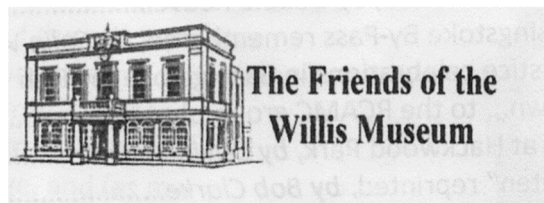


# Friends of the Willis Museum Newsletter September 2022



Braving the August 11<sup>th</sup> heat wave, Friends admire a thatched cottage at Martyr Worthy on the guided visit to the “Worthy” villages with Bill Fergie. (Photo: Steve Crudge)

‘The Friends’ was founded in 1978 to “promote, support and improve the Willis Museum.” Meetings are held on the third Thursday of the month for ten months of the year, and other events are arranged from time to time. *Registered Charity no 280406.*

Annual subscription £12. Visitor for one meeting £3

*Your committee: Derek Anthony (Chairman), David Wickens (Deputy Chairman and Programme Secretary); Ian Scott (Treasurer); Isobel Archer; Alistair Craig, (Website); Steve Crudge (Publicity, co-opted) John Hollands (Publicity and Newsletter); Barbara Johnson (Membership Secretary); Howard Ray; Jenny Stevens (Venue Manager, ex officio).*

Contact us c/o the museum, or by email at [enquiries@friendsofthewillis.org.uk](mailto:enquiries@friendsofthewillis.org.uk)

## In this issue

From the Chair, by Derek Anthony.....	2
The Friends' visit to the "Worthy Villages", by Derek Anthony and Steve Crudge.....	3
Aldermaston pottery, by Guest Contributor Jackie Breakspear.....	4
Your attention is drawn to the Saxon Hall House model, by Mary Oliver.....	6
Dry valleys in chalk terrain, by Guest Contributor Graham Bennett.....	7
Potters Lane, going, going, gone: photos by the late Robert Brown, introduced by the Editor.....	9
Normandy Street. Alton - What's in a name? by Guest Contributor Jane Hurst.....	11
What's on at the Willis.....	12
What's on elsewhere.....	13
Tailpiece: The Angel Public House.....	14

### *From the Chair, by Derek Anthony*

Welcome to the Autumn issue of our Newsletter. First of all, it is my sad duty to report the death of Damon Towns, a long-time Friend of the Willis Museum. Damon died towards the end of July and David Wickens and I joined family and friends for his funeral at the Basingstoke Crematorium.

Your committee hopes that you will be able to join them for a very interesting programme of monthly meetings in the Museum. All being well we plan, once again, to serve refreshments at our meetings. The formal AGM will be followed by a Q and A session and a look at photographs of Basingstoke taken in 1964 by Derek Wren.

Please do be sure to put the date of this year's Annual General Meeting into your diary - Thursday 20<sup>th</sup> October at 7.30pm in the Willis Museum. All related documents will be sent to members ahead of the meeting. The AGM is an important opportunity for us to look back over the past 12 months and into the future.

We are always looking to add new blood and to strengthen our committee. In particular we are looking for someone to take the minutes at our committee meetings. If you think that you might be able to help, please do contact me and I will be happy to explain what is involved. My phone number is 01256 322073 and my email address is [derekganthony@btinternet.com](mailto:derekganthony@btinternet.com)

Finally, on behalf of the committee may I take this opportunity to thank everyone who has renewed their membership for another year. The committee and, in particular our Programme Secretary David Wickens, has worked hard putting together an interesting programme of speakers. For anyone who has not, as yet, renewed their membership, it is not too late. Send your form and subscription to Barbara Johnson, Membership Secretary, before the end of September and she will be delighted to add you to the list of this year's members. Barbara's contact details are as follows: - 3 Hillstead Court, Cliddesden Road, Basingstoke RG21 3PT. Phone 01256 326191. Email [edandbarbjohnson@gmail.com](mailto:edandbarbjohnson@gmail.com)



## The Friends' visit to the "Worthy Villages", by Derek Anthony (photos by Steve Crudge)

It's not very often in England that a long-planned event is in danger of cancellation because of excessive sunshine and heat. But this was the case with this year's summer outing, scheduled for 11<sup>th</sup> August.

