

# Newsletter

## CASW 2006

**Hugh Jones** *CASW Chairman*

[casw.org.uk](http://casw.org.uk)

**Visit our bi-lingual website for all you need to know about the Society**

- illustrated history of the Society, its objectives and support for the arts
- programme of all activities for the year
- complete archive of our acquisitions since the Society's inception, with an easy search facility
- images and notes of all our acquisitions since 1999
- details of membership - including on-line application
- useful links to contact officers, museums and galleries

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We have come once again to the end of a year of activity, starting in January with the Spring half of the 2005/2006 Winter Lectures and the Aberdare Hall dinner in February, through to the Lisvane Lecture in November. Accounts of various events appear elsewhere in the Newsletter.

During the year four new members, Sandra Harding, Dilys Jackson, Tony Curtis and Dan Evans were elected to the Executive Committee, and Jean Williams and Nesta James were appointed as Secretary and Assistant Secretary, following the resignation of Neal and Debra Comfrey. A vote of thanks was made to Debra and Neal for their work in the past, and for the hosting of a highly entertaining and lively AGM in 2005 in their home in Llandefaelog. Our thanks also to those members whose term on the Committee came to an end, for the years of work they have undertaken on behalf of the Society.

This year's AGM was held in The Hill, Abergavenny on 22nd July, and although there was such a short time to settle in following her appointment, the new Secretary worked hard on the planning and organisation of a day which was described as a most enjoyable and memorable event.

The work on the website has advanced considerably since the beginning of the year, so that a substantial amount of information has been available about the society, its function and operation, as well as a record of the acquisitions made and distributed since the foundation of the Society. This appears in both English and Welsh, and has been consulted frequently, particularly during the exhibition of works purchased during the last four years, which opened in the National Library of Wales in Aberystwyth in January. The distribution of works following the exhibition has been carried out, and there are now only a few items left which have not been selected.

A DVD was made of a conversation between David Moore and our Vice-President Arthur Giardelli, a long time member, vice-president, and an artist who has featured so prominently in the Art and Music world in Wales. The filming was carried out at Arthur's home and they discussed his life since coming to Wales from Folkestone in 1940, showing him at work and illustrating his and his wife Bim's work. A temporary version was shown at the AGM with Arthur present, with the final editing completed in October. There will now be copies available to members, and a copy will be lodged at the National Library of Wales in Aberystwyth.

Looking back over the year, there is considerable satisfaction in viewing our activities, and confidence when looking to the future. My thanks to the members of the Committee, who have provided a variety of skills towards the functioning of our activities. An enjoyable Christmas and a Happy New Year to all our members.

## THE YEAR IN BRIEF

Jean Williams CASW Secretary

The Society's educational and social activities continued to flourish in 2006. January saw the opening of the CASW Distribution Exhibition in The National Library in Aberystwyth. It was good to revisit the works that had been purchased over the last four years.

We started February on a high note with a dinner at Aberdare Hall. Our speaker was Tony Curtis, who entertained us with an account of his personal introduction to art, as well as reflecting on *CASW the Way Ahead*. Our thanks once more to Peggy and Sonia for flawless organisation.

February also saw the first of our 2006 evening lectures when potter Morgen Hall, a recipient of a Creative Wales Award, gave us an engaging talk on her work, which combines traditional ceramic methods with industrial technologies.

Richard Cox was our guest for the March lecture, vividly introducing us to his experience of working within multicultural contexts. His lecture took us to India, Japan and North America.

There were two Lisvane lunches in the Spring. Clare Willesden, from the University of Glasgow, gave us an insight into the research for her book *In the Gardens of Impressionism*, ensuring that we now look afresh at the familiar works of the Impressionist painters. In April, Margaret Pyke gave a talk on *The Delights of MOMA*, providing, as ever, acute and instructive personal insights, to ensure that we were well prepared for our study visit to New York. The final Lisvane lecture in November, *Women Artists in Europe from 900 to 1900*, was given by Dilys Jackson who began with a scholarly overview of the historical place of women in art followed by a review of specific women artists accompanied with splendid illustrations.

These Lisvane events continue to be well supported, providing a mix of instruction and conviviality, with our President Betty Evans overseeing the catering, often in a challenging catering environment.

