



The Owl Club

NOTICE

Tuesday 16th June 2026: Notice of meeting #1383

Founded 1894

Visit our website at
www.owls.org.za

for current notice, back notices,
Constitution (as amended 2026),
In Memoriam 1894-2023,
list of members and more.

Committee 2026/2027

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Peter Sutherland, Martin Hess and
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Dear Fellow Owls,

We look forward to your warm owlsh company for our
1383rd meeting of The Owl Club,
preceded by dinner and will be held on:
Tuesday 16th June 2026, 6:00 pm for 6:45 pm start,
In the Grill Room, Kelvin Grove Club, Cape Town.

Guest speaker:

Chris Nicklin on the topic of:

***“Inside the Hive Mind: Honey Bee Intelligence and
our Unique Cape Bee.” “Discover the secret world of
honey bees where intelligence is shared, decisions are
democratic, and efficiency borders on perfection.
Using the indigenous Cape honey bee as an intriguing
example, this talk reveals the hidden genius of honey
bees and the extraordinary ways in which they think,
work, and thrive together.”***

Music:

Tertia Visser Downie (Piano)

Violina Anguelov Hobbs (Soprano)

“A Programme of Opera and Popular Songs.”

Waste Paper Basket (WPB):

Owl Penelope Brown on the topic of:

“Hoerrikwaggo ..

Some Ramblings on the Mountains and the Sea! ”

Dinner fee: R380 Dress: Black tie
(or similarly elegant attire).

RESERVATIONS & PAYMENTS:

Owls are encouraged to use the *Pay'n Perch* procedure
by paying their (and their guest's) dining fee into the
Club's bank account by EFT.

Your confirmation or payment email is essential:

On confirmation or payment please send details of:

- (1) your name and names of guest/s
- (2) Proof of payment
- (3) your or your guest's special dietary needs
- (4) if you are using a dining credit. Failing this, some payments only reflect after the meeting- and hence the Owls who have paid, but not sent this Pop email may find themselves without a perch.

You are welcome to ask questions to the **Secretary Bird**

- All bookings will be acknowledged.-

**In all cases, bookings will close at
6:00 pm on Sunday 14th June 2026.**



May 2026 Meeting

On Tuesday, 19th May 2026, 61 Owls and 19 guests gathered in the Grill Room, Kelvin Grove, Newlands for the 1382nd Meeting of the Owl Club. The proceedings started at 18:45, with Owl President Nigel Gwynne-Evans welcoming all and Owl Nicholas Ellenbogen delivering the Grace. This was followed by a three-course dinner (see page 13 for the menu). At the end of meal, the Owl President asked the meeting to charge their glasses and rise for the Loyal Toast to *South Africa*.

Owl President Nigel Gwynne-Evans then congratulated the fifteen Owls who all celebrate their birthdays in May: Al Lastovica, Colin Sutherland, Clare Davies, Roger Crook, Gavan Ryan, Richard Tuft, Roy Banks, Rodney Cottrell, Nick Bicket, Richard Llewellyn, John Roos, Gerrie Van Niekerk, Verwey Wiese and P-J Veldhuizen. Our Owl President also celebrates his birthday in the month of May.

Having asked all Owls in attendance to rise and give the traditional toast to the guests, Owl President Nigel Gwynne-Evans invited the guest speaker, Brett McDougall, to address the assembled Owls and guests on his topic: *Meeting of Minds: Rhodes, Baker and the Question of a South African Architecture*.



Following the address, the Owl President thanked Brett McDougall for his talk and Owl Julian Wannell introduced the first set of the music programme for the evening, presented by Pedro Espi Sanchis titled: *Indigenous Music, an Interactive Performance*.



Above: Tony Grogan, *Drawing of Pedro Espi Sanchis Accompanied by Owls Performing a Seaweed Sonata*.

Following a brief bar interval, the assembly returned to enjoy the second set of the music programme. At the conclusion of the performance, the Owl President thanked Pedro Espi Sanchis for his contribution to the evening's entertainment.



Owl Michael Beckurts then presented his WPB, on the topic of *Mark Making – the Story of my Artistic Development and its Context within the Owl Club*. On conclusion of the WPB, Owl President Nigel Gwynne-Evans thanked Owl Michael, and by way of concluding the meeting, he invited Owls and their guests to raise their glasses in a Toast to the Owl Club and wished all a safe flight home.



