

Newsletter
February 2026

The Art Appreciation group visited the National Gallery and the National Portrait Gallery in January. Both are right next to Trafalgar Square where the monument to our greatest Norfolk hero is situated.
Read more about the visit inside.



Please send in more photographs. They need not have anything to do with groups' activities. They just have to be attractive!

FROM OUR CHAIR

Welcome to February! More daylight, more snow, more love!

One of those three points is definitely true as daylight time is lengthening. Isn't it lovely to have longer afternoons and brighter mornings – a promise of more to come.

One point could be true, but as I am not an expert on weather forecasting I am not sure about 'more snow'. February can often bring cold weather again, but I also remember camping in April in snow! Having moved here from Yorkshire, I find our Norfolk winters not as harsh as I was used to!

But I am sure about 'more love'.

Of course, we all know that February 14th is Valentine's Day. We celebrate the Christian martyr Saint Valentine by sending gifts or greeting to a loved one. St Valentine defied Emperor Claudius II in the third century by performing marriages for soldiers. Valentine comes from the Latin word 'valens' meaning strong and healthy (also valiant).

There is another way that we can show 'more love'. The 9th to 15th of February is the 'Random Acts of Kindness' week. This does not mean that you have to leave a box of chocolates on a park bench for a stranger to find or send flowers to your neighbour. But a compliment to a friend, a kind word to a relation, a smiling greeting to a passer-by will help to fill our world with more love.

So help February to be filled with more love and pass on a smile, see how many you receive in return!

Best wishes,

Hilary (Joint Chair)

FROM OUR COMMITTEE

Our Committee Members

Role	Name	email
Joint Chair	Hilary Farrell	chair@hunstantonu3a.org
Joint Chair	Ian Holland	chair@hunstantonu3a.org
Vice Chair	Angela Blenkinsop	vicechair@hunstantonu3a.org
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Treasurer	Pat Eckersall	treasurer@hunstantonu3a.org
Membership Secretary	Margaret Oates	memsec@hunstantonu3a.org
Events Co-ordinator	Verity Mitchell	events@hunstantonu3a.org
Webmaster & Beacon Admin	Ian Holland	web@hunstantonu3a.org
Publicity	Verity Mitchell	publicity@hunstantonu3a.org
Speakers Secretary	Angela Blenkinsop plus Ann McKimm	speakers@hunstantonu3a.org
Groups Co-ordinator	Jacquie Yaxley	groups@hunstantonu3a.org
IT	Norman Mitchell	it@hunstantonu3a.org
Long Standing Member (Co-opted)	Sylvia Pratt	newsletter@hunstantonu3a.org

By clicking on any email address in this list, you can email the committee member directly. Remember that you can also contact any member of the Committee by going to the Hunstanton u3a website and clicking on "Contact Us".

If you have an issue or query that you would like discussed at the next committee meeting, or wish to see the minutes of a particular committee meeting, please contact the Secretary with your request along with your full contact details.

We Will Need a New Treasurer!!

After three years as treasurer, Pat Eckersall will be standing down from her post at the AGM this coming October. If you are comfortable with numbers, please volunteer to take over when her final year is up.

If you come forward now, Pat can show you the ropes and get you involved so that, in October, you can hit the ground running.

Please remember that the officer posts (Chair, Treasurer and Secretary) must all be filled at all times, otherwise Hunstanton u3a will be required to close down. So please act now!

FROM OUR GROUPS

Art Appreciation

Joseph Wright of Derby (1734-97)

From the Shadows

I was delighted when I read some time ago that the National Gallery was staging an exhibition of the work of Wright of Derby and that Jill and Sue were to organize a trip to the Gallery for the Art Appreciation Group.

It was some 20 years ago that I was introduced to this artist while attending an Art History course. Up to that time he was quite unknown to me but very early on in the lecture I was definitely adding him to my list of favourite artists. I found his style compelling. He is noted for his use of Tenebrism, an exaggerated form of chiaroscuro (light and dark).

The scenes he painted were set in darkened rooms with a single source of light, a candle, a lamp, the fire in a smithy, the glowing iron bar in a forge or the natural moonlight. The candle or light source is usually blocked by a figure or object so that you rarely see the flame itself only the effect produced, the strong shadows contrasting with areas of light. It is a style that highlights the expressions, gestures and poses of the figures within, evoking the mood and emotion of the piece. It is dramatic and theatrical and for me quite compelling.

