

Newsletter

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- programme of all activities for the year
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- details of membership - including on-line application
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The Year in Brief written by our Secretary, Jean Williams, makes a contribution from me almost superfluous, except that I wish to avail myself of the opportunity of endorsing, in a more permanent form, my AGM thanks, on your behalf, to the outgoing Chairperson, Hugh Jones.

It was my privilege to succeed Hugh, as your Chairperson, at the Society's Swansea AGM. Having previously served with him, when I was CASW Secretary, I had a wealth of personal experience on which to draw in framing the Society's thanks.

From the outset of his Chairpersonship, Hugh brought to our affairs a combination of cultured appreciation of the arts, with a working background as a senior, professional manager in the commercial world. Of course, he had been the Society's Vice Chairperson (shadowing the redoubtable Betty Evans) and Executive Committee member for many years, and so took up office with the benefit of a deep knowledge and great affection for CASW and its governance. From the outset he set to questioning established practices, to ensure they were needed, properly administered and beneficially effective. He particularly devoted much time to the thorny problem of VAT and finance in general. Always a gentleman, he conducted committee meetings with scrupulous fairness ensuring everyone had their full say, no matter how long (or occasionally tedious) was the debate (and now there's me!). On top of all this he was, and thankfully continues to be the Society's 'barman', ensuring that at all our social events the membership was and is adequately refreshed. No task has been too large or too small for him and, importantly, no duty shirked, even in ill health.

Hugh, y mae'r Gymdeithas yn dy ddyled – diolch yn fawr i ti am dy amryw ymdrechion ar ein rhan, ac enwedig am dy garedigrwydd. Hugh, the Society is very much in your debt for all your splendid work on its behalf, for your enthusiasm, dedication, and kindly good nature.

As my term of office begins, I have sound foundations on which to build. If I explore different directions, I shall always be mindful of the Society's traditions and the magnificent contribution you, the membership, have and continue to make. In going forward to meet changing circumstances in the visual art world, I hope to ensure that we all travel together, however bumpy the journey ahead may be!

THE YEAR IN BRIEF

Jean Williams CASW Secretary

We have enjoyed yet another year of varied and interesting social and educational activities.

The sudden snowfall on the Thursday prior to our Annual Dinner saw a day of frantic activity; telephoning the Met Office; accessing internet weather sites seeking reassurance that all would be well on the Friday. It seemed that it would be business as usual for CASW at Aberdare Hall. Alas, this was not to be. To the consternation of Derek, the BBC Wales weather guru, a snow belt hastened in overnight, and we had to postpone the Annual Dinner! The subsequent re-scheduling called for considerable organisational skills, and we are more than grateful to Sonia and Peggy for the sterling work they undertook. The after dinner *Artes Mundi – Artes Betty*, our President in conversation with Gareth Davies, had attracted a gathering of 110. What a treat that proved to be – conversationally stimulating, stunning images. The 2007 re-scheduled CASW Annual Dinner was certainly one to be remembered.

The evening lecture series re-started in January with artist David Garner presenting a talk on the theme *Look back in Anger* in which he placed his creativity in the context of the economic, political, and social upheaval of the South Wales Valleys in the 1980s and 90s.

In February, the photographer Pete Davies gave us an insight into Art and Society in relation to the imagery of trees and forests, in his beautifully illustrated talk *Into the Wildwood*.

Our guest in March, the author and art historian Peter Lord, enthusiastically shared with us his research into the life of the colourful art patron and collector, the Neath-based, Winifred Coombe Tennant, in a lecture entitled *Private View : Winifred Coombe Tennant and Welsh Visual Culture 1917-1956*.

The Lisvane lunches continue to be important diary dates for members and friends. The March meeting saw two of our members, Audrey Walker and Rozanne Hawksley, give engaging and complementary presentations *Two ways of Seeing*. Rozanne gave us a moving account of *The Seamstress and the Sea*, her installation of work on board HMS Belfast in an exhibition which commemorated the life of a sailor through the eyes of a Royal Navy seamstress. Audrey eloquently presented her work – drawings in pencil, charcoal, paint, as well as stitch, based on the figurative investigation of glances, encounters, faces.

In April, the critic and author Rian Evans, yet another CASW member, gave us a scholarly lecture *Beyond the Dark Mountains*, a personal insight on the art of the late Sir Kyffin Williams.