Guest Speaker: Brett McDougall: “Meeting of Minds: Rhodes, Baker and the Question of a South African Architecture.”

Herbert Baker and Cecil John Rhodes’s first encounter was unpromising. Baker had recently arrived in the Cape Colony in 1892, ostensibly to oversee his brother Lionel’s endeavours to become a fruit farmer, but also to look for architectural opportunities. He first stayed with his cousin, Rear Admiral Nicholson, and Nicholson and his wife introduced him to Cape society. It was at a dinner hosted by Lewis Vintcent, a Member of the Cape Assembly, that he found himself seated opposite Cecil John Rhodes. Rhodes was perhaps the wealthiest and most powerful man on the African continent at that time. Baker recalls “I sat entranced at their talk on South Africa and world affairs, but I said little or nothing, and went away much discomfited at having proved myself so unable to make the most of this golden opportunity”.

Nevertheless, the silent Baker had made an impression on Rhodes, and further meetings led Rhodes to engage Baker to “restore” his house, Groote Schuur. The restoration was a seminal moment in Southern African architectural history, resulting in more than just the creation of an abode fit for Rhodes’ stature, and suited to his needs, but the reimagining of what was then a Cape Georgian house into what would become known as the Cape Dutch Revival style, a style that would launch Baker’s career and dominate the South African architectural imagination for at least four decades.

What is Cape Dutch architecture? What we now describe as the Cape Dutch style is a building tradition guided by the taste of European settlers to the Cape between the 17th and 18th century, and formed by local craftsmen, many of whom came from Dutch colonies in Southeast Asia, and who worked within the constraints of the skills and material available in this relatively isolated part of the world.

It is characterised by whitewashed walls, prominent and sometimes ornate curving gables, distinctive windows with half-shutters, and the common use of H and U floor plans.

To many British colonials of the 19th century the Cape Vernacular seemed unsophisticated and naïve, and they wasted no time in importing architectural trends and materials from Britain to create more suitable structures for themselves. But Baker was different. While accompanying his brother Lionel on visits to local farms, Baker discovered the simplicity and craftsmanship of the vernacular architecture of the Cape, and it left a deep impression on him.

Baker writes:

“In my visits to the old farms on the Peninsula and in the rich valleys among the neighbouring hills, I was thrilled to discover the dignity and beauty of the old homesteads that had been built by the Dutch and Huguenot settlers: dignified by the ordered layout of house, out-buildings, avenues, orchards, and vineyards; beautiful in the simplicity of the architecture, white walls, solid teak or green-painted shuttered windows and doors, gracefully curved gables with softly modelled enrichments, and quiet ‘moleskin’ thatch... I carefully studied and made sketches of the architecture of the old houses. When I talked about them to my friends at the Cape, I wondered how little their beauty seemed to be known or appreciated.”



Above: *Groot Constantia Homestead*. Photo: By Martinvl - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=50982126>



But let us return to that fateful meeting. By the time Rhodes met Baker in 1892 he was both fabulously wealthy and politically powerful. His wealth derived from diamonds (he controlled 90% of the world's diamond production through De Beers Consolidated Mines) and his investment in the Rand's gold mines through Gold Fields. Elected Prime Minister of the Cape Colony in 1890, Rhodes was a proponent of uniting Southern Africa under British rule, and had received a Royal Charter that enabled the British South Africa Company to govern, police, and build infrastructure in the interior.

His ideas soon crystallised into a vision of British Imperial rule extending from Cape to Cairo, bringing a civilising influence to a "dark continent" and, of course, increasing the Empire's power and wealth. To achieve this, he realised that he needed to build a common nationalism for Whites, and not just its English colonials. In the Cape Colony he worked with Afrikaners to build a unified white political front, supporting the cause of "Equal rights for every white man south of the Zambesi". In parallel to this he eroded the political rights of Black South Africans through the Glen Grey Act of 1894, which expropriated land from black Africans and changed the voting franchise to increase wealth requirements, effectively restricting black voting rights.

After Groote Schuur, Baker would be involved in the restoration of a number of Cape Dutch homesteads owned by Rhodes, and the style would perhaps reach its most sophisticated expression in *Rust en Vrede*, designed for Rhodes at Muizenberg and only completed after his death.



Above: *Rust and Vrede*. Front of house from gate. Photograph © Roger Fisher.