According to Wright's niece from childhood Joseph had a very curious and active mind. He was interested in how things worked and when very young had been captivated by Raree boxes, portable exhibits brought to towns by travelling showmen. When you peered into the box you were presented with unusual images illuminated by candlelight. Joseph soon worked out how it was done and created boxes of his own much to the amazement of the showman when he was told. Joseph used his boxes to study the dramatic effects created by light and shadow. He set up two rooms in his house, one in darkness the other well lit to observe how objects placed within were affected by the light or shadow. He spent hours alone in an attic room practising drawing by lamplight. He experimented with the different mixtures of pigments, the layering of paint, to achieve the textures and surfaces he wanted. Later analysis discovered that he used silver leaf in paints to enhance the reflectivity of the areas of light.

In 1765 Joseph made his debut on the London Art World at the Society of Artists Exhibition where he exhibited his picture, *Three persons viewing the Gladiator by Candlelight*. (See right)

In this Painting three men sit in a darkened room studying a small plaster cast of the Borghese Gladiator. The full sized statue is in the Borghese Gallery. It is illuminated by a single candle that is blocked by one of the men thus creating contrasting deep shadows and bright light. The effect on the men and statue is beautifully observed and was extremely well received by the London Art World. Such pictures as these were known as *Candlelights* and, although familiar in continental Europe, were a novelty here in England. Over the next few years Joseph would exhibit seven more of these Candlelight pictures, all to great acclaim. He was described in the press as "*a very great and uncommon genius in peculiar way*". "Peculiar" having the meaning then of particular or singular. A fellow artist described him as "*the most famous painter now living for Candlelights*".



The Derby Joseph grew up in was at the centre of the Industrial Revolution. As a young lad he would spend many hours in the city visiting the forges, the blacksmiths, joiners and wood workers to watch the craftsmen at work. It was the Age of Enlightenment, the period of discovery and learning that was changing the way the world was viewed. It was influenced by the Scientific Revolution of the past where the light of Science and reason questioned the traditional ideas and religious dogma. It was believed that Science and reason would improve society. Joseph was captivated by these new ideas and closely followed the developments and experiments. He became friends with members of the Lunar Society founded by Dr. Erasmus Darwin, grandfather of Charles Darwin. This was a dinner club and informal learned society of the prominent thinkers, scientists and industrialists of Midlands society who met to discuss the latest ideas and discoveries. They met on the Sunday nearest to the full moon so that there would be plenty of light for the journey home. They happily referred to themselves as Lunatics. This was the world that influenced all of Joseph's work. He observed it and recorded it so that he is often described as the first painter to represent the spirit of the Industrial Revolution and a painter of 18th century Science.

So on a lovely sunny day we set out for London and the Gallery. Trafalgar Square was buzzing with life in the sunshine as we arrived. After some refreshment we entered the exhibition. I was not disappointed. It was wonderful to see these paintings, which I had only seen before confined to the pages of a book, in their full glory. They just sang.



The first painting was *A Philosopher giving a lecture on the Orrery*. (See left) An Orrery is a mechanical model of the solar system where a lamp takes the place of the sun. It was named after the Earl of Orrery who had commissioned John Harvey to construct one for him. There was even a model Orrery beside the painting for us to study. This was the second Candlelight that Joseph exhibited and it was much larger than the first, *The Gladiator*, and caused a great stir. It was the most viewed and talked about piece of Art in the whole exhibition. The painting depicts a family in a darkened room watching a demonstration of the Orrery. The glow from the lamp representing the sun

casts deep shadows but fully illuminates the fascinated faces of two children leaning forward to watch the planets move. On the left, in profile, is Washington Shirley, the Earl Ferrars, who owned an Orrery and bought Wright's painting for £210 (£40,000 or so today). At top left Wright's friend, Peter Burdett, is making notes while the Philosopher presides over the scene in an almost godlike manner. It is pure theatre. But what astounded the Art world at the time was that it was the first time a scientific demonstration had been placed centre stage and painted with the reverence and awe that was previously reserved for religious or historical figures. Joseph was breaking new ground.

The next painting, *An Experiment on a Bird in an Air Pump* was even more challenging to the 18th century viewers and is his most famous. It has been described by a modern Art Historian as "one of the wholly original masterpieces of British Art". (See right)

The Air Pump had been developed many years before and the scientist Robert Boyle conducted many experiments with it to investigate the properties of and importance of the air around us. In his painting the Scientific experiment is once more placed centre stage in a dramatic fashion, demanding our respect and admiration. But it is the reactions of the people observing that is so striking. Joseph trained as a figurative artist and had considerable success painting the portraits of the leading families and personalities of the Midlands, even if his uncompromising style with absolutely no flattery was not always appreciated by the sitters.