Two events in the Autumn completed the Lisvane Lunches Season. October brought together two members of the Society's Executive. William Gibbs enthusiastically introduced us to the *Beacons Way Art Trail*, developed by the Brecknock Museum Art Trust and Brecon Beacons Park Society. Bernard Rees, our buyer for 2006, reflected on his year as the Society's purchaser, providing a visual feast of images to remind us of the works he had purchased for the CASW collection.

In November, Morgen Hall returned and delighted us once again with explanations of her ceramic work, which combines traditional techniques and newer technologies. Plant connections are integral to her work, so much so that her tableware pieces are specifically designed and inspired by the food for which they are intended.

The Lisvane events continue to provide instruction and conviviality, even if at times we have difficulties with licences and errant dishwashing appliances! Many thanks go to Betty and her team for overseeing the delicious lunches.

Our AGM in July was held in the Dylan Thomas Centre in Swansea. 2007 was the 45th anniversary of the opening of the Attic Gallery and it was a delight to have Brenda Bloxam in conversation with Ceri Thomas on the theme *The Attic Gallery at 45 and Art in Swansea*. The events of the afternoon were somewhat marred by a breakdown in the technology, but Bernard Rees, our purchaser, calmly overcame the difficulties and gave us a polished account of his purchases, which were then viewed in the Dylan Thomas Centre. We were pleased to welcome to the AGM some of the artists whose work we viewed. We then proceeded to celebrate the 45th Anniversary of the Attic Gallery at the kind invitation of Alexandra and David Rowe.

Lyon in early May, and Cologne and Dusseldorf in September were the venues of the overseas study tours in 2007. West Wales, with visits to St David's, Narberth and Dinas Cross was enjoyed in late May. CASW members, Jean and Len Rees, as always, gave us a warm welcome in their gallery and splendid garden. We continue to enjoy the services of a dedicated and skilled group of organisers in Bryan and Elizabeth, Dan and Chris, and Stan and Morfwyn.

The Autumn saw the start of a new season of evening lectures on the theme *Blurring Boundaries* with speakers exploring how the different disciplines in art and between the arts blend and inform one another. In September, Leonie Sharrock the Artist Animator opened our eyes and minds to the convergence of painterly elements, storytelling, movement and cinematic language in animation work, certainly not *Animation – Just a bunch of cartoons*.

In October, the author and collector Rex Harley exhibited his passion for pots, and presented a scholarly talk on the *Artist Potter – Is there such a creature?*

In November, the art historian, and writer, and long-standing member of the executive, Anne Price-Owen, presented a moving and beautifully produced film of *David Jones Soldier: Artist: Poet*.

Visiting homes to see art is always a keenly anticipated event, and this year was no exception as we enjoyed the hospitality of Jean and Peter Walcot in Lisvane. The visit, entitled, *Walcot Open Day – A Welsh collection* proved very popular, indeed, needing two sessions to accommodate the interest shown.

The Society continued its wider support for the visual arts in Wales, this year supporting the Welsh Pavilion at the Venice Biennale, providing a purchase prize at the National Eisteddfod in Flintshire, and a studentship with the David Tinker award. The choice of Flintshire County Council was a series of four photomontage images, *Time is a Place*, by the Cardiff-based artist Tim Freeman. These will be displayed in Mold County Library. Rita Carter from Carmarthen School of Art was the recipient of the studentship award. We were delighted to welcome Rita and her daughter to the AGM. We also gave financial support to the Welsh Group – Y Grŵp Cymreig – which will be celebrating its 60th anniversary in the Autumn of 2008 with an exhibition at the National Library in Aberystwyth.

On a personal note, I would like once again to thank colleagues on the executive and CASW members for their support and friendship during the year.

LYON

May 2007 **Shang and Maureen Ng**

CASW tours led by Elizabeth and Bryan Hibbard are legendary for the excellence of the programme and the painstaking attention to practical details which make them so stress-free, enjoyable and rewarding. A visit to Lyon was particularly intriguing because, for the majority of the group, this destination was an unknown quantity.

The group comprised 26 members, plus a helper (young Tyron Shelbaieh) for Owen Roberts. Mary Cleaver had her daughter, Pam Haines, in attendance. Most members were already acquainted; the new faces were soon integrated and in cheerful mood the group departed, on time, in pleasant Cardiff sunshine, for a smooth bus ride to Heathrow. Here, Bryan swiftly navigated us, unhesitatingly, through the heaving chaos that is the departure hall of Terminal 4. This left enough time for most to enjoy a light lunch. The overpriced seafood bar seemed to be a popular choice.

