

The Journal of the Ecclesiastical Architects' and Surveyors' Association



# EASA JOURNAL

SUMMER  
2009

**REPORTS:**

Spring Meeting at Wakefield

**FEATURES:**

Church of St Charles Borromeo, Hampton on the Hill

Church of St Nicholas, Great Hornead

**BOOK REVIEWS:**

by Andrew Shepherd, Alan Greening

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To the left are pre and post-conservation images of a 15th Century roundel from All Saints Church, Wytham.

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Members have not missed an issue: I felt our actual publication date was better described as the Summer issue, to be followed by Autumn and Spring issues. No more Winter Journals!

Our Education Officer Alan Greening has reported the rebuilding of the website and its administration by a professional web company. We thank the office of Brownhill Hayward Brown for the previous excellent design and hosting, which we have been able to build upon and extend.

In this issue of the Journal is a slip of paper for individual Members with their allotted Username and Password. With this you can now log in to a Members side of the site and in particular the Members Forum in which to discuss issues and to pass on information. This Forum will be extended and refined as members use it and come forward with suggestions for enhancements. Alan has started topics on some major concerns for church and conservation work;

and no doubt more subjects will follow. Within these topics, 'discussion threads' will allow others to join in debates; but remember the Rules at the top of the Forum – and no bad language!

The Committee will now be able to report discussions and decisions to Members on an ongoing basis rather than just at the AGM. It will welcome feedback through the Forum. There will also be a page which will have back issues of the Syllabus, as well as previous Journals and articles.

Enquiries to the EASA website will be forwarded by Alan to the relevant person. There have already been requests for information and membership details.

It has taken a long time to achieve and impatiently awaited by some. The reins will be lightly held, so let's see how it develops. We can fill in the potholes as we find them.

*John Radice*

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**COVER PICTURE:** Wakefield Cathedral

*advertisement*

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St. George's, Bloomsbury

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For those of us who were able to attend the Spring Meeting, I am sure you would like me to thank Joe Huber for an excellent two days in Wakefield. For many members who had visited the city, the architectural delights of Wakefield were a surprise and delight.

In future editions of the Journal the Presidents letter will be letting members know details of the work The General Committee, Membership Committee, Officers and Volunteers undertake on behalf of the Association. Many members will be surprised to know how much work is undertaken on their behalf.

The General Committee meets six times a year and in recent months has been looking in detail at issues affecting members such as accreditation, quinquennial inspections, levels of fee, education and the Association's website. Two areas where significant progress is being made are quinquennial inspections and the website. Representatives of the Association are working with the Church Building Council and other organisations looking at the contents, scope and detail of inspections, as well as issues of fees and the relationship of an architect and surveyor with the Parish. I hope to be able to report by the end of the year new guidelines which have been drawn up for quinquennial inspections.

In addition, members will not have failed to notice that the website has improved immeasurably; further improvements are on their way with an open forum for members to exchange knowledge and to help each other.

Another area where the Association is making significant strides is that of education. In the years to come we hope to continue to host Quinquennial Inspection and Specification Weekends, Accreditation Seminars and other regional events. Some of these events are financially supported by English Heritage and the Association hopes to continue these partnerships in the future. In addition, the Education Officer will be producing a five year syllabus for the November AGM which will allow members to plan their continuing professional development with the Association.

I hope members will be able to attend the Summer Meeting in Guildford and attend the regional events being planned during the year. Future letters from the President will focus on particular issues affecting the Association or a particular aspect of our work. Should members wish to raise any issues, please do not hesitate to contact the Committee.

JOHN BAILEY  
President



*Admiring the Church at Horbury*



*On reflection*



*Arriving at Dewsbury Minister*



*St John the Baptist, Wakefield*

About a hundred members and guests gathered at the Cedar Court Hotel on the outskirts of Wakefield for this year's Spring Meeting. Despite my northern origins (in Lincolnshire and Lancashire) I had never visited this part of Yorkshire before and was impressed by the pleasant scenery.

Soon after arrival and lunch we set off in coaches on a choice of 'church crawls' within Wakefield. One group went off to see the C18 church of St John the Baptist and the early C19 RC church of St Austin.



*St Austin, Wakefield, interior*



*St Austin, Wakefield*



*St Catherine, Agbrigg*

My group took us first to St Catherine, Agbrigg, designed in 1993 as a combined church and community centre. It already seems dated to me and my first impressions were spoiled by the unattractive smell of cooking in the entrance hall!



*St Catherine, baptistry*

The Bridge Chapel built on the bridge across the river Calder in Wakefield proved to be an interesting and attractive building despite its chequered history. It is one of four surviving bridge chapels in England – the other three are at Bradford-on-Avon, Rotherham and St Ives.