The high Summer saw a day visit to Stourhead organised by Madge O'Keefe, when members enjoyed the splendour of the house and gardens as well as expert background material provided by Madge.

Our AGM at the Hill in Abergavenny was held on a peerless summer day in July. There was a record one hundred and nine in attendance at the meeting. The morning events were dedicated to tributes to Bert Isaac. Peter Wakelin gave an informative and illuminating overview of Bert as an artist, and Rozanne Hawksley provided a personal and reflective account of Bert as a teacher and colleague. David Moore gave an engaging presentation of his purchases, which we then viewed in the splendid setting of The Hill Court Gallery by kind invitation of Mrs Joan Isaac.

New York in May, and Berlin in September were the venues for our overseas study tours in 2006. A weekend visit to London completed our study visit programme for the year. You will enjoy the accounts of these elsewhere in the Newsletter. These visits are based on meticulous planning, and attention to detail. We enjoy a dedicated and skilled group of organisers in Bryan aided by Elizabeth, Dan aided by Chris, Tudor aided by Iris, and Alan aided by Bronwen.

The new season of evening lectures on the theme *Wales at work, play and war* began in September with a talk by Peter Prendergast on *The Painter's Quarry*, a fascinating account of Peter's artistic journey from the art room at Cwm Aber School to Deiniolen.

Kevin Sinnott's lecture in October *A Cosy Criteria* also provided insight of a similar artistic journey from school near Bridgend to Aberkenfig, where he now works. For both Peter and Kevin, the encouragement of inspirational school teachers was key to their artistic journeys.

Tony Curtis gave the final evening lecture in November entitled *Wales at War in the 20th Century as reflected in its Art*. Concentrating on the period from the beginning of the Second World War we were introduced to familiar and unfamiliar images, scholarly analysis and much to reflect on.

It was in the Autumn that we enjoyed the hospitality of William, John and Elizabeth Gibbs for *Pictures in A Home* - two homes in fact - situated in that idyllic setting of the valley of the Usk with the leaves just beginning to turn. On our walk between the two houses we were delighted to view the newly-erected woven sculpture by Sue Hiley Harries who had been such a support in organising the AGM. We preceded our visit to Llangynidr with one to the priory in Abergavenny for an instructive talk and viewing of the fine alabaster tombs, followed by an excellent lunch in the calm and beautifully appointed Priory refectory.

The Society continued its wider support for the visual arts in Wales, supporting the second Artes Mundi, providing a purchase prize at the National Eisteddfod in Swansea and a studentship with the David Tinker Award. It was the Glynn Vivian that chose the Eisteddfod prize this year with the purchase of the Gold Medal work *Ffarwel Rock* by Aled Rhys Hughes. Angharad Fflûr Davies from the School of Art at Aberystwyth was the recipient of the studentship. We were delighted to welcome Angharad and her parents to the AGM when we also enjoyed an impressive exhibition of Angharad's work, one of which we have chosen for our 2007 Calendar.

On a personal note, this has been a momentous CASW year for me. Little did I think in the September 2005 Executive that I would become Secretary by March of 2006. It seemed a daunting task with the Distribution Exercise, the Annual Report, the AGM, the executive meetings and so on to see to. The support I have received from the committee and Society members has been tremendous and has ensured that I have enjoyed the privilege of being your Secretary.

## NEW YORK, NEW YORK

May 8th -15th **Bob Forster**

Whatever your taste, whatever your preference, New York has it all. Bryan had arranged for us a trip that included set programmes yet provided sufficient individual time to accommodate all tastes and preferences. For that he gave us a wealth of additional information on most of the other opportunities New York has to offer. To do justice to Bryan's list would have taken more than a week.

Our hotel, almost next door to Carnegie Hall, was conveniently located for a large number of cultural centres and restaurants. Several members of the group had taken advantage of the facility to pre-book up to four opera performances at the Metropolitan Opera House as the season drew to a close. Those who went to the opera, a healthy walk from the hotel, were mainly glowing in their comments on the performances and the productions of *Rodelinda*, *Tosca*, *Parsifal* and *L'Elisir d'Amore*. To have a better understanding of how the productions come about we had an intriguing backstage tour of the Met at the Lincoln Centre on the Sunday morning. The intricate costumes are very heavy and bear the names inside of previous performers to wear them; by comparison, many of the large pieces of scenery are surprisingly light, and the whole organisation is very complex.