Ah! if only the British Airways operation matched the excellence of the Bryan Hibbard organisation. After boarding on time, the reassuring BA captain advised us of a fifteen-minute delay (experienced travellers translated this into at least an hour). The luggage of a “no show” passenger would have to be found and taken off the plane. Eventually, with a mighty roar of the jets, we were away. Puzzlement spread as it appeared that we were flying over the River Seine twice; realisation that we were going back to base was confirmed by the Captain. The culprit this time was a faulty weather radar device. Some hours were spent on board at Heathrow whilst this was repaired. Everybody stood in the crowded corridor and pretended that they were in a cocktail party but there were no drinks!

We arrived at our hotel at midnight some five hours late. Many immediately repaired to the bar and ordered large ones.

The Grand Hotel Boscolo proved to be elegant and comfortable in the traditional manner, but with modern facilities, and served by excellent professional staff. The location could not have been better as most interesting sites were within easy walking distance, or could be reached by short Metro or bus rides. The weather, contrary to gloomy forecasts, was bright, sunny and increasingly warm; some light rain fell on one of the days.



The programme followed the usual Hibbard routine. Breakfast was followed by Margaret Pyke's inimitable briefings, which are always a joy to attend. Her succinct and highly instructive talks

are so obviously the result of a broad and scholarly knowledge of the arts and culture. Her practical tips derive from researches and personal reconnoitre and are illustrated by well chosen slides, shown on her trusty push/pull projector.

Most members were seeing the city of Lyon for the first time. In the bright sunshine, the panorama of the white stone, double-turreted Basilica dominating the Fourvière Hill, together with the Renaissance buildings lining the quays of the west bank of the Saone River, was quite delightful. Lyon looked handsome (even beautiful), civilised and largely unmarred by any ugly “modernisations”. The city was clean and free of litter; the people invariably polite and helpful. Unlike in Paris, many people, especially the middle-aged and elderly, preferred to communicate in French even if one's French was of the schoolboy variety. The other refreshing feature of Lyon was the absence of the hordes that are nowadays a feature of well-known tourist destinations.

Lyon is of course very large, being France's second city. The site on the mighty Rhone river and proximity to the Alps was recognised for its strategic importance by the Romans, who made it the military and commercial capital of their newly-conquered province of Gaul. It has prospered ever since. Lyon has a glut of historic, religious, cultural and commercial wealth. This is reflected in the numerous historic sites, museums, interesting architecture and institutions of all kinds. Several districts are protected as World Heritage Sites.

On this visit, with one exception, there were no guided tours. Individuals or small groups explored Lyon as their fancy took them. The most popular destination was the summit of the Fourvière Hill, reached by funicular. There, the massive Basilique Notre Dame could be viewed in all its Neo Byzantine glory. Dating from 1872, the structure excited acrimonious debate from the start. The architect's conception was of a church fortress. This is reflected in walls heavily ornamented with religious motifs and figures, complemented by twin crenellated turrets, representing Strength and Justice. Wonderful views of the city could be seen from the large terrace behind the Basilica.



A short walk away lay the huge Romano-Gallic Amphitheatre and adjacent smaller Odeon, built into the hillside and overlooking the valley below – a breathtaking setting.



Le Musée de la Civilisation Gallo-Romaine is close by. The museum is unobtrusively bunkered into the hillside but, once inside, is impressively large as it descends several floors in a continuous gallery. The wealth of objects recovered from such a large, long lived and important Roman city is immense. The exhibits are exceptionally rich in diversity and quality representing all facets of military, political and everyday life. Many beautiful mosaic floors particularly impressed.

Vieux Lyon lies squeezed between the Fourvière Hill and the Saone river. This was the site of the Roman city (*Lugdunam*) but is now a warren of ancient cobbled streets, *traboules* (covered passages), Renaissance palaces, *bouchons* (bistros) and chic shops. Meeting other members of the group wandering around in this quaint and colourful area could be guaranteed. The heart of this area was Cathedral St-Jean, built in a mix of styles dating from the 12th to the 14th century, mainly. Much of its richly decorated walls were torn down in the religious agitations of the times. The astronomic clock dates from the 16th century; the writer gave up waiting for it to strike the hour.