A single candle is hidden behind a glass vessel on the table. The philosopher stands poised, arm aloft holding closed the air vent of the glass vessel at the bottom of which a distressed white cockatoo is collapsed and close to death. A father is trying to explain to his daughters what is happening but the elder girl cannot bear to look and turns away while her younger sister watches both fascinated and horrified at the same time. An elderly gentleman stares lost in thought at the glowing glass vessel in which is a human skull. This and the hidden candle behind are both examples of Memento Mori. A young man observes dispassionately, watch in hand, as he times the whole experiment. Next to him a very young boy leans forward. His face just illuminated enough for us to see that he is clearly completely fascinated and absorbed by everything. I wonder if Joseph did not see himself in that young lad. The final spectators are two young people in the top left of the painting who are not in the least bit interested in the fate of the cockatoo but only have eyes for each other. They are Thomas Coltman and his bride-to-be. Wright will paint their portrait just after their wedding. The only other figure in the painting is a young lad standing by the window through which the pale light of the moon shines. He concentrates his gaze on the scientist as he holds the rope attached to the cage which hangs above. Will he be given the signal to lower it quickly if the Philosopher releases the air vent and saves the bird? We will never know. It is another piece of theatre, a candlelit drama.



The third painting which caused much disquiet at the time was *The Alchemist in Search of the Philosopher's Stone discovers Phosphorus*. (See left) The Alchemist is kneeling in a very reverential manner before a glowing flask at the moment the putrid urine he has been boiling reacts to produce a blue flame of phosphorus. His pose is one usually taken by religious figures like St. Paul. He is pictured in a very churchlike building with vaulted columns rising to a Gothic window through which a pale moon shines. He is surrounded by the books and charts he consults while behind him sits a young boy whose face is illuminated by the candle in front of him. It seems to me to reference the struggle between science and religious thought that was raging at the time. Joseph was never able to sell this picture and it was only disposed of after his death.

The next painting *A Blacksmith's Shop* (see overleaf) was also the cause of much discussion. In this work the glowing iron bar being fashioned into a horseshoe illuminates the blacksmith as he raises the hammer to strike, an assistant as he pumps up the fire, and a third man in silhouette. Some travellers wait in the shadows of the foreground. The pale light of the clouded moon shines through the window

picking out the columns and churchlike arch that make up the smithy. Here Joseph has placed ordinary working men at the very centre demanding our admiration and respect. The Art world was not used to this. He produced five of these night pieces with the same concentration on working class labour. In another one he portrays an Iron Forge and the ironmaster takes centre stage in a very heroic posture.

The other paintings in the exhibition were some of Wright's "*Fancies*" (*fantasies*) which were very popular at this time. They depicted children and animals in domestic scenes. There was the young girl reading a letter by candlelight while an old man leans over her shoulder reading the letter and appearing to be about to snatch it away. Two young girls are dressing a kitten in doll's clothing while standing it up on its back legs. Both girls are smiling, one looking at the kitten the other turned to look at us. While they are both enjoying the prank the kitten looks anything but happy. My favourite was two boys fighting over a bladder. When inflated Bladders were used as balloon like toys. The Bladder is fully illuminated by the candle which appears to have knocked over as the two boys wrestle. One boy is in silhouette but the anguished squirming face of the other shows he is definitely coming off second best in the tussle.



The final large painting is *An Earthstopper on the banks of Derwent*. In a wooded area at night on the banks of a river a man is filling in the entrance to the earth of a fox prior to a hunt in the morning. While a full moon shines brightly above illuminating the edges of the clouds a lantern shows up the man at work with a dog sniffing the undergrowth nearby. The water foams by the darkened trees. It is very atmospheric and again we have an ordinary working man at the centre, not the Lord of the Manor or Master of Hounds but someone considered of very low status.

This picture also points the way to the next phase of Joseph's artistic life. This exhibition covers his work from 1765-73. Then Joseph became interested in landscape painting which was becoming more highly regarded. He would go on to paint many local scenes like *Derwent Water by Moonlight* which is really beautiful. From 1773-75 he travelled to Italy where he was impressed by the eruption of Mount Vesuvius and the great fireworks displays held at the Castel S. Angelo. He painted several pictures of both. Perhaps one day the gallery will exhibit these.