The Cape Dutch Revival style self-consciously creates a link between the Dutch colonialisation of the Cape in the 17th century and British imperialism in Southern Africa in the 19th century, but I believe that both Rhodes and Baker understood its limitations, particularly in the context of a broader imperial vision for Africa. What was potent in the Cape, was perhaps just picturesque in the interior of Southern Africa, and unintelligible north of the Zambesi. Baker needed a new language for an imperial architecture.

Classical architecture – the architecture that has its origins in ancient Greece and Rome – shows its influence in Baker's work as early as 1899, in his own seaside cottage at Muizenberg, Sandhills. What presents itself as a simple Cape Dutch farmhouse, with two gables framing a familiar stoep, is rooted in the typology of the ancient Roman villa. An atrium sits at the heart of the house providing circulation and view of the night sky, but more importantly it is the key organisational device of the entire structure.

Biographer John Stewart states that for Baker, Classical architecture had symbolic importance as it offered the potential to connect the mighty British Empire to Ancient Greece and Rome, and its qualities of "modesty and restraint, purity and dignity" link the architecture with an idealised vision of English character to which Baker wholeheartedly subscribed. In Stewart's words: "Baker was a natural Classicist – his move towards its rigour, discipline and lofty ideals merely connected his upbringing, education and politics with his architecture in a new wholly-integrated vision. While it had been the Christian morality and fascination with the rural vernacular that had attracted Baker to the Arts and Crafts Movement, it was the potential offered by Classicism to celebrate the British Empire's power and 'civilising influence' that would soon supplant it in almost all his future work."



On the 11th of October 1899 Paul Kruger, President of the South African Republic, declared war on Great Britain. Rhodes immediately travelled to Kimberley to ensure his mines didn't fall into the hands of the Boers and soon found himself caught up in the siege of the town. His enforced inactivity inspired a long list of new commissions for Baker – a house on his estate to be used for visiting artists (Woolsack), a new head office building for the British South Africa Company (the Rhodes Building), and a memorial to British soldiers who had lost their lives in the Matabele War (the Shangani Memorial).

But the following note elicited the most excitement in Baker: "I desire you to see Rome, Paestum, Agrigentum, Thebes and Athens. I am thinking of erecting a mausoleum to those who fell in Kimberley, a bath and a copy of Paestum. Your expenses will be paid and in case I undertake any of these thoughts you will receive the usual architect's fee of five per cent. CJ Rhodes". Baker's letter to his brother Percy sums up his reaction: "CJR dear old fellow wants me to go to Egypt and Greece to see how his ideal heroes of old used to build...What Excitement!"

Having undertaken several tours of the ancient sites himself, Rhodes largely dictated Baker's itinerary and provided funding for Baker to travel in a style to which he was unaccustomed. He visited the temples and tombs of Egypt, the Acropolis in Athens, Greek ruins in Sicily, and the grand sites near Naples and then Rome. In Baker's words: "What I learnt on my travels...which Rhodes's liberality allowed me to enjoy in leisure and comfort – was of the greatest value to me both in what I built for him and to his memory and in all my after-work."

What Baker had seen, drawn and measured on his tour would be of huge importance to his future work – in the correct use of orders and adherence to Classical proportions, in his understanding of structures within a landscape, and the use of space in structures, and in understanding how to design for climate and quality of light.

He arrived back in Cape Town after five months of travelling inspired and enthusiastic to tackle the long list of commissions which now awaited him.

Some of these would not come to fruition, including Rhodes' vision of a recreation of the temple at Paestum on Table Mountain, but the Memorial to the Honoured Dead at Kimberley, dedicated in 1904, would be Baker's finest work to date. Its restraint and perfect proportions create a dignified and powerful memorial to those that died in the siege of Kimberley, but it also conveys an image that Baker would return to again and again as a symbol of Empire – a tetrastyle portico, raised high above the landscape, looking over the conquered lands.

In the public works that he would complete over the coming decade in South Africa, and later in India, the lessons he learned on that grand tour advanced Baker's experiments in picturesque historical idioms to a commanding deployment of Classicism in rugged, elevated situations.

At the Rhodes Memorial, built between 1906 and 1908, Baker is inspired by the Altar of Zeus at Pergamos in Asia Minor, but the value of the structure does not lie in the language but rather in Baker's resolution of the difficulties presented by the steep site and in his control of the actions of the spectator – leading him upwards through a series of deferments to the temple, and then presenting a glorious and eternal view as the spectator turns away from the building.