Our two guided excursions of New York, one by road and the other an impromptu boat trip arranged by Dan, provided us with a better understanding of the districts, size, geography, history and life of the city. As an aside we also learned about the costs of the properties and where all the New Yorkers who have ever appeared on film live, or have lived; it must be part of the guide-training manual. New York is like a giant anthill rising high above the hustle and bustle at ground level. We saw all the major sights, regularly craning our necks at the

skyscrapers, peering at older, smaller buildings tucked between them, seemingly losing their battles for space, or admiring the busy oasis that is Central Park with its outcrops of schist that is the bedrock of New York. It was sobering to also look downwards into the cavernous void of Ground Zero.

These excursions were useful in giving us our bearings for our own forays to the museums, galleries, attractions and restaurants of our choice. I should mention that, in addition to Bryan's cultural information sheets, we had the benefit of Bernard's gastronomic guidelines; New York has many excellent restaurants and we did our best to put them to the test!

Early in the programme we were treated to a private introductory tour of the Museum of Modern Art, MOMA, before its morning opening to the public. Each of our three groups was taken by the guides to the areas or pieces of particular interest to them, thereby having enthusiastic explanations from our guides; in one case this included the newly opened *Without Boundary, seventeen ways of looking* exhibition by artists from the Islamic world. This introduction was invaluable in helping us to appreciate the galleries and exhibitions. The spacious, recently-opened new wing of MOMA is an excellent setting for their collections and we relished the content of the talk given by Margaret Pyke in Lisvane just a couple of weeks before. Just a short walk from the hotel, MOMA was frequently visited by several members of the party.

*Overlooking Ground Zero*



Also high on most lists were the Metropolitan Museum of Art, the Frick Collection, the Guggenheim Museum and the Cloisters. Judging by the crowds these were also high on the lists of many other visitors to New York. How did some of the group manage to talk their way into admission to the already fully-booked special exhibition of Goya's Last Works at the Frick Collection. In the Metropolitan Museum of Art we were able to see the fascinating temporary exhibition *Anglo Mania*, tradition and transgression in British fashion, which had just opened. The temporary exhibition at the Guggenheim Museum featured the sculptures of David Smith.

Within the temporary exhibitions, there was a diversity of contemporary art to suit most tastes. However, despite the number of such excellent exhibitions throughout the galleries

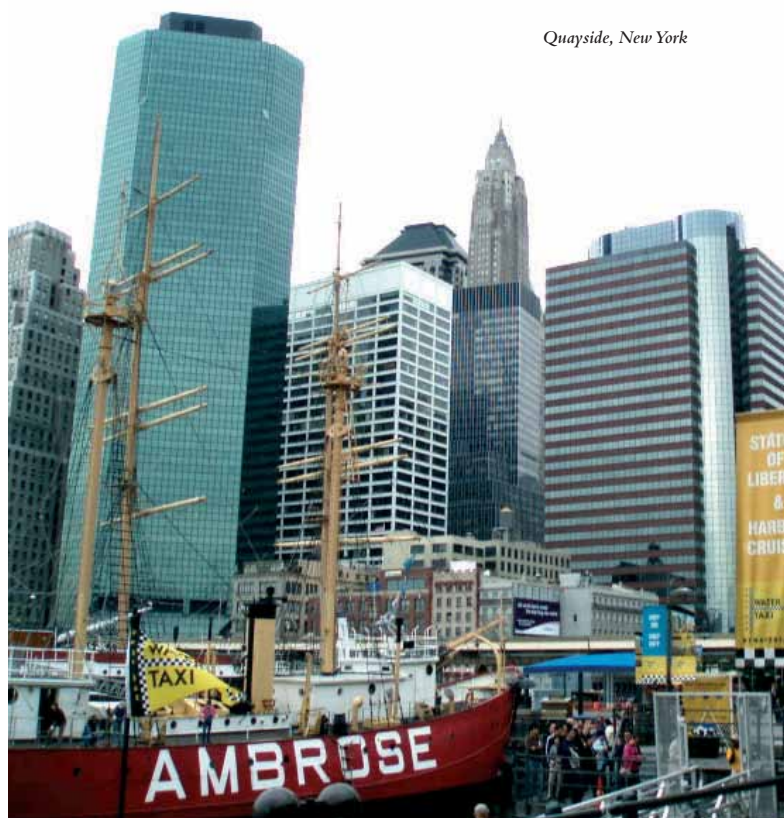


and museums of New York, much attention was paid to the rich, in every sense of the word, permanent exhibitions. To do justice to them all would take several visits.