With temperatures forecast to be in the mid-thirties Celsius a number of members with health issues reluctantly cancelled.

Nevertheless, eight members joined fellow "Friend" Bill Fergie in the car park at St. Swithun's Church, Headbourne Worthy for a fascinating afternoon visiting this Saxon church, the medieval church at Martyr Worthy, (also called St Swithun's) along with half-a-dozen medieval houses. As co-author of the book "Traditional Houses of the Worthy Villages" Bill was the ideal leader for the afternoon. Not only is he a fund of knowledge about medieval buildings but he had taken the trouble to provide old photographs of the houses visited and plans of their construction for each member present.

Our thanks go, not only to Bill, but also to David Spurling for allowing us access to his shady garden from which we had excellent views of his lovely house, "Silverstream".

The tour ended at Cobbs Restaurant, Farm Shop and Nursery for a very welcome chat, cup of tea and cake.

Photos: 1. St Swithun's Church, Headbourne Worthy, 2, Doorway, St Swithun's Church, Martyr Worthy, 3. River Itchen at Martyr Worthy, "Silverstream" from the garden.

1



2



3



4





## **Aldermaston Pottery, by Guest Contributor, Jackie Breakspear, Friends of the Curtis Museum and Allen Gallery, Alton**

*The illustrations accompanying this article are all of examples on view at the Allen Gallery*

The Aldermaston Pottery was founded in Berkshire in 1955 by Alan Caiger-Smith. He was born in Buenos Aires, Argentina in 1930. After graduating in History from King's College, Cambridge, he studied ceramics at the Central School of Arts and Crafts in London. He was 25 years old when he started making pottery and had very little experience. "I had written to every potter I knew to ask for an apprenticeship, but no one had anything to offer. I had no choice but to start on my own," he wrote. The building where the pottery was located in Aldermaston is now a listed building under Historic England. It was previously a smithy.

Over the years the studio was home to many fine potters. The potters at Aldermaston worked both as a team, for production work, and individually, to create studio pieces. The Pottery is noted mainly for its tin-glaze wares, but also produced porcelain. They operated with up to eight potters, and launched the careers of many potters. Each piece is individually signed and usually dated. Potters are identified by painted marks incorporating the first letter of their surname and A for Aldermaston e.g., ACS for Alan Caiger-Smith, MA for Laurence McGowan, or CA for Edgar Campden. Over the years, Caiger-Smith employed about 80 people and, of these, 36 went on to set up pottery studios in their own right. To make such a success of collaboration over so many years makes Aldermaston unusual.

The pottery lasted until 1993, producing earthenware tin glazed pottery, the off-white surface being painted in sweeping, bold calligraphic designs in strong colours. Pinks, reds and oranges were notoriously difficult colours to produce in ceramics at this time, but they were developed by Caiger-Smith and became a distinctive part of his repertoire. The pottery was unique in the ceramic world, particularly in its early days. Caiger-Smith also made advances with lustreware techniques. He produced startling and sophisticated colour ranges of vivid, metallic luminosity. Alan Caiger Smith wrote several books on lustre and tin glazed pottery in the Hispano-Moresque traditions, as well as an autobiography entitled 'Pottery Places and Time'.

Reading Museum is home to the most complete mosaics from Roman Silchester and Caiger-Smith was inspired by the Silchester collection when he visited Reading Museum as a child in the 1950s. His work can now be seen in many public collections worldwide, including a feature at Reading Museum.

Caiger-Smith was Chairman of the British Crafts Centre 1974-1978 and was awarded an MBE in 1988. He ceased employing assistants in 1993 to concentrate on personal work and fully retired in 2006. He died on 21 February 2020.



Left: An earthenware tin-glazed teapot made by Alan Caiger-Smith in 1977. It has a supplementary handle on the top and is decorated with a flower and quill pen design in cobalt blue. It was bought by the Allen Gallery in 1977.

Right: A red earthenware dish, decorated with wax resist red, white and blue crown design, over a tin glaze, commemorating the Silver Jubilee of Elizabeth II, made by Lawrence McGowan at Aldermaston Pottery in 1977. It was bought by the Allen Gallery in the same year.