The last wall was covered with mezzotints of his work that Joseph commissioned. These brought his work to the attention of a much wider field and help cement his growing reputation.

So I left the exhibition well satisfied and would encourage anyone to go and have a look. Joseph Wright, "*the painter of darkness*", one of the most original, versatile artists of the 18th century, will not disappoint.

Liz Fiddick

Liz Fiddick

Footnote: The group also popped in for a brief visit to the National Portrait Gallery, whose bronze entry doors featured these Tracey Emin portraits.



Teddy Bear group

Last Autumn, Pat Kipps offered u3a members a second opportunity to attend a teddy bear making group. It would be a six-week course, held at her home, with tea and biscuits provided. Having always been interested in crafts in general, I thought I'd give teddy bear making a go... I'm so glad I did!

Four of us signed up for the course. Two had previous experience and two of us were complete novices. Pat is a very experienced and patient tutor – at times, she needed to be! We all worked at a different pace but that didn't matter. We enjoyed Pat's wonderful hospitality while we sewed, stuffed, poked and trimmed our teds into shape.

We were soon freely sharing ideas, anecdotes and opinions on the latest news with each other too. Pat's husband once enquired if we doubled as a debating group!?

A very enjoyable time was had by all. We approached the end of 2025 having made new friends, learned new skills and have beautiful, fully articulated teddies too. They each have their little characteristics just like we do.

I hope we'll have the chance to make another, different, bear in the New Year.

Thanks for everything Pat. Couldn't have done it without you.

Sandra Loader



Say Hello to Rascal the teddy!

Arty Facts

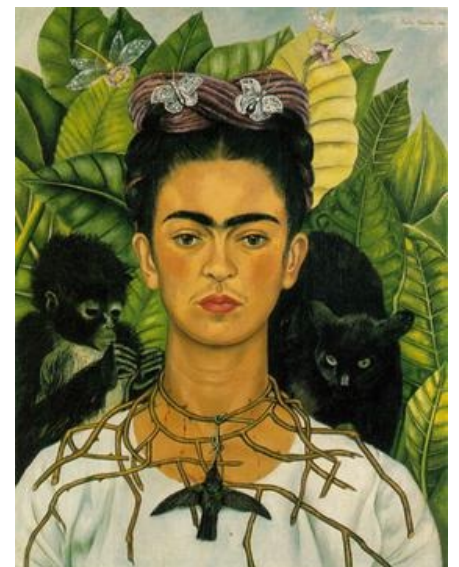
Famous Paintings

At the January meeting of the Arty-Facts group our presenter, Claire Todd, challenged us on our knowledge of famous paintings. There are various lists of the most famous paintings, for example, Sotheby's most googled. Claire gave us a washing line of nineteen of these. We took a good look, recognising most of them such as *The Scream*, *The Kiss*, *Girl with a Pearl Earring*, *The Last Supper* – but not always sure of the title or the painter. I recognised Frida Kahlo, and monkeys, but what was that round her neck...? And that is definitely *American*



Gothic (see left), but what was the name of the artist...? More difficult was deciding which art movement all nineteen represented. We were given all the answers but really should revise! (In case you didn't know: Kahlo's *Self-Portrait with Thorn Necklace* (see right) and *Hummingbird* and Grant Wood respectively.)

It would be no surprise to learn that the *Mona Lisa* by Leonardo Da Vinci is probably the most famous painting of all, but why? A little-known fact is that she graced the wall of Napoleon's bedroom at the Tuileries Palace for a while, then considered national



property after the French Revolution. He returned it to the Louvre in 1804. All was quiet until an Italian handyman who worked at the Louvre, Vincenzo Peruggia, stole it in 1911 by hiding in the gallery until it closed then walking out with the de-framed painting under his smock via a door opened by a plumber who happened to be working there after hours. Peruggia hid it in his apartment for two years but then tried to sell it in Italy to

a dealer who alerted the French police. Much publicity was given to the painting's return in newspapers worldwide. So some (all?) of its fame is attributable to that incident alone.

Members of the group who have an idea about a presentation and who delve into research on the topic find it most rewarding, and their sharing of that inspiration is a great way for the whole group to learn something new too.

Carolyn McDermid

FROM OUR MEMBERS

Remembered

A short story by Dave Taylor

“The memories of those times are all a bit fuzzy”, my grandmother told me as she gasped for breath. I knew she was dying because the doctor had told me in a roundabout way and I felt that gran knew too. She had telephoned to say she was ‘laid-up’ but told me “Sal, I’m being serious I don’t want another visit from a doctor”. I realised that she just wanted to talk. She wanted to talk about those hard times when she was a girl.