Perhaps we were in a minority but Chris and I enjoyed some shows on Broadway, and were fascinated by the Sea, Air and Space Museum aboard the aircraft carrier Intrepid, with a British Airways Concorde on a floating platform alongside. We were again in a minority in doing the city by open top bus; we were lucky in doing so on the one warm, sunny day and so stopped off to walk through Greenwich Village, Soho and Chinatown, followed by lunch at Pier 17 overlooking the Brooklyn Bridge. No commentary on New York would be complete without reference to the shops, visited by several of the group, although some might not admit it!

The week flew by and in no time at all we were on our way back home with many happy memories of a week spent with good friends in an exciting environment, and quite exhausted! For those who had been to New York before it was a chance to revisit the old and catch up with the new, for those who visited for the first time it was a breathtaking introduction, but for all of us it was a wonderful trip encouraging us to go back again some time.

Thank you Bryan, Elizabeth, Dan and Chris.



## BERLIN REVISITED

September 11-17th **Anthea & Tony Napier**

Being relatively recent CASW members this was our first overseas tour. A chance to visit the city of Berlin, which during the last century was so often at the centre of the world's attention, was too good to miss. On a bright sunny Monday morning in September we joined a small group at the Newport Holiday Inn car park, awaiting the coach pickup. The total party comprised about 30 people and once on board we were made to feel instantly welcome. For me it was a first visit to Berlin, but for CASW and many on this trip it was Berlin revisited, the first occasion being in 1993, not long after that momentous dismantling of the infamous wall. The journey seemed surprisingly easy, a reflection of the careful planning on the part of Elizabeth and Bryan Hibbard: coach to Bristol airport, a two hour flight to Berlin Shonfeld airport and a short coach ride to the hotel.

How green the approach to Berlin seemed to be; we were obviously driving through remnants of an extensively forested area before reaching areas of parkland on the outskirts of the city. It's not long before we can see our destination landmark, our hotel is close to the 365m-tall telecommunications tower, visible all over the city, but the bus seems to turn and deviate at times through wide streets lined by solid, monotonous and gaunt Soviet-style blocks of flats. Then we catch a first glimpse of "the wall". We don't recognise it at first, not as tall or solid as we imagined, and now almost totally covered in colourful and highly pictorial graffiti (contemporary art?)



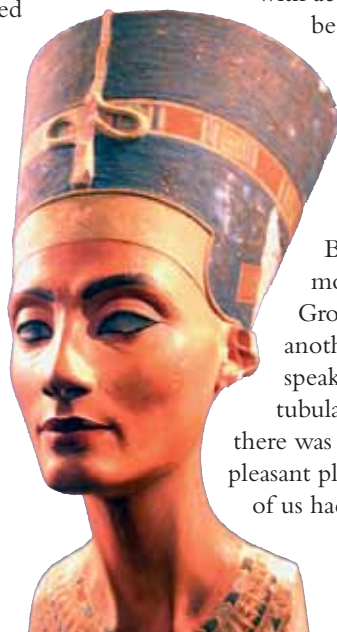
No complaints about our hotel: The Radisson is perfectly placed at the junction of the imposing thoroughfares, Unter den Linden and Karl Liebknechtstrasse. Most of the principal attractions of the City are within a mile or so and many well within walking distance. Dominating the hall, in the hollow centre of the hotel, is a spectacular seawater aquarium, supposedly housing 2500 fishy inhabitants. Supported on concrete pillars above the reception desks and rising several storeys almost to the glass roof, it certainly makes an imposing statement. The aquarium is the window view for the internal rooms, no doubt very soothing but not so useful for gauging the weather.