Left: a tin-glazed earthenware vase with brown lustre decoration by Edgar Campden. It was made in 1963 and bought by the Allen Gallery in the same year.



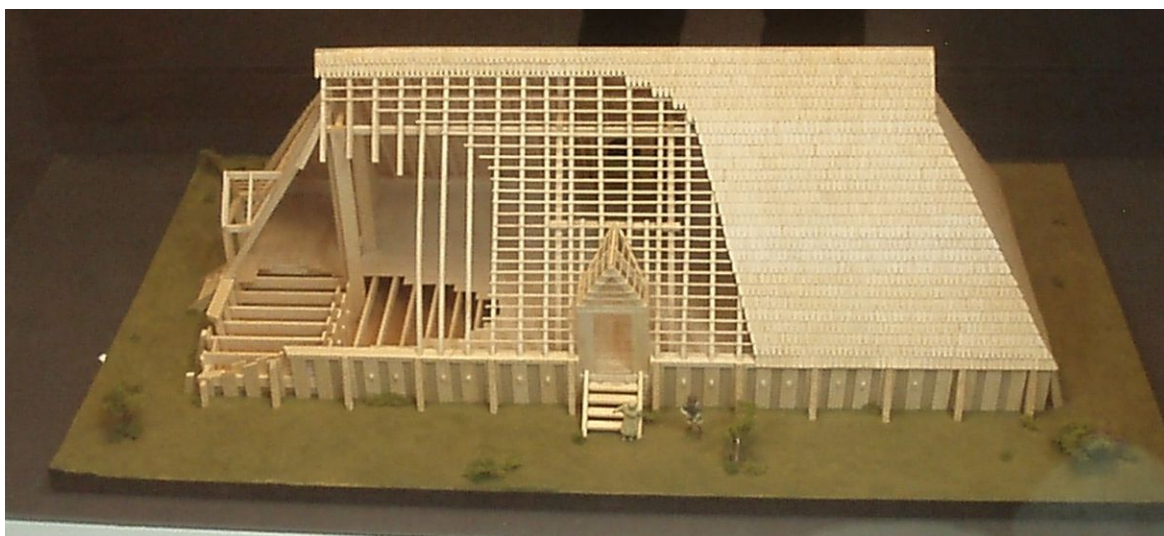
Right: A red earthenware goblet, painted in copper lustre over a tin lead glaze. It was made by Alan Caiger-Smith in 1963 and bought by the Gallery in the same year.



Below: a red earthenware bowl, painted in copper lustre over a tin glaze. It was made by Alan Caiger-Smith in 1982 and given to the museum in the same year by Mrs Helen Caiger-Smith, the potter's mother.



**Your attention is drawn to the Saxon Hall House Model, by *Mary Oliver***



This model of a large, striking hall forms part of the Saxon display in the Archaeology Gallery. The story behind its construction goes back to the days when the BAHS made a video of the archaeology of the Basingstoke area. This was a major project, and involved help from many institutions, not least QMC who provided the filming and direction. Because the storyline was gained from sites and discoveries already known, the challenge was to find ways of introducing movement and activity to supplement the inevitable talking heads and pictures of past digs and finds. The excavations which preceded the building of houses at Cowdery's Down, Old Basing were of great interest for the prehistoric period locally, but for the Saxon period, they produced hitherto unsuspected information of national significance. The quality of preservation of the evidence of the buildings - foundation trenches, postholes, small stake holes, raking posts and sawn planks – was so good that it was possible to work out how they were erected. There are only two other sites where there is enough information to attempt a detailed reconstruction but this information has been helpful in interpreting sites with similar building ground plans. At Cowdery's Down, there were three phases of building of increasing complexity between 6<sup>th</sup> and 8<sup>th</sup> centuries. The largest and most complex was C12, the building chosen for the model. It was clearly a high-status house with no expense spared in terms of the amounts of timber used and overall size (20 x 9 metres), an impressive structure which may have been royal.