*Inside the Chapel*



*Interior*



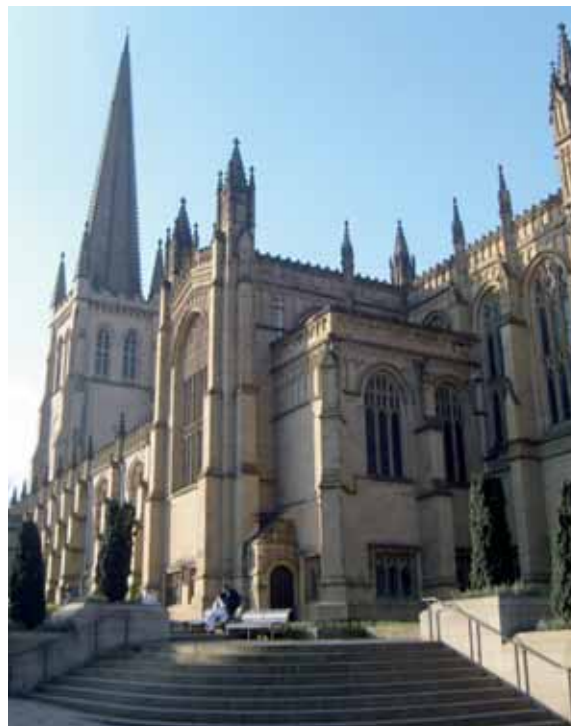
*The Bridge Chapel, Wakefield*

A spirited lady gave us an interesting talk about the history of the Chapel which dates from 1356 and has subsequently suffered various ill treatments as well as restorations, the latest of the latter by George Pace.



*The Cathedral Surveyor John Bailey*

We then all gathered for tea at the Cathedral in Wakefield, where our President John Bailey, the Surveyor of the Fabric, outlined his proposals for future development.



*Wakefield Cathedral from the SE*



*Cathedral glass*



*Professor Binfield*



*Jonathan Greener*

Back at the hotel John Bailey and Alan Greening introduced the scope of the weekend. The first speaker of the evening was Professor Clyde Binfield, who rose above projector problems to enthral us twice. The menu for dinner was well chosen and we were delighted that it included rhubarb crumble as Wakefield is the centre of the Rhubarb Triangle of Britain (and maybe of the world?) The Dean of Wakefield, the Very Reverend Jonathan Greener, entertained us with a most thoughtful after-dinner talk, which is printed on page 10 in this issue.

### ***A SLIDE PROJECTOR'S TALE***

Professor Clyde Binfield from Sheffield University, was to speak at 6pm on the Churches of South Yorkshire, including mediaeval and post-mediaeval buildings. Early March evening light filtered into the octagonal room, at the end of a sunny West Yorkshire day.

The slide projector (tested earlier) would only work on brisk automatic – an organiser's nightmare. None of the 91 people there came up with audio-visual technical skills. John Bailey to the rescue – "Change into glad rags for the evening meal and return in half an hour". But the hotel technician had no more luck, so, in the warm glow of one lectern lamp, we absorbed Professor Binfield's eloquently spoken word, which was praised as 'wonderful

radio' by Alan Greening in his vote of thanks.

Imagine the scene at 11pm, after good food and wine, when most of the 91 were back to listen again to Professor Binfield – with working slides – giving us a delightful resume which kept us enthralled again until 11.30pm.

I was struck with what we all know: that there is extraordinary variety in Britain. Being born in Sheffield I have an affinity with South Yorkshire – huge parish churches, now cathedrals; Non-Conformist delights; and Saltaire; all interspersed with green, and sheep. In contrast was the talk in Chichester, of a few years ago, on modest churches in the Sussex Downs. Revelations of the British Isles.

*Juliet Johnson*

Starting at 8.30 the following morning, the General Meeting covered various subjects including (of course) accreditation. The first speaker Bob Hawkins of English Heritage gave an excellent illustrated talk on stone slate roofing – “A Practitioner’s Approach to repair and Renewal”.

After coffee, Ives and Young described the re-ordering of the nave at we were able to

Stephen Parry of Potts Parry described the re-ordering of Dewsbury Minster which visit later.



*St Peter and St Leonard, Horbury*

After lunch the first visit was to St Peter and St Leonard Horbury, designated ‘Yorkshire’s Finest Georgian Church’ (a well deserved accolade). It was designed by John Carr (‘of York’) in 1793 at a cost of £8,000, and given by him to his home town. The exterior lived up to expectations with beautiful stonework; but a surprise awaited us inside. The spacious and elegant interior was marred by strange units suspended from the ceiling in an irregular pattern. These turned out to be light fittings, (and the subject of a Consistory Court hearing) – some of us hoped that they will soon be removed.