The travel options round Berlin were varied and very efficient once you had fathomed them out; they included two types of train, buses, boats, taxis and feet. We tried the lot! Margaret Pyke had done a preliminary reconnaissance of the most important museums and galleries and, during her start of the day briefings, tickled our artistic palates with what was on offer. Each day she introduced us to special sights in different areas of the city. Despite her best efforts to pinpoint what was available, the gallery organisers seemed to be in a capricious mood, moving their exhibits about from one institution to another. The Bodemuseum and Neues museum were closed for renovation and the New National Gallery taken over entirely by an exhibition of Japanese art. Lest this may seem an unduly negative perspective, Berlin has more than enough galleries, museums and other attractions for a week's visit and most of us left with no regrets about things there had not been time to see.



Our first day started with the state museums on the “Museum Island”. The Pergamon Museum takes its name from the magnificent Pergamon Altar, in fact a very large part of the front of a Greek temple from Asia Minor, sold by the Turks and transported stone by stone, restored and reassembled. The beautiful friezes, reminiscent of the Elgin marbles, had now been painstakingly reconstructed by German archeologists into their former positions. Enough remains to gain a realistic impression of how amazing it must have been. The exhibit was humming with international visitors, all making their personal photographic records, and made an imposing start for our week. There will always be scaffolding around something important you come to see; this time it was the massive Roman Market Gate from Miletus, a prestige item of Roman architecture. Now only glimpses were possible through the protective covers. Another Pergamon highlight, the Ishta Gate, a Persian Palace gateway, blue glazed tiles with mythical animal frieze reassembled from countless tile fragments salvaged meticulously from a pile of ruin rubble, a mammoth jigsaw puzzle. So many things to catch your eye here but we were particularly taken with a Roman marble sculpture, a small girl seated and playing with knucklebones, utterly lifelike and said to be a copy of a Greek original.

The adjacent Altes Museum, designed by Karl Freidreich Schinkel, has more beautiful classical artwork on a smaller scale: two galleries containing Egyptian, Roman and Greek works surrounding a central atrium. The Hildesheim Silver, a first century BC Roman hoard of silver luxury items, shows that some designs had



decidedly art deco elements, surely proof that good design lasts well. Perhaps the highlight here is the much pictured bust of Queen Nefertiti; apparently, she has often been moved for display in other museums but we were in luck on this visit. Also on the site is the Alte Nationalgalerie, containing works particularly by German artists such as Caspar Friedrich and Karl Schinkel. Again so many items to remember but particularly eye-catching were the late nineteenth century full size monochrome sketches by Peter Cornelius for his frescos installed in a now destroyed public building in Munich.

What of the many other galleries in Berlin? The Bröhan is the state museum for Art Nouveau and Art Deco and has many covetable items of furniture, jewellery, ceramics and paintings. The Hamburger Bahnhof contains contemporary art and a smaller gallery, which is well hidden, but well-liked by those of our group who visited it was the Daimler Chrysler gallery with accessible new art. The Gemaldergalerie is not to

be missed, and had the added virtue of hosting a wonderful Rembrandt exhibition, which Bryan and Elizabeth had thoughtfully pre-booked for us. The remainder of the gallery has a renowned collection of European art from 13th to 18th centuries, including a most lovely Van Eyck.

Another contrast was the Berlinischer museum, Berlin art from 1900, some enormous exhibits and more manageable items in a huge space. The Martin Gropius building, housing the Bauhaus centre, was another popular venue. It had some good English-speaking guides and you left knowing more about which tubular steel chair you should have than you thought there was to know! The Schloss Charlottenburg was also a pleasant place to visit, with beautiful gardens to relax in. Some of us had booked to attend a tour of the castle, a dinner



and a candlelit concert. The castle's arrangements turned out to be totally chaotic but we managed nevertheless to have an enjoyable evening.

*Bebelplatz*



For those seeing Berlin for a second time, much had changed over the years. The Soviets, having appropriated the most historic quarter of Berlin in the post war carve-up, then decided that many of the most imposing Baroque buildings, most notably the Stadtschloss – the Royal Palace, were unacceptably imposing reminders of the German imperial past and razed them to be replaced by dreary but, for them, more appropriate

symbols of a communist future. Now brightly lit free enterprise commercial redevelopments are taking over everywhere even in Alexanderplatz, a vast pedestrianised plaza modelled as a showpiece of Socialism and ironically the focus of the mass demonstrations preceding the final fall of the Communist regime.

