Riders Day

Sunday 23rd September
Autumn Bus Show and Running Day



To exhibit your bus at our annual shows, please contact the office via office@amberleymuseum.co.uk to obtain an exhibitors form.

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AMBERLEY MUSEUM AND HERITAGE CENTRE
RAIL EVENTS
2018
WEST SUSSEX

www.amberlynarrowgauge.co.uk

Spring Industrial Trains

Sunday 15th April
Narrow gauge action on the Museum's railway plus demonstration runs with the Road Machines contractors' monorail.



Rail Gala

Saturday 14th and Sunday 15th July
Celebrating Peter's 100th birthday with plenty of the noise and action on our big train set and our annual Model Railway Exhibition.



Petrol Locos

Sunday 19th August
If it runs on petrol it will be out on the line. Contractors monorail and passenger service with the Wickham railcars.



Autumn Industrial Trains

Sunday 21st October
Final chance to see narrow gauge action on the Museum's railway plus demonstration runs with the Road Machines contractors' monorail.



www.amberleymuseum.co.uk

STORY WRITING COMPETITION...

We are delighted to publish the winning entries from our story writing competition that was held in the run up to our Story Book Day in August. Look out for future competitions across our social media: by liking our Facebook page and following the Museum on Twitter.

The White rabbit is wearing his pocket watch as usual. But he's not in wonderland, he's at Amberley Museum. He wonders what to do, then he sees a sign for the pottery workshop that says: Sign in today for pottery making competition. So he thinks about the pottery show he watched on TV and remembers it looks quite easy.

Next, he sets off to the Southdowns Bus garage and pays £2. He steps on the Bus and takes a seat. The bus breaks down, everyone on the bus falls forwards then back and without the white rabbit knowing, the pocket watch fell off. So he got off the bus and went to the train and while he was walking he went to grab his watch and realised it wasn't there and went mad! He ran back to the bus but it had already gone in for repairs, then sadly went to the train again. He stepped onto the train once more and saw an old telephone from the museum and thought it was a clock. It rang really loud and gave him a fright so he sat down on his seat. The train started to go and the white rabbit signed up just in time but never found his pocket watch.

The End.

By Isabella, age 8



Isabella's story, above, won first prize in the 8 years and under category. Rebecca's story, below, was the runner up in the same category.

One day the Cheshire Cat decided "I want to go somewhere new. I'll go and have a look at the where to go list". So off he went.

He was looking at the list when he spotted a leaflet for Amberley Museum. He read about all the wonderful stuff there. So the Cheshire Cat caught the 10 o'clock train for Amberley Museum. When he got there he found the staff looking worried and



upset. They told him that lots of their stuff and equipment was going missing. He said "Oh! I'll find them and solve the mystery, I promise".

So he set off. He looked high and low, under rocks and in trees. But he couldn't find anything. He was just about to give up when he saw an old caravan on the side of the road. So he decided to have a look inside. He saw all the equipment, when suddenly he heard a noise, it was getting closer and closer. The Cheshire Cat had no time to hide, he jumped onto the wall and camouflaged. In came Barry the brutal Blackbird. With a swish of his tail he had caught Barry, soon everything was returned and he was awarded two medals for bravery, and Barry was put in jail.

The End.

By Rebecca, age 7

One summers day, Annie was walking down the street, as she got closer to home she saw a lost dog. She walked towards the dog but he ran and ran as fast as his legs would carry him. Annie could not keep up.

The dog grew tired as he slowed, Annie saw him disappear round a corner. She ran as fast as she could and saw him disappear into Amberley Museum. Following hard on his heels, she caught up and spoke to a pleasant lady who told her it was the Museums mascot dog. He had been on a jolly outing of his own and had just returned. Annie was

happy the dog was safe, and spent a happy day at the Museum. Here she met Tweedle Dum, Tweedle Dee, The Cheshire Cat and the White Rabbit, she felt as if she was in a fairy tale.

By Sophie, age 9



Sophie won the competition in the 9 years and over category.

We would like to congratulate all our winners and thank everyone who entered for taking part.

Guess the Mystery Object



One of our volunteers brought these interesting items into the office recently, and suggested a "guess the item" competition. Do you know what these are? Who would have used them? Answers to the Editor please.

All will be revealed in the next issue of Limelight.

If you have any interesting or unusual items to be included next time, please let us know.

NEWS IN BRIEF

An eagle-eyed Museum volunteer got in touch to tell us that at the Japanese Formula 1 Grand Prix this year, brooms just like the ones made on site by our resident broom-maker, Arthur Haffenden, were used to sweep the track.

Arthur Haffenden was featured in a recent Horsham District Council video made to publicise Horsham's Year of Culture which is coming up in 2019.

Restoration of the Dando Windpump on site has finally finished and the last of the scaffolding has been removed. Thanks to David Ballentyne and his team for an amazing project seen to completion. See p 6 for more details on the stationary engine group's recent work.

Meet the Museum's Trustees

I would like to introduce you to two new trustees who have joined the board: Lauren Devereux and Richard Vernon. The trustees board now covers all the fundamental core skills needed for strong governance in order to move the Museum forward. I would like to thank all the trustees for the many hours of hard work they put in over the last year. It has been a challenging time, and I feel much has been done to enable the Museum to stabilise in preparation for an exciting future, with lots of new events and projects for 2018 and beyond.