Baker's Classical apotheosis is the Union Buildings in Pretoria. Here is the built form of Rhodes' vision, at least for South Africa – a building housing the administrative centre of government of the white races of South Africa under British Imperial rule. The Union of South Africa came into existence on 31 May 1910 with the unification of the Cape, Natal, Transvaal and Orange River colonies.

At the Durban Convention of 1909, it became evident that Pretoria would be the administrative centre of the Union and that a suitable building would be needed for this purpose.





Today, the Union Buildings occupies a position in the South African landscape and psyche that seems inevitable and immutable, but its conception and construction was not without controversy. It may surprise you that the first point of contention was the appointment of Baker as architect. The broadly expressed sentiment, particularly in the architectural profession, was that such an important commission should be decided by the winner of a public competition. But the urgency of the requirement, and Baker's seemingly unassailable position in the imperial administration, a position he occupied in no small part due to the events that unfolded after that fateful dinner in 1892, sealed his appointment.

The site, too, was controversial. Baker was originally allocated the area of land where the Ditsong National Museum of Natural History and Pretoria City Hall now stand, but he rejected this site as "unworthy of a united South Africa". Instead, Baker chose Meintjieskop, where his buildings might dominate the landscape. Though this site was a mere one-and-a-half kilometres from the city centre, it was criticised as seemingly remote from Pretoria. Other criticisms included the cost and impracticality of the amphitheatre, the choice of stone, and that the building would face south.

Baker nevertheless prevailed, and the Union Buildings would not only be his most significant contribution to the architecture of South Africa, but in reimagining the architecture of ancient Greece and Rome in a British imperialist context it would go on to influence countless other civic buildings in the British Empire.

That fateful dinner in 1892 would change the course of Baker's career and create, for the first time, a South African architecture through a synthesis of the Cape Vernacular tradition and Arts and Crafts ideals. It would also result in a much wider impact on the architecture of the British Empire, creating a language of imperial power inspired by the Classical architecture of the Mediterranean. Baker's friendship with Rhodes would set him on the trajectory that would see him become the foremost architect of empire. More than a century after his departure for India, his buildings remain an integral part of the landscape of South Africa and a tangible link to Rhodes long after the rejection of Rhodes's ideals.



Above: Tony Grogan, *Drawing of Brett McDougall.*



Musical Notes: Pedro Espi Sanchis: Indigenous Music, an Interactive Performance”



Performing for the first time in Owldom, Pedro Espi Sanchis was born in Spain and grew up in France. In 1972 at the age of nineteen he came to South Africa and was captivated by African music.

Pedro became a renowned musician and story-teller through his work as Pedro the Music Man in a long-running children's television series.

Many children over the years have also seen him live as he has toured to hundreds of schools all over southern Africa and in Europe and the States as well. In his shows Pedro uses stories to introduce African instruments and demonstrates how they are made and played; included are some ensemble instruments which need lots of audience participation.

Pedro has collaborated with many great African musicians in his shows and recordings. One of his most frequent partnerships was with Madosini, who was the world's greatest virtuoso on Xhosa musical bows.

Together they established the MadoJazz project which explores the interface between the earliest roots of jazz (represented by Madosini's music) and the best contemporary expressions of the genre.

Pedro established the practical course in African music at the University of Cape Town and later the music department at the Giyani College of Education.

He has written music books for major publishers, and contributed to Music Education conferences all over the world.

In his teaching he has championed the re-introduction of traditional instruments and has developed a full music education program based on African pipe ensembles and xylophones.

Pedro specialises in the instruments that were created by the early inhabitants of the Southern African coast.



WPB: Owl Michael Beckurts: “Mark Making – The Story of my Artistic Development and its Context Within the Owl Club”



Owl Michael, our youngest Owl, offered a vivid and personal reflection on the meaning of mark making and its place in both art and life. Owl Michael began by noting that every artist defines their craft differently, but for him everything begins with mark making, the simple act of drawing lines, dots, and scribbles. He described how he always carries a sketchbook and how many familiar faces in the room had already found their way into its pages.

He recalled his first invitation to the Owl Club almost four years ago, as a guest of Owl Peter Hyslop, and how daunting it felt to join a tradition of artists that included Owls Peter and Tony Grogan.