*The controversial light*



*Interior*



*Arriving at the church*



*Dewsbury Minster*



*The Paulinus Chapel*



*Dewsbury Minster from the South*



*The Revd Kevin Partington*

The work carried out at Dewsbury Minster was very skilfully done and there was much to admire in the ingenious re-ordering by the late Ron Sims. After an enjoyable tea there the coaches returned us to the hotel or the railway station and hence home after a very worthwhile weekend.



*Above the 'Heritage Centre'*



*Above the Narthex (N Transept)*

### ***IMPRESSIONS OF DEWSBURY MINSTER***

I was quite unprepared for what awaited me in Dewsbury Minster. I haven't been to any church which has had its layout re-thought so dramatically, and it held many surprises and delights.

As I write, I smile to myself at the fact that the loos sit where there was once the high altar! Someone had a bracing independence of mind. I haven't read all the back history, but I guess the parish was facing some big problems in the 90s, and, thank God, were able to agree on bold solutions under the leadership of their Rector and his architect, the late Ron Sims, former partner to George Pace.

What the Minster now offers is an exceptionally rich mix of uses. The South Transept has become a 'Heritage Centre' where its wonderful collection of Saxon carvings can be displayed and the Minster's long history explained to visitors. And clearly there are lots of those, in particular school parties. I was talking to a lady there who volunteers in this outreach, and I appreciated the part it played in

showing our Christian heritage to Dewsbury's many Muslim children.

But there have been no half measures with the physical changes, no constraints about 'reversible changes'! The transformation of the transept, crossing and chancel spaces is total, and as I clambered up and down the timber staircases and weaved along galleries tucked in under the roof structure it took some effort to relate where I was to the original volumes. It was delightful to see how an earlier re-ordering (probably less than successful) which brought the organ loft into the crossing, has recently been reinvented to create the Paulinus Chapel. You climb up and then down into this secretive, centred space; and then never want to leave it.

With the last phase done to refurbish the worship space in the nave and aisles, the whole of this fascinating building is looking great. One feels it is ready for anything to happen in it. It invites us to cross boundaries, and see what surprises wait for us in God's Kingdom.

*John Radice*

*Jonathan Greener*

*(Delivered after dinner on Friday night at the Spring Meeting)*

Although I saw you from a distance in the Cathedral this afternoon, perhaps now I might welcome you properly to Yorkshire. It is with some trepidation, however, as a southerner that I welcome you to God's own county. Wakefield may not fit your preconceived notions of the gates of heaven, but perhaps that explains the current obsession all over the city with remodelling and new construction: making this a fit place through which to approach the particular paradise that is Yorkshire.

The renaissance that Wakefield is hoping to enjoy needs, of course, to rub off on our Cathedral and we are extremely fortunate in having John Bailey to hold our hand through this lengthy, complex and expensive process. I am also grateful to you, John, for the invitation to come here tonight, for my dinner and for your welcome. Just so you all know, the reason we're fortunate in having John as our architect is that he recognises just how important church buildings can be for opening windows onto God. I like to hope that's a common view here, but in the light of recent experience, I take nothing for granted.

As a former archdeacon involved heavily with church buildings, and with a redevelopment project ahead of us, I went recently to the Ecclesiastical Law Conference in Cardiff, which was, on this occasion, focusing on church buildings as mission opportunities. Now we all realise that our buildings are both a blessing and a curse. A blessing because they are so often glorious pieces of architecture, that stand proudly on the landscape and point us to God. But a curse for the church because we probably have twice as many buildings as we need, and many of them are in the wrong place for today's population. You know the phrase: the Church of England whose mercy is always to have property. In our case, we have 16,000 churches in this country, with approximately three quarters of them listed. A whole lot of them were built, I fear, to the glory of mankind in the last 150 years and now have tiny congregations whose energies and emotions are dedicated almost exclusively to maintaining the building. On average we close about 30 churches a year and we open somewhere between 5 and 10. That is a net annual loss of just 20 or so churches. Throughout the land, the people of God devote huge amounts of time, money and effort to looking after a very significant chunk of the nation's built heritage and social

history, too often distracted by the building from other necessary works.

As we all know, the people who ultimately determine the future of these church buildings are our diocesan chancellors and church lawyers. So I thought a weekend at their conference would provide a worthwhile winter escape from Wakefield. But I have to say that I was a little disappointed by the tone of the conference, which far too often would refer to our great churches as functional rather than spiritual places. It reminded me of the time I was going for my hernia operation – lying on the trolley, covered in a thin cotton gown, feeling for all the world like a side of bacon on the butcher's block. I prayed that the surgeon sharpening his scalpel would realise that here was a human being in need of meticulous attention, rather than simply a roast dinner ready for carving. For this particular lump of meat has a soul and personality, just as our church buildings have.