Formerly bombed to obliteration and left to waste in the communist era, Potsdamer Plaza now hosts the ultra modern Sony Centre shopping plaza, its enormous central hall being roofed dramatically by a gigantic parasol. As a reminder of pre-war glories, one fragment of an original eighteenth century building showing its opulent baroque interior décor, has been preserved just by the entrance. A visit to Check-Point Charlie was essential, but not so compelling for us was the desire to be photographed and have the passport stamped on-the-spot at the check point, which seemed the objective of many of the visitors. So obviously bustling with sight-seeing coaches and throngs of carefree tourists today, what a change from those brutal days of the iron curtain.

*Schloss Cecilienhof*



Norman Foster's renovation of the former Reichstag with its spectacular glazed dome has proved such a popular tourist attraction that two-hour queues are common. We were luckier, gaining entrance in about half an hour, the objective is to walk up the elevated ramp spiralling the interior of the dome to gain a panoramic view of the city panorama.

Our visit coincided with the Berlin music festival. So there was plenty of choice for evening activities and many of us went to hear Simon Rattle conduct Mahler's 2nd symphony; an energetic and moving performance at the Berlin Philharmonie. Another good choice for us was a modern ballet "Tschaikowsky" at the Staatsopera. Colourful and dramatically choreographed, it was a story based on the composer's presumed struggle with his homosexuality and set to a selection of his music.

Certainly one highlight of the trip was the day visit to Potsdam. Our first stop was the Schloss Cecilienhof, built as recently as 1917 and oddly, considering the circumstances at the time (WW1), in the style of a mock Tudor English country house room designs seemed to have been chosen at random ranging from Tudor to Edwardian, one was a transplanted ship's cabin! The Royal Family did not enjoy their new residence for long. Schloss Cecilienhof was the venue for the post WW2 Potsdam conference the location chosen apparently to emphasise the extent of the German defeat.

We were able to see the rooms occupied by Stalin, Churchill and Roosevelt for those tense and historic negotiations resulting in the carve-up of post war Europe.

On a lighter note at Potsdam was our visit to the baroque Schloss Sanssouci (without cares) and the Park Sanssouci; Frederick the Great's rural retreat with its magnificent descending terraced gardens and imposing fountain. We were lucky to have excellent German guides who enlightened us about the history and architecture of the area.

*Sunburst Sanssouci*





On returning to Berlin we visited the Brucke gallery. This is devoted to the artists of the Die Brucke movement, expressionist, bold, colourful works very well displayed. My choice, "The Black and yellow costume" by Max Pechstein, actually a young girl seated languidly and gazing listlessly into the distance was also the choice for the museum shop handbag design which had obviously caught the purchasing attention of some of our party.

The week seemed to pass so quickly, we did not manage to visit the Stasi Museum, we could only see the outside of the Jewish Museum housed in Daniel Libeskind's now acclaimed but initially controversial zig-zag shaped and windowless grey metal clad building. We were not much taken with the Holocaust Memorial located adjacent to the Brandenburg Gate, a series of large grey painted rectangular concrete blocks covering several hundred square meters of undulating area of ground, but others of the group who ventured further in to the site and amongst the found it conveyed something of the disorientation and despair that must have been felt by holocaust victims. In conclusion a highly interesting visit and we are most grateful for the reconnaissance and planning by Bryan and Elizabeth Hibbard, also for Margaret Pyke's stimulating introductions to each day's proceedings and for the group as a whole for making us so welcome.

Hamburger Bahnhof



Ishta Gate



Schloss Sanssouci





# LONDON STUDY TOUR

November 24th –November 27th

## Margaret Gatehouse

### FRIDAY

It was very dark and wet when we left Cardiff at 7.43 a.m. After a brief stop at Reading Service Station, we reached Eton College at 11.15 a.m., for a very interesting tour of the old buildings, in two groups. The original School was founded as a charity for 70 boys intended for the church after going on to Cambridge, from Eton. We saw the lower school classroom, the senior schoolroom, the Scholars' dining room and the chapel. The fan-vaulted ceiling in the chapel is uniquely made of concrete. It replaced the wooden ceiling, which had rotted. Behind the choir stalls are some delicate murals only recently uncovered.