It just so happened that, as we were working out how to add to what Simon James (the excavator) very kindly spoke to camera for us, my son, midway through his architecture training and a keen model maker, was available to have a go at bringing to life Simon's drawing of what they thought the building looked like, working to scale from the excavated evidence. Lots of hours of patient assembly with balsa wood, and leaving a 'cut-away' so the structural sequence could be seen! It really does help to show what a grand building the Cowdery's Hall was.

Since that time, others have studied the ground plan and come up with alternative suggestions for the structure, simplifying its construction – chiefly, the cruck supports have been deemed incorrect, and replaced by standard posts, which alter the form of the roof; also, the raised floor replaced by a timber floor on the surface of the ground. The main elements of the wall plates, the position of doors etc are still undisputed – and that is the joy of archaeology; a well recorded excavation can always stimulate discussion and re-interpretation.

For those wishing to read the source material in detail, it can be found in the Archaeological Journal Vols 140, 141 and 150.



## Dry valleys in Chalk terrain, by Guest Contributor, Graham Bennett

If you can, do take a look when you are at the Willis at the rather fascinating British Geological Survey Geological Map, Sheet 284, *Basingstoke* stored in the Archaeology Gallery; ask for directions for finding it. Or for private study you can study it on-line at:

<https://largeimages.bgs.ac.uk/iip/mapsportal.html?id=1001777>

You will see that Basingstoke town is situated on the southwestern rim of the London Basin (with its geologically younger strata) and that the outcrop for the Chalk extends in a south easterly direction towards Farnham and beyond, southwards to the Alton area and westwards to Andover and beyond. The North Hampshire Downs abound with numerous dry valleys amongst the rolling Chalk hills, including those in and around the Basingstoke area.

The Chalk is mostly a soft geological rock material and, somewhat paradoxically, associated with a positive topographical feature on the landscape. Being a porous geological material and with joints (and bedding planes), it is permeable and readily absorbs rainwater down for accumulation below the water table (*phreatic surface* in technical terms). Clays, by way of contrast, are impermeable and thus rainwater readily collects at ground surface; erosion of the clays ensues whenever collected water moves 'downstream' to a lower level. Thus, the Chalk is inherently an erosion-resistant stratum by virtue of its permeability and not (usually) by virtue of its strength. The 'positive' topographical feature on the landscape is known as the 'Downs' in southern England; to the north in Lincolnshire and Yorkshire the term 'Wolds' is used.

Now you might be wondering about the formation of the numerous dry valleys and the current absence of seemingly associated high energy water courses, especially for the more sizeable dry valleys. Perhaps the Chalk has not always been a permeable stratum since the time of its deposition during the Cretaceous Period; this could be due to the chalk having been rendered impermeable (at various stages during its geological history) but ultimately reverting to being a permeable stratum again.

You will be familiar with the term 'Ice Age'; however, that term is just a colloquialism that arguably implies the waxing and waning of an ice sheet on just one occasion. In fact, to be technically correct, you should be thinking in terms of the various glacial and interglacial stages of the Pleistocene Series (using *glaciostratigraphical* terminology instead of *geochronological* terminology). Glacial conditions obviously developed on the permanent ice (miles away in a quasi-northerly direction), but very cold periglacial conditions (without the permanent ice) nevertheless prevailed in what is now our part of the country; none of the ice sheets ever extended this far southwards.

Even so, permafrost conditions developed in the ground during the glacial episodes of the Pleistocene Epoch, thus making the Chalk an impermeable stratum. As a result of thawing during the summer months, the near surface layer of the Chalk basically slid downslope (albeit slowly) on a permanently frozen substrate. Seasonal high energy water courses existed on the valley floors and transported any loose unfrozen material downstream for deposition at a lower level.

So dry valleys in Chalk terrain can be regarded as relict landforms from the Pleistocene Epoch.