His recollection was tinged with humour, comparing the Owl Club to the fictional Drones Club of PG Wodehouse, whose stories had shaped his imagination and even his speech since childhood.

He spoke of his early life, recalling crayons and paper always available in the family lounge, and the encouragement of his parents.

A yellow lion drawn at the age of five was remembered by his teacher as unusually advanced, though most of his early sketches were

of machines influenced by his father’s engineering background. At six years old, following neck fusion surgery, drawing became more than play. It became rehabilitation, a way to regain strength in his arms and hands. During this period he painted flowers that brought joy to others and were even printed as greeting cards, his first taste of entrepreneurship.

Owl Michael described his struggles with reading as a child and how comics such as Asterix, Tintin, and Lucky Luke shaped his style. At ten, he received a handwritten manuscript from his cousin Tino, nephew of Owl Frank Raimondo, which became their first published book with a foreword by Owl Tony Grogan. His first commissions came in high school, sketching classmates with their girlfriends, and later the Bishops Epic, a sixteen day hike in the Cederberg, introduced him to painting *en plein air* and to the world of fine art students. This experience gave him a profound sense of freedom and marked a turning point in his development.

After school, he studied design at the Cape Town Creative Academy, then based at the Biscuit Mill. Friendships with local shop and restaurant owners led to commissions, including one for The Test Kitchen’s commemorative recipe book.



Today, he works as a multi disciplinary artist from his studio in Rondebosch, using ink, watercolour, charcoal, oils, ceramic underglaze, and digital tools. The common thread is rapid mark making with an emphasis on texture.

Turning to his Owl Club drawings, Owl Michael described the members as extraordinary models, contrasting their formal attire with the unclothed subjects of life drawing sessions. He explained his process, beginning sketches during dessert once he had absorbed the atmosphere. Early drawings were careful and stiff, but as conversation and wine flowed, his marks became more expressive. He noted how shrimp or port could add twirls and whirls to his process.

Looking back over more than a hundred Owl Club drawings, he observed a shift. At first, when most members were strangers, his drawings were purely observational, responding only to visible form and gesture. Over time, as conversations accumulated, his drawings became interpretations shaped by memory and feeling. He emphasised the responsibility this entailed, since each drawing became a statement of how he saw the subject. Early drawings focused on main characters, often at a distance, with subjects unaware and marks generalised. Later drawings were close up, with subjects aware and sometimes participating, leading to more detailed marks that captured patterns, textures, and idiosyncrasies.

Owl Michael then broadened his theme, presenting mark making as a metaphor for life. In art, it is any visible trace created by a tool, but beyond art, all people make marks. In business, it is identity and legacy. In leadership, it is decision making. In relationships, it is the imprint left through care and trust. He illustrated this with examples from his family, noting his father's mark making in conversation, his mother's in her flourishing garden, and his sister's in her healing hands and joyful dancing. He acknowledged Peter Hyslop as a mark maker who had left a deep impression on generations of students and on his own heart.

In conclusion, Owl Michael shared a theory from Tolstoy's *War and Peace*. History, he explained, is not shaped by commanding figures like Napoleon but by the accumulation of ordinary decisions, conversations, and acts of endurance. Significance is not reserved for the few, but is the product of collective momentum. This idea reassured him, affirming that all contribute to the unfolding of events and that everyone has the opportunity to make marks that matter. Marks may seem small in isolation, but together they form the texture of a life and the fabric of a community.

He concluded by expressing gratitude for being among the Owl Club, a gathering of many feathered mark makers. Owl Michael indicated that he is looking forward to more drawings, conversations, and shared flights, hoping that as their marks accumulated they would continue to engage with each other and the world with care, kindness, and curiosity.



Above: Tony Grogan, *Drawing of Owl Michael Beckurts*.





Above: Michael Beckurts's studio in Rondebosch, where he works as a multi disciplinary artist .

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Above: Some examples of Michael's recent silkscreen prints.



Members' News

Owl Dennis Nick 2026

We regret to hear the news of Fellow Owl Dennis Nick who has flown to a higher perch Thursday 21 May 2026. Our condolences to Hilary (his wife) and family.