The Musée des Beaux Arts was visited by everybody. It is second in importance to the Louvre in its collection of art works. Too large and wide-ranging to even attempt a comprehensive view in the space of a few hours, most seemed to head for the second floor to see the Impressionist and Modern paintings. A special exhibition included works by the Lyon School, of exquisite flower paintings which were used by the designers of silk fabrics. Some alert members spotted the Rodin sculptures in the quiet little garden inside the entrance to the museum.

Silk weaving in Lyon dates back to the 16th century. For political and commercial reasons silk weaving was established in Lyon and its importance in this business was consolidated when it received the monopoly for the storage of all silk entering the kingdom. The industry prospered with technical and artistic advances so that Lyon became the capital of silk and French fashion and internationally renowned.

Bryan led the group to the Maison des Canuts in the Croix-Rousse district. The upward traverse of the Metro as it ascended the top was a novel experience. On reaching our destination, the group was astonished to find that wheelchair-bound Mary Cleaver and Pam had already arrived and moreover, were enjoying a drink in a pavement café. It was impressive how Pam frequently contrived to be ahead of the pack in spite of the handicap. The Croix-Rousse area was the centre of silk weaving, where at its peak, over 7000 looms (employing 58000 workers) would have been in operation in numerous house-workshops. The rooms were tall, to accommodate the tall looms, and so were the windows, for light. Covered passages (*traboules*) enabled silk materials to be moved from workshop to workshop without the risk of damage by rain. In the Maison des Canuts two delightful artisan guides gave an insight into the silk industry and provided demonstrations of traditional silk weaving using the Jacquard loom. This invention by a hero of Lyon enabled a big step forward in productivity by using punch





card programming of the complex weaving process. At the end of the demonstration most members, both men and women, were seen leaving the workshop clutching beautifully-wrapped packages of silk products.

From the Canuts, Bryan led us, crocodile-style, through successive, somewhat mean, streets to view one of Lyon's most looked at Murs Peints (painted walls). The Mur des Canuts, which depicts life in the neighbourhood, is the largest fresco in Europe - trompe l'oeil at its most superb (photo opposite).

More than forty of these gigantic frescos exist in Lyon. They were painted by various groups of artists and celebrate such subjects as famous sons of Lyon, books, cinema and so on. Several could be seen from the open top deck of the city tour bus (recommended) which most members enjoyed. Because of Lyon's role in the textiles industry, a visit to the Le Musée Historique des Tissus et des Arts Décoratifs (Textile Museum) seemed appropriate. One section showed a fascinating collection tracing several millennia of Eastern traditions in fabrics, including tapestries and carpets. Even in the dimmed lights of the galleries, the textures, patterns, colours and workmanship of the exhibits could be appreciated. One section was dedicated to Lyonnais weaving. In another wing, there were complete rooms furnished in elegant and sumptuous eighteenth century style. A small modern section is devoted to contemporary gold and silverworks. The name of at least one English silverworker was noted.

Lyon played an important role in the development of printing and book production, dating back to the 15th century. At that time, there were more than 420 printing workshops in Lyon. The printing heritage is celebrated in the Le Musée de L'Imprimerie et de la Banque (Museum of Printing and Banking). The exhibits trace the history of printing, showing significant machinery and ancillaries, plus a rich collection of rare and precious early printed books, posters, musical notations, paper money and many other items. A fascinating little museum. There is such a profusion of attractions in Lyon that they are

too numerous to even mention and it was impossible for an individual to see them all in the time available. However, Bryan did not advise a visit to the Museum of Contemporary Art but the L'Institut Lumière was rated highly. The first films in history were made on this site in the Lumière Brothers' Factory. Considering the number of doctors in the group, nobody went to Le Musée des Hospices Civils de Lyon Hotel Dieu. Somehow, to the writer's knowledge, nobody visited The Teddy Bear and Old Toy Museum or the International Museum of Marionettes (the famous puppet Guignol was created by Laurent Mourgue in Lyon).

The one social event was the evening boat dinner cruise on M.V. Hermes. This proved a great success. The evening was dry and not cold, the standard of the dining room, service and, in particular, the food, was surprisingly good for a mass market tourist attraction. The boat steadily made its way to the confluence of the Rhone and Saone, up the Saone and back so that the changing sights of floodlit buildings could be enjoyed by all as the dinner progressed.