In this modern electronic world, you should perhaps not be too surprised if an on-line video or two offers a different explanation for the formation of dry valleys in Chalk terrain, this for example:

<https://www.youtube.com/watch?v=5ZRP7YO5rWI>

Naturally I'm hoping that my account is regarded as being none too dissimilar in technical content to Mr Copeman's account. I hold the view that Mr Copeman speaks from southeast England (Kent or East Sussex)

or perhaps the South Midlands (Cambridgeshire); the Upper Greensand stratum (between the Gault Clay stratum and the Chalk stratum) is not mentioned (by virtue of non-existence or very insignificant thickness). However, to the west in Hampshire, the Upper Greensand stratum is of significant thickness. On the other hand, the Upper Greensand Formation and the Chalk are both permeable strata (under modern geological conditions) and the presence of the former stratum at depth is practically an irrelevance for the formation of dry valleys (on the dip slope of the Chalk) under periglacial conditions. The presence of dry valleys in Chalk terrain is irrespective of the presence or absence of the Upper Greensand stratum immediately below the comparatively considerable thickness of the Chalk stratum.

You will be aware of the existence of Devil's Dyke, the very impressive dry valley on the South Downs behind Brighton. You may like to learn more about it by visiting: <https://www.geograph.org.uk/photo/3275883>

a short technical explanation is included.

To view photographic images of dry valleys in the Chalk in other parts of the country, including Dorset and Yorkshire,] you might like to visit the website <https://www.geograph.org.uk/search.php?i=162960919>

the 176 images are not presented in any particular location order.

The nearest prominent dry valley to Basingstoke featured on this website is the one that leads down (in a south-easterly direction) to the Holybourne area of Alton; the relevant specific website is [\]https://www.geograph.org.uk/photo/2431061](https://www.geograph.org.uk/photo/2431061).

This dry valley is little known as no road exists along its floor. The immediately adjacent dry valley to the west is better known as the B3349 (formerly the A32) runs along it from the Golden Pot Pub to the outskirts of Alton. The next adjacent dry valley to the west is also better known as the A339 runs along this one from the edge of Lasham Airport also to the outskirts of Alton, as does the long-dismantled Basingstoke-Alton Light Railway.

The text box at the top of the website <https://www.geograph.org.uk/snippet/4040> provides another geological explanation for the formation of dry valleys on the Chalk. My own views about the use of the term 'Ice Age' are expressed above in the fifth paragraph of this article.

The extent of dry valleys can be readily appreciated by the long and often sinuous outcrops of a certain variety of 'Head', a Superficial Deposit (formerly known as Drift) along the floors of such valleys in the Chalk, as detailed on the more modern geological maps such as such as Sheet 283 - Andover and Sheet 300 - Alresford.

On-line versions of these printed maps can be viewed *for private study* on these respective websites:

<https://largeimages.bgs.ac.uk/iip/mapsportal.html?id=1004275>  
<https://largeimages.bgs.ac.uk/iip/mapsportal.html?id=1001792>

and

In my opinion, such valley bottom deposits are effectively 'lag deposits' that failed to be transported downstream by the waning erosive powers of the watercourses that prevailed during the closing episodes of the Pleistocene Epoch.



## Potters Lane: going, going, gone, photos by the late Robert Brown, introduced by the Editor

The large collection of photos by the late Robert Brown that has been deposited at the Willis Museum form a valuable record of how Basingstoke changed from the 1950s to the early years of the present century. Almost all in black and white, they have his own captions, sometimes quite long ones on the back. Here in his pictures and sometimes his own words we look at the Potters Lane of the early 1960s and its subsequent razing to make room for the new town centre shopping complex.

In the early 60s there were many independent shops in this old street. They included, the Southern Counties Cycle Co, (1) run by the well-remembered Charlie Everett, and Farmer's Groceries and Provisions (2). (In the background you see "The Angel" on the corner of Potters Lane and Wote Street.) Others included the Basingstoke White Wood and Carpet Centre, a modern shop for the 1960s with a very contemporary fascia board. (3) In this



photo the business has already moved out to a new address in anticipation of the demolition which has already started out of the picture on the other side of the road. Next to it is a shop of a kind that is rare today that of the Down



Grange and Hampshire Dairy.

The long-established Philpott's, Bakers and Confectioners (4), also photographed soon after closure, closed for good. (Mr Pagett's boot and shoe repairing business next door hasn't gone yet) After six plus decades on display here, the famous wedding cake that Charles Philpott made in 1898 to demonstrate his skill has been removed to his daughters' home in Beaconsfield Road. Some thirty years later it became the star exhibit at the Willis that it is now, having been donated by daughter, Ruby.