She began, “I can particularly remember my dad’s rough, hairy uniform when he cuddled me. He always had a lovely mixed smell of pipe tobacco and shaving soap. I used to marvel at the way he stropped his cut-throat razor on a leather strap that hung beside the kitchen sink and it used to worry me that he’d cut his throat on the sharpened blade. Yes, I worried about him even when he was home. But then, I used to love the way he’d chase me around with his shaving brush to try to dab soap on my face. How I used to scream”.

There was a long pause as gran gathered her thoughts. “No en-suites in those days, my gal, the only sink we had was in the kitchen and we used to have to boil the kettle on the fire for hot water. In fact, I can’t remember having many baths even though we had a tin tub that hung on a hook in the yard. I think it was just for show.” Her laughter made her cough and she wheezed and rattled as she struggled for breath. “I can’t say lack of water did me any harm.”

“I can remember the day that dad left for the war. Mum was very quiet and she was trying to hide the tears that trickled down her cheek. I really didn’t grasp the significance of the situation and all I wanted to do was cuddle him. Mum and I followed the procession as he marched with his platoon to the railway station and I felt so proud. I wanted to tell everybody that the soldier at the front on the left was my dad. He was the best turned out and the most handsome of them all. He wasn’t sure where he was travelling but he knew it was to fight the Germans. The platform was crowded with families trying to get close to their own soldier. The doors were shut, the guard whistled and how we all waved. He was at the window but we lost view of him as thick smoke from the engine blotted out the train as it picked up speed.”

There was a long pause and Gran was silent for a while gathering her thoughts; her coughing had eased a bit and she seemed a little more settled. “I missed him coming home from work on his bike but would love it when I came home from school to see a letter from dad on the mantelpiece. I couldn’t wait for mum to pass it to me because he would always write a few words to me which mum would help me read. I felt that I was his extra special girl. I came home one day and was surprised to see that the letter on the mantelpiece was unopened. Mum took it down and handed it to me. She said it was addressed to me so she thought it was a special letter. I can remember that the letter was dirty and I asked Mum whether the postman had dropped it. She told me that where dad was living and fighting there had been lots of rain and the trenches had become flooded and he didn’t get a chance to wash properly. I can remember opening it very carefully and deciding to try to read it all by myself. I was so surprised when the letter told me that dad couldn’t read or write and that dad’s friend Percy was writing what dad wanted to tell me. Dad’s letter finished, ‘I promise that I will learn to read and write when I get home but I will need your help. I promise this even if it’s the last thing that I do!’ It was the last letter that my dad ever sent, he was killed early the next morning but by then I had already planned how I was going to help him. The previous evening, I had written out the whole alphabet - big ‘A’, little ‘a’, big ‘B’ little ‘b’ and so on and now he wasn’t coming home ever again.

“Our house was silent for days. We didn’t know what to do and then mum decided she would go to help the war effort and help make shells to kill the Germans. She worked nights and Aunt Mabel had me staying there when mum was at work. I was pleased when the war ended but very sad when the soldiers who hadn’t been killed came back to their families whilst my dad was laying somewhere in Belgium. We did have a visit from

Percy and I thanked him for writing dad's letters. Although I'd never met him before, I just wanted to cuddle him but mum frowned when I went close to him. Mum didn't appear welcoming and I found that strange. Percy never visited again."

"Now Sal", she said seriously, changing the subject, but with love in her eyes, "you just don't know how much I appreciated you taking me to Flanders to see Dad's grave". A tear trickled down her cheeks and she shook with emotion.

"Don't upset yourself, Gran, I just loved being with you." I thought back and remembered how Gran had been very quiet and trod carefully amongst the gravestones. But when she saw her father's name her face was a picture of pride, tears and deep love. She just knelt there and asked to be alone for a few minutes as she ran her fingers over the carved name and regimental crest.

Gran had nodded a bit as she remembered those few days. "I never told you this, Sal, but when I placed the little cross with the poppy on his grave, I tucked a little note under the turf. It was the alphabet that I'd written out all those years ago. He hadn't come home to learn to read and write, I had come to see him instead and I just hope he knows that I remembered him".