Lyon is served by the abundance of the Rhone valley, and everybody knows that it is regarded as the gastronomic capital of France. The stands in the covered market and street market were heaped with astonishingly attractive and mouthwatering exhibits of local produce. Lyon has a cornucopia of wonderful restaurants and boasts the most number of Michelin-starred establishments of any city. Bernard Rees's list of recommendations, based on his researches, again took the guesswork out of making a choice. Most members enjoyed some very good meals. A few dedicated gourmands could not resist the lure of Michelin rosettes and appeared to be suitably impressed with the food and wine as well as "l'addition".

The return trip was relatively uneventful. Take off was delayed by less than one hour as British Airways replaced a dodgy wheel on the aircraft. Trusty Gwyn, the bus driver, was waiting for us and the group cruised comfortably back to Cardiff. Another memorable CASW trip completed.

Photographs courtesy of Shang Ng

COLOGNE & DUSSELDORF

11-16 September 2007 **Eileen Thompson**

This was my 4th CASW Cultural visit which I hoped and expected to be as good as the previous ones, and indeed it was. Twenty of us met at the Penarth Road car park of Cardiff Central Station at 09.15 a.m. on 10 September. Whilst waiting, a few mentioned an earlier trip when the coach went to Penarth Station in error. This time, however, the coach arrived on time and soon we were all aboard making for the Holiday Inn in Newport to pick up Pat and Ray Davies and Sandra and Robert Harding. The journey to Heathrow was uneventful. On arrival at Terminal 2, we were asked to remain onboard whilst Dan disappeared into the terminal. It transpired that Chris and Bob Forster had been in London over that weekend and, on arriving earlier at Heathrow, were informed that our flight LH 4787 had been cancelled due to a mechanical fault with the plane. A text message to Dan meant he could make straight for the Lufthansa desk and managed to get 22 of the 24 of us on the BA flight to Dusseldorf, leaving 30 minutes after the planned flight to Cologne. Regretfully, the unlucky 2, Pat and Ray, had to wait for the next BA flight a few hours later in the company of 25 other irate passengers bumped off flight LH 4787. After a lengthy procedure, followed by security clearance, we arrived airside and had a spot of lunch. The next dilemma was to contact the coach office in Cologne to arrange for our pick-up transport to meet us in Dusseldorf and drive the 30 miles to Cologne. Ilse Hayes, a German speaker, arranged this alteration effortlessly. The marvels of modern telecommunication averted two potential disasters rapidly and effectively.