5



*new shopping centre was the Chinese restaurant in Potters Lane. The demise of this building in 1966 meant the end of an historic place for it was originally a corn store, then the meeting place for the Wesleyan Methodists in the 19<sup>th</sup> century. By 1876 it had been converted into the British Workman Public house, then later on into a coffee tavern under the same name. The title continued until it became a restaurant and even when the Chinese Restaurant took over, the locals still dubbed it "The Workman."*

Though referred to as a "Public House" in contemporary directories, the British Workman was a *temperance* establishment where only non-alcoholic drinks were served.

In directories dating from the second quarter of the twentieth century, it was referred to as the British Workman *Meeting Hall*.

Robert Brown took this photo (7) inside the Chinese restaurant shortly before it was obliged to shut down. Named "The Silver Star", it was Basingstoke's first "Chinese". **Your editor would love to know if you ever dined at "The Silver Star" or recognise any of the people in this photo.**

7



An entry off Potters Lane on the north side was Carpenter's Yard which had a rather pretty cottage (5) at the end. It was, of course, swept away with all the rest.

On the south side (6), the buildings were mostly terraced houses, except Charlie Everett's and the building that projects forward in this photo. Robert Brown outlined its history in one of his extended captions:

*One of the many eating places that were closed for the*

6







Two evocative photos bring this selection to a close. On the left you see unidentified shopkeepers and/or residents in the process of moving out in 1965. We wonder how they felt about this compulsory removal.

Below demolition is well under way.

Another of Robert Brown's longer captions sums up the story told in these pictures:



*Potters Lane between Church Street and Wote Street saw the closure of its shops from 1964 onwards until November 1966 when the demolition vehicles started their massive task of clearing that part of the town centre. Moving relentlessly northward all the time the land was eventually levelled off up to the railway station by the end of 1967. By then work had begun on constructing the new shopping centre on the site shown here, which was to be called Potters Walk.*

Potters Walk is now the part of Festival Place that includes the Discovery Centre.

Please tell the editor any personal memories of Potters Lane for a feature in the January newsletter.

## **Normandy Street, Alton - What's in a Name? by Guest Contributor, Jane Hurst, Friends of the Curtis Museum and Allen Gallery, Alton**

It is often said that the name of Normandy Street comes from a Treaty that was signed there in the Middle Ages. Sadly, it will be seen that, on investigation, this is rather unlikely.

After the death of William I, his eldest son Robert ruled in Normandy and Rufus ruled in England. Rufus was killed in the New Forest and his brother Henry became king here - although some thought that Robert should have been King of England as he was the eldest sibling.

In 1101, Robert of Normandy is said to have landed at Portsmouth and marched to Winchester. Henry had thought that Robert would land in Sussex and so had to rush back to Hampshire from there. When Robert

reached Winchester, he found the Queen about to be confined and so he turned around and set out to meet Henry. "Near Alton, he came upon the king and his army, who, he was told, were on the other side of a wooded down, 'al bois de Altone'" (from 'Roman de Rou' by Maistre Wace). They then concluded their Treaty.

The description of the brothers approaching each other suggests that they were on either side of a wooded down near Alton - not a description of Normandy Street.

If we are to believe Master Wace, they met **Near Alton** and not **In Alton**, and, if one looks at the distances travelled by each brother and their retainers and works on the supposition that they travelled at about the same speed - they probably came upon each other from either side of Four Marks.

There could be a problem with the above though because, as will be seen in the excerpt below (from Wace's entry in the *Oxford Dictionary of National Biography*), Wace had only just been born when the above incident took place. But his is the best description that survives - he could have spoken to people who had been present and he does seem to have consulted various sources: -

*'Wace's chronicle of the Norman dukes, which he dedicated to Eleanor of Aquitaine and Henry II, the Roman de Rou ('The Romance of Rollo'), was less popular than his Arthurian chronicle, less stylistically homogeneous, but more synthetic and original. In the Rou, Wace drew on Latin sources, including the Norman histories of William of Jumièges, William of Poitiers, and Dudo of St Quentin, and the English histories of William of Malmesbury and Eadmer of Canterbury, as well as on oral sources. ... Early in the third part of the Rou, Wace records Henry II's gift [to Wace] of a prebend in Bayeux, which he may have received in payment for the Brut or as incentive to work on the Rou; documentary evidence suggests that Wace received the prebend between 1165 and 1169.'* These dates are more than 60 years after the Treaty and when considering the evidence, it must be accepted that Wace was a 'poet and historian' and that his 'Roman de Brut' does contain the earliest extant reference to King Arthur's round table!