Forthcoming Meetings

All meetings at 2:00pm unless otherwise stated

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|----------------------|--|
| 16th February | The History of Cromer Pier , by Sean Garrett, the Pier's General Manager |
| 16th March | To France and Beyond , a talk by Gillian Harvey, author and freelance writer.
Gillian shares insights from her fifteen years in rural France, her author journey and the inspiration for her 13 published novels. |
| 20th April | My Life in Brass , a talk by Kevin Mackie, taking us on a journey from first forays into music up to becoming one of the most accomplished euphonium players in the Midlands. He will bring instruments with him and share some of his music with us. |

QUIZ

Norfolk Quiz of 2025

(Multiple choice, culled from King's Lynn Magazine)

- Which cherished Norfolk attraction celebrated its 50th anniversary in 2025?
(*Cromer Pier; North Norfolk Railway; Banham Zoo; The Majestic Cinema*)
- Norfolk's tulip fields welcomed a record-breaking 31,000 visitors in 2025 – just over how much money was raised for charity?
(*£500; £1,250; £20,000; £500,000*)
- Led by former RNLI lifeboat Lucy Lavers, what event launched the Maritime Heritage Festival in Wells-next-the-Sea in May 2025?
(*A wooden boat flotilla; An old versus new lifeboat race; A boatbuilding demonstration; A maritime murder mystery play*)
- Lynn Museum inspired visitors with an exhibition focused on what theme in the first half of 2025?
(*Shells; Dogs; Shoes; Ice*)
- In summer of 2025, King's Lynn marked twenty years since joining the modern revival of which historic European trading alliance?
(*The Maritime Guild; The Channel Collective; The Pacific Pirates; The Hanseatic League*)
- Which international star headlined a Heritage Live concert at Sandringham in August 2025?
(*Katie Perry; Kylie Minogue; Mariah Carey; Jess Glynne*)
- What popular service resumed in West Norfolk in August 2025 following seven months of repairs?
(*West Lynn Ferry; The Wash Monster tourist vessel; Hunstanton open-top bus; Sandringham Light Railway*)

8. In summer 2025, a display of 4,000 of what was installed in Sandringham's gardens to raise funds for Tapping House hospice?
(Sunflowers; Painted stones; Knitted bumblebees; Steel dragonflies)
9. What caused the final race of the King's Lynn Waterski Festival to be cancelled in June 2025?
(A thunderstorm; A crash; Rising tides; Dolphins in the river)
10. Which Royal visitors attended the Sandringham Flower show in 2025?
(Prince William and Princess Catherine; Princess Anne and Zara Tindall; Prince Andrew and Princess Eugenie; King Charles III and Queen Camilla)
11. What new addition delighted visitors at the Sandringham Christmas Craft, Food & Gift Fair in November 2025?
(The Red Nose Roe Deer Race; The Lego Brick Marquee; The Festive Flute Band; The Giant Gingerbread House)
12. What did King's Lynn's St George's Guildhall offer visitors a chance to view in summer 2025?
(Floorboards linked to Shakespeare; A Virtual Reality rendition of Tudor theatre; 14th Century Play-scripts; Genuine Georgian costumes)

Answers at the end of the Newsletter

FROM OUR EDITOR

Welfare

If you know of any member who is ill or has recently suffered a bereavement please contact Karen, our Welfare member. Karen will then send a suitable card from the u3a. Email welfare@hunstantonu3a.org

Change of Circumstances

If you change your address, telephone number (landline and/or mobile) or email address please ensure that you pass the new details to memsec@hunstantonu3a.org

Newsletter Copy Date

Items for the next newsletter are required by MONDAY 9th MARCH 2026. Please send them to **BOTH** Sylvia at newsletter@hunstantonu3a.org AND David at subeditor@hunstantonu3a.org. You will receive an acknowledgement of your contribution.

Please submit them in WORD or odt (e.g. from Libre Office) as email attachments. If you are including photographs, we need them as separate files – please do not embed them in the document as that causes us problems! No PDFs please.

Thank You to.....

Our thanks to all who have contributed to this month's newsletter. Group Leaders: please encourage your members to tell us about one of your meetings. Please don't leave it to just a few groups to let us know what is happening.

Answers to the Quiz

1. North Norfolk Railway; 2. £500,000; 3. A wooden boat flotilla; 4. Dogs; 5. The Hanseatic League; 6. Mariah Carey; 7. West Lynn ferry; 8. Steel dragonflies; 9. A crash; 10. King Charles III and Queen Camilla; 11. The Lego Brick Marquee; 12. Floorboards linked to Shakespeare.