After a quick lunch, we drove on to the Victoria and Albert Museum to see an exhibition entitled *At Home in Renaissance Italy*, which reflected typical interiors of a family house (not noble) in Florence and Venice. The Sala (living room) included some folding tables and chairs for guests. The Cucina (kitchen) had a painting on the wall showing a meal being prepared. In the bedroom (Camera), there were pictures of the Virgin and Child, breviaries to assist worship but also, in contrast, there was a large luscious painting of a nude of Venus. The Scriptorium (study) contained many books, documents and writing implements. A picture I particularly liked was of three girls playing chess, painted by their sister in 1555.

We made our own way to the Forum Hotel, a few blocks away, where the coach had already dropped off our luggage.

### SATURDAY

This morning we visited the Foundling Museum. The Foundling Hospital was founded by a wealthy merchant Mr. Coram, who was appalled at the sight of so many sick and dead babies abandoned at the roadside in London. The Hospital took in annually 35 boys and 35 girls. They were chosen by lot. The mothers needed to be respectable women. Coram was successful in persuading Hogarth, Handel, and many of his other friends to support the project. Once the babies had been weaned by wet-nurses, they entered the Hospital at the age of 5, where they were trained into household service. They were taught the alphabet and to count, but not to be literate, so they could not become clerks. The present Museum building, which fortunately houses many original items from the hospital, is all that remains of the original complex. There are many paintings on loan from the Coram family, who still retain a link. A painting by Guercini of St Francis receiving the Stigmata (twice stolen but recovered 6 years ago in Switzerland) had just been brought back from Italy, where it had been restored, and was now on loan to the Museum.

On to a good lunch at the Geffrye Museum. Plenty of time afterwards to view the exhibits of middle class ["middling"] living rooms from the seventeenth century to just after the Second World War.

Our day ended at the Mall Galleries to view contemporary art selected by two artists and two critics. A great variety of works was on show reflected in a great variety of prices.

### SUNDAY

Today we visited William Morris' Red house at Bexley Heath. The logistics of the visit were quite tricky because of the location, but as always Tudor and Alan overcame all difficulties with their usual skills. Three groups visited in rotation, the gardens, the house and Danson Stables for lunch. At the time when most houses were built of stone, Morris' house was designed and built of red brick by his friend Philip Webb, hence its name. The house still has windows made up of squares of patterned yellow and white glass, containing the famous daisy motif. The furniture reflected the Arts and Craft movement, bold and bright yet simple. There was unfortunately only small evidence of the highly coloured murals, which would have decorated the interior of the whole house.

We returned to London to Somerset House to view two exhibitions, one the dazzling *Bejewelled* by Tiffany, and the other on David Teniers' *Theatre of painting*, a selection of painted copies of the old masters. After all this, I felt I could not take in much more, but I did look at the twentieth century paintings on the top floor.

We were back at the hotel in time to change for the drinks party and the Society dinner, which was enjoyable and quite noisy. Betty Evans proposed a toast to CASW.

### MONDAY

The morning was free. In the afternoon the coach took us to the Tate Britain for timed entries to the Holbein in England exhibition and the Turner Prize. The Holbein was revealing of the period as well as the painter. I spent all the two hours there and did not get to see the Turner Prize.

From there we left for home, just ahead of the rush hour, so we arrived in Newport and Cardiff about an hour ahead of the estimated time – Wood St. 8.10 p.m.

As usual Tudor and Alan had done a splendid job. We were also lucky with our driver Gough, who could qualify as one of London's proverbial taxi drivers.

With many thanks therefore to those who spent so much time organizing this highly successful tour. Here's to the next time!

## DATES FOR YOUR DIARY

**SOCIETY DINNER February 9th  
Aberdare Hall**

**CASW GIFTED WORKS EXHIBITION  
Oriol Y Bont, University of Glamorgan  
opens February 23rd until 22nd March**

**Season's Greetings  
Cyfarchion y Tymor**