If the Treaty cannot be the reason for the name of Normandy Street (just referred to as 'Normandy' in the earliest surviving documents) - what other explanation could there be?

In 1373, an inquisition was taken as to what damage there might be to the King (Edward III) in William de Trenchant, a 'Norman alien', holding a certain wood called Kingeswode in Alton which Edward I (1272-1307) had given him (as well as other lands in Alton which he himself had acquired). One of the properties that he had 'acquired' was the present site of Savers - which he probably used as the manor house of his Manor of Truncheaunts. It later became the White Hart Inn.

William would have had a household with him and these were probably Normans like himself. They would have needed to be near him in order to perform their duties and so could have lived in the area to the east of his Manor House - which might then have become known as 'Normandy' - in a similar way to 'China Town'?

So, what seems clear is that the true origin of the name is, at present, uncertain.

### What's on at the Willis

**Now until 3 Oct: Hampshire Countryside and Villages:** *This year's Basingstoke Art Club exhibition presenting a wide range of beautiful images by the club members. You may well be tempted to make a purchase at this selling exhibition. Basingstoke Gallery*

**Now until 15 Oct Mythomania:** *Step into a world of mesmerising giant sculptural creations. Imagined from the brilliant mind of Leeds-based Canadian artist Ian Kirkpatrick, these intricate artworks are conceived using graphic design software and brought to life in a variety of materials including stainless steel, vinyl, corrugated cardboard, Perspex and Dibond. Sainsbury Gallery*



**25 Sep, 2pm – 3.30 pm:** Sunday afternoon talk (followed by tea or coffee and cake): The Mary Rose, by Alan Turton. *Alan's subject is the infamous Tudor warship that sank off Portsmouth Harbour, since raised and put on exhibition with many of the artefacts found on board.* **Archaeology Gallery** Admission £5. To book go on-line at [www.hampshireculture.org.uk/willis-museum](http://www.hampshireculture.org.uk/willis-museum), call in or phone 01256 465902

**8 Oct until 5 Nov:** Looking through the window: *A diverse selection of work from studio based and on-line courses arranged by artWell a not-for-profit organisation that promotes mental health and inclusion across the community through a wide range of creative activities.* **Basingstoke Gallery**

**20 Oct: 7.30 pm (Friends event):** AGM for all members, followed by a short presentation, and discussion for all to join in of photos of Basingstoke taken in 1964 by the late Derek Wren. **Archaeology Gallery**

**27 Oct until 21 Jan 2023** Trinity Buoy Wharf Drawing Prize Exhibition *Promoting and celebrating excellence in contemporary drawing practice, the Prize provides an important platform for drawing. For artists, designers and makers it serves as a catalyst within their careers. A notable "first" for Basingstoke, supported by the Trinity Buoy Wharf Trust.* **Sainsbury Gallery**

**30 Oct, 2pm – 3.30 pm:** Sunday afternoon talk (followed by tea or coffee and cake): Hampshire Birds, by Keith Betton. *Keith is the Chairman of the Hampshire Ornithological Society and the author of two books on bird watching.* **Archaeology Gallery.** Admission £5. Book on-line at [www.hampshireculture.org.uk/willis-museum](http://www.hampshireculture.org.uk/willis-museum), call in or phone 01256 465902.

**12 Nov – 18 Dec:** Doing Time: 175 years of Winchester Prison. *How the role of the prison has changed over its long history, with contributions by prison staff, volunteers and inmates. Curated by Leonie Mountney in collaboration with Liz Kavanagh, Editor of Winchester Magazine who has written an accompanying book.* **Basingstoke Gallery.**

**17 Nov 7.30pm (Friends' event):** The Trafalgar Way, by Kathy Brown. *The story behind the plaque at the foot of the museum staircase.* **Archaeology Gallery**

**27 Nov, 2 pm – 3.30 pm:** Sunday afternoon talk (followed by tea or coffee and cake): Basingstoke in World War 1, by Ian Williams. **Archaeology Gallery** Admission £5. Book on-line at [www.hampshireculture.org.uk/willis-museum](http://www.hampshireculture.org.uk/willis-museum), call in or phone 01256 465902.