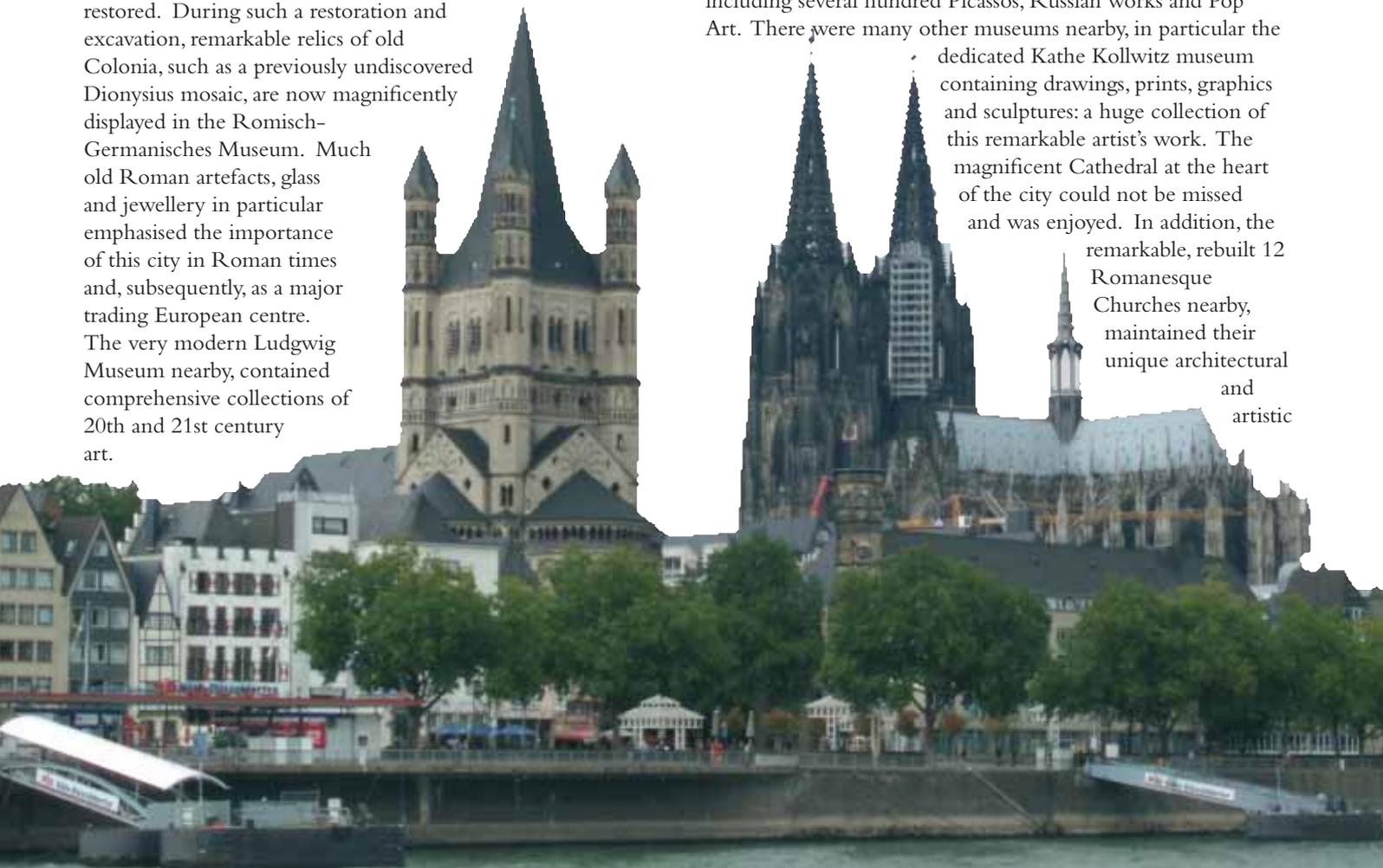
We arrived almost on schedule at the very lush MARITIM hotel in Cologne, on the bank of the Rhine, and within walking distance of the Cathedral, many museums, Roman archeological sites, and restored ancient Romanesque churches. Much of this area had been destroyed during WWII but since, amazingly restored. During such a restoration and excavation, remarkable relics of old Colonia, such as a previously undiscovered Dionysius mosaic, are now magnificently displayed in the Romisch-Germanisches Museum. Much old Roman artefacts, glass and jewellery in particular emphasised the importance of this city in Roman times and, subsequently, as a major trading European centre. The very modern Ludwig Museum nearby, contained comprehensive collections of 20th and 21st century art.



Many personal collections were donated by the Ludwig family, including several hundred Picassos, Russian works and Pop Art. There were many other museums nearby, in particular the

dedicated Kathe Kollwitz museum containing drawings, prints, graphics and sculptures: a huge collection of this remarkable artist's work. The magnificent Cathedral at the heart of the city could not be missed and was enjoyed. In addition, the

remarkable, rebuilt 12 Romanesque Churches nearby, maintained their unique architectural and artistic



St. Petersburg. We were there on the opening day and were able to enjoy those magnificent works. I'm sure most of us will be re-visiting this magnificent exhibition in London later in the year. The museum hosting this event had a permanent collection of European art and a magnificent, large collection of glass – a personal collection donated to the City.

This city has very many museums and art collections to choose from but time prevented a view of all. K20, near the old city area, had paintings and sculptures of most 20 century artists. By contrast, K21, a converted 19th century mansion, once a government building and now gutted, redesigned with an amazing glass domed roof, a masterpiece in itself, contained works from 1980 onwards – some incomprehensible and wide open to individual interpretation.

The 2½ days went by very quickly. Margaret gave her talks superbly, despite the difficult venue at the back of the noisy restaurant. The days were filled with appreciation of this lovely Rhine side city with plenty of cafes, restaurants and perfect weather. Our return was uneventful.

Full marks to Dan and Chris for all the hard preparatory work and planning. The booklet with general and specific information re: places and things of interest, together with the morning contributions by Margaret Pyke, Gareth Davies and Charlie Burton, made the use of a guide book rather superfluous: a lovely trip much appreciated by us all. For me, certainly 2 cities I would like to revisit. Many thanks to all who put this trip together, particularly Dan and Chris.

