

place between the sole plate and the wall plate. The pre-existing medieval stouter groove helped here as I was able to use it to hold the top of the sticks in place whilst I tied them onto the nail spur.

### Modern versus traditional

I had to compromise on the choice of binding agent. I used baker twine. At least in a couple of centuries' time it will tell the story of the evolution of the building. And yes, there is an art to getting sticks to stay still long enough to bind them in place.

### Foot power

With sticks restrained in place I set about reconstituting the daub. Without the provision of cattle or horses hooves, which would have been the method, I stomped fresh straw and a little newly dug boulder clay into the damp medieval daub. It developed really well, smooth and creamy and a delight to apply to the new wattle frame.

### Challenges of retrofit

'Retrofitting' from just one side of the wattle framing is always a challenge and I was glad I had left hand holes between the sticks - that way I could prod the daub down behind the wattle and into the external lathes. It is a slow and exacting process for the fingers and whole body.

### Mark in time

All in all, it is a great 'green gym' activity with sound environmental credentials. Not only have I left my mark on the fabric of this lowly building but I can honestly say it was a delight to do so.

### Want to have a go?

If you are interested in learning more about this traditional craft, contact Orchard Farm, where I run *Wattle and Daub* classes - vital to keeping our old vernacular buildings in good order and this ancient craft alive. [www.orchardfarm.org.uk](http://www.orchardfarm.org.uk)



*Vintage panel with finger joints*



*Vintage panel with lime hair lashing*



*Recycled daub in new panel*