**19 Jan, 7.30 pm (Friends' event):** The History of Kingsclere, by Richard Croft. **Archaeology Gallery**

*It is likely that other events will be announced during this period, e.g., during the school half term. For the latest news, call in or visit [www.hampshireculture.org.uk/willis-museum](http://www.hampshireculture.org.uk/willis-museum)*

## What's on elsewhere

**Basingstoke Archaeological and Historical Society (BAHS)** [www.bahsoc.org.uk](http://www.bahsoc.org.uk)

Meetings will take place at Church Cottage starting at 7.30 pm. Admission is free for BAHS members. There is a £3 charge for non-members. For current position regarding Covid-19 please see BAHS website or phone Penny Martin, secretary on 01256 974212.

**13 Oct:** Rubbish or ritual in Romano-British rivers, by Prof Hella Eckhardt, *Head of Archaeology Dept, University of Reading*

**10 Nov:** Buildings of the Neolithic, Bronze Age and Anglo-Saxons – recent work at Butser Ancient Farm, by Trevor Creighton, *Butser Ancient Farm*

**8 Dec:** From rogues to royalty: a brief history of England's racecourses, some of our oldest sporting landscapes, *by Roland Smith, Archaeology Officer, Surrey County Council*

**12 Jan:** I've started, so I'll finish: people and place, the story of Basingstoke's Archaeology from Roman to Saxon, *by David Hopkins, County Archaeologist, Hampshire County Council*

**Tadley and District History Society (TADS)** [www.tadshistory.com](http://www.tadshistory.com)

Meetings will be at St Paul's Church, The Green, Tadley at 8.00 pm. Free to members. Non-members £3.00.

**Wed 21 Sep:** The Royal Military Academy, Sandhurst, *by Richard Anderson. A history of the academy where British Army Officer Cadets learn to follow the motto: "Serve to lead"*

**Wed 19 Oct:** Whiteknights: from family estate to University Campus, *by Ian Burn. This was the 18<sup>th</sup> century home of the Marquis of Blandford, and the Victorian Home of Alfred Waterhouse, architect of the Natural History Museum. Since 1947 it has been the University of Reading campus.*

**Wed 16 Nov:** The work of the Commonwealth War Graves Commission, *by Andy Day*

## **Allen Gallery, Alton**

Open 1030 – 1600 daily except Mondays. Admission free

**Now until 22 Sept only:** Monsters, myths and magic. Amazing objects from Alton's Anglo-Saxon Cemetery and not normally on public display help to show how many of the myths, legends and beliefs of the first Anglo-Saxon settlers are still with us today.

**My life in quilts:** a selection of quilts made by Penny Peters from the early 80s to the present day, using a variety of quilting techniques.

For later events call 01962 678140 or visit [www.hampshireculture.org.uk/allen-gallery](http://www.hampshireculture.org.uk/allen-gallery)

## **Friends of the Curtis Museum and Allen Gallery, Alton**

Meeting 7.30 pm at the Allen Gallery, Alton. No charge for non-members but donations are welcome.

Further information: Jane Hurst, 01420 86701

**Thu 13 Oct:** Mary Russell Mitford, *by Margaret Simon* Hampshire born author and artist (1787-1855) best known for "Our Village" stories and sketches of village life at Three Mile Cross near Reading

**Thu 10 Nov:** History and development of Southampton City Art Gallery and its permanent collection, *by Tim Craven*

## **Tailpiece: The Angel, Wote Street/Potters Lane corner**

Seen in the background in figure 2 on page 9, this public house also had to go to make space for what is now *Festival Place*. It took over the name of the original *Angel Inn* which closed down in 1866. This had faced the Town Hall from across the Market Place from where Barclays Bank is now. The photo here is another by the late Robert Brown.