Lauren Devereux



Lauren is currently the Web store manager for a local promotional merchandise distributor, but has a background in classics, ancient history and archaeology.

Recently her interest in industrial heritage has been piqued through her current masters degree studies with Ironbridge Institute for Cultural Heritage and the University of Birmingham.

Her current research focuses on how social media impacts heritage management practices and visitor engagement in cultural heritage institutions as this

combines two of her favourite hobbies.

In her spare time Lauren enjoys baking, reading non-academic literature, visiting heritage sites and museums, using her gym membership, and keeping up with current affairs on social media.

Richard Vernon

Richard has been involved in the energy industry for most of his working life, as a financial analyst, a consultant, a senior executive for a large oil and gas company, and both a project and interim manager. His involvement has covered many aspects of the sector ranging from conventional hydrocarbons such as oil, gas and coal through to most types of renewable energy as well as more specialised areas such as underground coal gasification and carbon capture and storage.



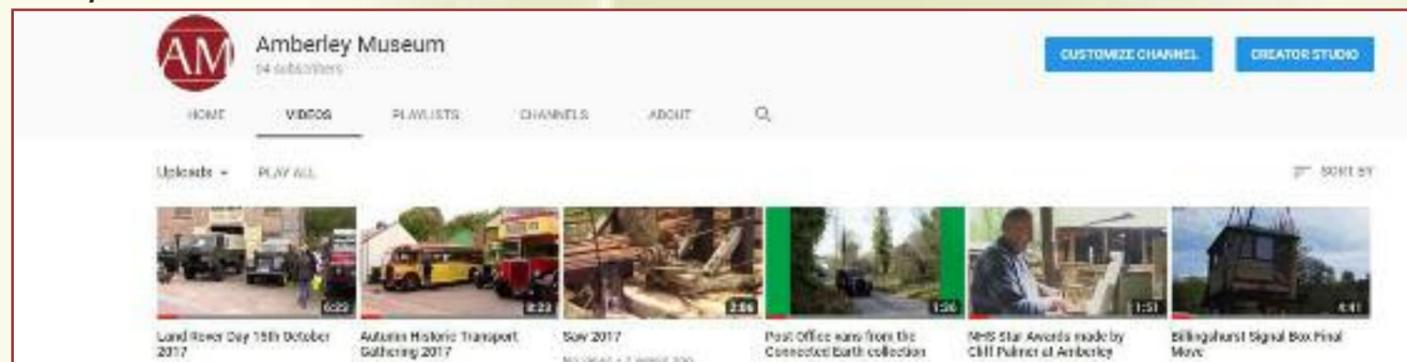
He has had a longstanding interest in industrial heritage and is an active member of a number of societies, including the Association of Industrial Archaeology and the Sussex Industrial Archaeology Society, where he is a committee member.

John Robbins, Chair of Trustees

Amberley Museum on YouTube

The Museum has a YouTube channel and we try and upload videos as often as we can, of events and of other activities on site. When the channel has enough subscribers, we will be able to choose our own link to the channel. At the moment the link is a fairly random looking string of letters and numbers! I urge you to please look us up on YouTube, and if you are able, subscribe to our channel. Of course while you are there, you can revisit some great past events and see the Museum in all its glory. Thank you.

Ruth Tyrrell, Editor



Latest membership news

Membership Benefits

Please remember that the best benefit of membership of the Museum is that you (and anyone covered on your membership) can visit the Museum for free any day we are open including our special events, with very few exceptions.

The only events that are not covered are the evening sessions of the ale festival, Hallowe'en evening and Christmas Specials. Please do support as many of the other events as you can, as well as enjoying the Museum exhibits themselves of course.

New Memberships

Our trustees have decided to change the way that we operate our memberships. This is for two reasons. The first is that the law has changed and we are no longer allowed to offer Gift Aided season tickets to unnamed visitors - so the "plus" membership categories cannot continue. The other reason is that we want to change from using the words "family" and "senior" as these are not inclusive in these times of political correctness. As an attraction, it's not our business to know or ask about the relationship between visitors, and the word "family" can have many connotations.

All renewals until the end of 2017 will continue under our current scheme, but from 1st January 2018 we will be offering the following membership categories:

- Adult (age 16-59)
- Additional adult (age 16-59)
- Adult (age 60+) or student
- Additional adult (age 60+) or student
- Child (age 4-15)
- Additional child (age 4-15)

When you renew you will have the changes fully explained to you. The main difference is that every member will need to be named on the membership.

Ruth Tyrrell, Editor



The Friends of Amberley Museum

The Friends of Amberley Museum is a registered charity which supports the Museum by giving financial and practical help to carry out repairs and restoration within the Museum.

If you are interested in joining the Friends and becoming involved in fundraising, please visit the bric-a-brac shop at the Museum.

The Museum would like to thank the Friends for their ongoing practical and financial support throughout the year.

For more information on the Friends of Amberley Museum, please visit the bric-a-brac shop at the Museum, situated between the radio exhibition and the rural telephone exchange.



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