Photographs courtesy of Chris and Dan Evans and Chris and Bob Forster



WEST WALES REVISITED

29th - 31st May 2007 **Audrey Jones**

Narberth now has its own modernised and well established Art Gallery, Oriel Q at the Queen's Hall, (former cinema), thanks largely to the initiative and commitment of its owner, Lynne Crompton, who welcomed us to their current exhibition, based on ten years' research and photography of the region of the Afan Valley. The displays are changed regularly and are often based on topics involving the local community and environment as well as extending experience. After an informative talk from the two artists, we particularly enjoyed eating a delicious lunch in the gallery, discussing the pictures, and visiting additional accommodation for ceramics and pottery.

We continued our journey with a stop at Scolton Manor for the Museum of farming equipment (some members boasted of having used such machinery and implements!), and for a guided tour of the house, en route for our third stay at the Wolfe's Castle hotel. It has become a pleasure to anticipate the now familiar shape of the rock rising from the green of the hill as we travel along the road from Haverfordwest, followed by the comforts of the hotel. Being with our friends, members of the Society who live and work in Pembrokeshire, is excellent justification for our visit, and some were able to join us for our evening meals.

On the following day, St. David's cathedral provided a whole morning's interest; the magnificent building was, as usual, impressive in its almost hidden hollow site, sheltered from the view of pirates! The thirty nine steps leading down to the entrance continue in a barely perceptible slope along the length of the nave. Inside, a rehearsal for the evening's Festival performance of voice and piano accompaniment provided an atmospheric background to the fascinating talk about the ancient centre of pilgrimage, given by our guide, Raymond Barr. The new Refectory provided lunch and we were then free to explore the Old Bishop's Palace and College, enclosed by a fortified wall, and the town itself. Some members made their way to the building of the new Pembrokeshire Landscape Gallery, which is expected to open in Spring 2008, and which will include the Graham Sutherland collection.

Our third day began at the Fishguard workshop, in its leafy garden setting. The work of the Gallery owner and founder, John Cleal is being continued and expanded by his daughter-in-law. Members who had visited previously were glad to see the progress, the variety of art on sale and the intriguing display of artefacts outside. Thence to Dinas, where Len Rees had organised a special exhibition of work, by local members of CASW, in his home. The sun shone and we sat drinking coffee in Len's garden, admiring the sculptures and the decorative tiling on the external walls of his home, as well as enjoying the art displayed inside. The preparations made and hospitality offered by Len, Jean and their friends were greatly appreciated.

After lunch, along the road at Llwynygwair Manor, we returned to Dinas, where Eirian and Dennis Short welcomed us again to their home and spacious garden, which is in fact a sculpture park containing Derek's large, ingeniously crafted, wooden and metal sculptures. It was a privilege also to be able to spend time in their studios - Eirian's for her work with textiles - and to be able to discuss aspects of their art with them.

This brought our visit to West Wales to a close: a programme of visual, social and aesthetic pleasure which was made possible by Stan and Morfwyn's dedicated attention to the choice of activity, details of organisation, to their valuable friendships on their Pembrokeshire home territory, and to the cooperative efficiency and competence of our coach driver. We are most grateful to Stan and Morfwyn and to all those who helped make our visit so enjoyable.

To MOMA Betty

We have read of Bill Gates and Emir of Kuwait
With their millions indulging in art,
And such names as Charles Saatchi- those élite
hierarchy,
Who gave artists their very first start.
But one never hears tales of the people of Wales,
Who have moved in a similar fashion,
So it's been a delight, for us all present tonight
To pay homage to artistic passion!
Here at Aberdare Hall, our grand dame has
enthralled us
By showing her treasured collection,
With inimitable appeal, she was bound to reveal
How much art's formed a lifetime's connection.
So, there's no need to waste time - forget
Guggenheim,
Artes Mundi, the Burrell the Getty,
For after her talk, she'll be the toast of New York,
And acclaimed as the new MOMA Betty

June Howard Elias

(presented at the Annual Dinner February 2007)



DATES FOR YOUR DIARY

January 12th: Simon Martin - Curator,
Pallant House Gallery, Chichester
'British Art and Poetry' Evening Lecture
Series, 7.30pm School of Architecture

January 26th: **Artes Mundi - Origins and Objectives** A Talk by William Wilkins *CBE*
Reardon Smith Lecture Theatre 10.30am,
jointly with Friends of the Museum

February 8th: **CASW 70th ANNIVERSARY DINNER** at Aberdare Hall, Cardiff