From a Rondebosch Boys' High School Facebook post about Owl Dennis Nick:



"While he achieved great success in business, it was this philosophy that marked him as a truly special human being. His life embodied humanity, humility, and service – the very spirit of the school song's call to "spreading a boundless charity." He understood, better than most, that giving and sharing bring far greater satisfaction than having and owning.

Our "Chom", Dennis Nick, leaves behind a school, a community, and a generation of men who are better for having known him – and a simple, enduring instruction for all of us: "Spread the Joy".

Owl Membership Name Badge Drive

The Secretary would like to update name badges for members. To date we have ordered 15. Although some members don't like wearing badges, it really helps with new members who would like to put a name with the face. Please feel welcome to order yours or a replacement from the Secretary Bird.

The Role of Sociable Weaver

As he has now returned to full-time teaching, Owl Peter Hyslop will be stepping down as Sociable Weaver in July. Owls who are interested in taking over the important duty of compiling and editing the monthly Notice are encouraged to contact the Secretary Bird by email at: secretary@owls.org.za or by mobile phone: 072 182 0234.

Vineyard Owls: Wine Tasting at Hawksmoor Thursday 11 June

Our next wine tasting will be held on Thursday 11 June at Hawksmoor! While there have been some changes at the Estate (including some storm initiated) Owls Mark and Simon assure us that the warmth of the welcome and the quality of the entertainment are undiminished.

We will assemble at 12, taste 10 wines – 3 sets of 3 to compare and contrast and a mystery wine competition – all available for sale to guests at a 1/3rd loyalty discount. Lunch will be Simon's selection of quiches, potato and green salad. The price for the wines consumed and the lunch will be R175 but I suspect most will wish to tip the staff. In addition, should any wish to stay over at Hawksmoor, Mark will gladly arrange an Owl friendly discount.

As usual, please book through me (guests are always welcome) and let me know if you need or can supply transport and I'll co-ordinate.

With Owlsh regards, Cellar Master Sutherland. Pete Sutherland <suthers@iafrica.com>

Fine Owl Plumage

Fine Owl plumage is available from Owl Paul Murray, that is guaranteed to turn heads and receive approving hoots from the fashionable branches. To ask what is available please email Owl Gabriel at: secretary@owls.org.za

Request for Owl Community Network News

Please let us know from you if you have interesting news that you feel that fellow owls would enjoy and benefit from. News should exclude car boot sales or selling of insurance policies, but news that would be enjoyed – adding to the fellowship of Owl family.

Tell us Why you Can't Make Regular Owl Meetings

We would like to extend a large Owl wing to those who we haven't seen for a while, we do miss you! If there is anything we can do to bring you closer to the warm Company of Owls, let us know. Email secretary@owls.org.za



Seen & Noted at the May Meeting



Above: Guest speaker, Brett McDougall.



Above: Tony Grogan, Drawing of Pedro Espi Sanchis in performance.



Above: Owl Michael Beckurts and supporters. From left to right: Alexandros Vavatzanidis, Nina Beckurts, Tamsen Emmerich, Michael Beckurts and Luca Powell. In the far background, Alden Kelfkens.





The Owl Club
Tuesday 19th May 2026
1382nd Owl Club Meeting

President: Owl Nigel Gwynne-Evans

Dinner @ 6.45 pm

Grace: Owl Nicholas Ellenbogen

Dinner

Toast: South Africa: The Owl

President

A break for the tables to be cleared

The 1382nd Meeting -8 pm following dinner:

Announcements: The Owl President
Owls celebrating their birthdays in May

Talk: Brett McDougall: "Meeting of
Minds:

Rhodes, Baker and the Question of a South
African Architecture."

1st Musical Interlude Pedro Espi Sanchis:
"Indigenous Music, an Interactive Performance."

2nd Musical Interlude Pedro Espi Sanchis:
"Indigenous Music, an Interactive Performance."



Food for thought:

My tastes are simple: I am easily satisfied with
the best."

Winston Churchill

K.G.

KELVIN GROVE

The Owl Club
Tuesday 19th May 2026

Starter

Toasted ciabatta
topped with sweet chilli butter, bacon and
cherry tomato

Main Course

Pork bangers
with creamy mashed potatoes
served with minted peas and gravy

Dessert

Chocolate truffles

The Grace.

From our lofty perch we
look down at our generous
plenty but mindful of those
with little we give thanks

Amen.

Grace by thespian Owl
Nicholas Ellenbogen.