I've become much more aware of all this since moving to the Cathedral. It's a building I first discovered in November 1989. I was a new student at the theological college along the road in Mirfield, and a group of us had come over to Wakefield for evensong. My memories are vivid:

- colourful kneelers in abundance
- the perfume of incense lingering in the air
- the glorious gold rood figures (some of Comper's finest) gleaming in the darkness

*The Cathedral nave*



Interestingly, not much has changed in 20 years. I've been Dean for 15 months and still haven't managed to get rid of those gaudy kneelers. Still, the darkness is all pervading. But undoubtedly my strongest memory from that initial visit is that I had stepped into a holy place. And that is still the case. It is a church dedicated to all the saints, and hallowed by their prayers for a 1,000 years.

That is why, every morning at Wakefield Cathedral, a slightly eccentric woman comes in, while the early service is happening. She doesn't join our public worship. She spreads out her drawings, her etchings, on one of the altars: an offering to God, I imagine. She knows this is a holy place. She prays quietly but fervently; and then she goes about her day's chores.

Yes, you see church buildings can have an extraordinary effect: like C S Lewis' wardrobe, they open a door into another world. It's not just the architecture, though that's crucial. We've all been to buildings that carry our eyes and souls to heaven: secular and sacred. But there's another vital ingredient: holy places carry memories. Churches are places that celebrate joyful landmarks in people's lives (baptisms and weddings and so on) but they are also places where people come to wrestle with God, where hurts and sorrows are brought. Churches are places where people batter the doors of heaven with their prayers. Every day in the Cathedral, 150 candles are lit, carrying prayers to heaven – and remember this is Wakefield. So it is great that you're here, and we're delighted to see you all: we are miles off the tourist trail, but we have the benefit of being in the heart of the shopping precinct – and we're open. Victoria Wood once claimed that church is what people used to do on Sundays before they invented garden centres. Every day she's proved wrong in the centre of our city.

So then, our churches: holy places, thin places – like my surgeon with his scalpel, you architects wield massive power. With every church you work on, you hold the spiritual well-being of England in your hands; and as Frank Lloyd Wright once said, while the physician can bury his mistakes, the architect can only advise his client to plant vines!

But don't be thinking I'm soft and sentimental about church buildings. A book that is never far from my side is *The Secular Use of Church Buildings* by Professor J G Davies. It is a daily reminder that our

churches are here for the good of the wider community, and that George Gilbert Scott and his cronies have done huge amounts of harm. For while in medieval times our Cathedral nave housed the market, the Victorians, like the Reformers before them, stole the church from the people. At the hands of so many Victorian architects, these holy, thin and accessible places became rarefied, sterile and monochrome – and underused. Humanity was driven from our doors.

Now I think this all matters hugely. For if we have far too many church buildings, isn't the answer to give them back to the people? Not in some ghastly tasteless and functional way (I can show you plenty of those – that compromise beauty, truth and holiness) but rather by letting the holy and the human stand graciously and generously side by side, like Jesus mingling with the crowds: God and humanity rubbing shoulders.

But thank you again for coming to Wakefield. Please go and tell people about our lovely Cathedral and please come back to see it again when, thanks to John's extraordinary hard work and dedication, we will have been able to transform it into the place it needs to be.



*The Cathedral spire*

**This repair project was one of the entries for last year's King of Prussia Award**

The church of St Charles Borromeo, Hampton on the Hill, was founded by Monsignor John Morrow in 1803. It is set in elevated countryside overlooking Warwick and abuts a splendid brick presbytery. The foundations for the new church were set down in 1807 and the church built as a gift from the Dormer Family in 1819. It was extended to approximately its present form in 1830.



*View of completed works from the south west corner of churchyard*

The church is T-shaped in form with the west door at the base and transepts to north and south. The altar is set in a highly decorative, shallow recess in the east wall. Pevsner thinks that the form of the church may have arisen accidentally, but it seems clear that the south transept was originally the chancel. It has a raised timber platform and enhanced decorations to the ceiling and there is a gallery or Tribune at the north end of the north transept.

It was clear that faulty rendering was allowing water to percolate through the wall, ruining the internal plasterwork and decorations. Adjacent low level lean-to roofs were without lead flashings, relying on cement fillets.

Walls are of brick construction, rendered on the north, south and west end elevations. Corners are buttressed and topped by pinnacles which were reduced in height throughout and crudely capped with paving slabs. There are gabled parapet walls to the west of the nave and the south wall of the south transept with crosses at each gable apex. Roofs are shallow pitched and slated.



*Defective render and cement fillets, overflowing rainwater*

The sacristy is set below the west gallery and linked to the presbytery to the north. There is a lobby to the west of the north transept, which gives access to the gallery stair and to the crypt below the nave.

Brownhill Hayward Brown undertook a Quinquennial Inspection of the church in 2003. This found a number of significant faults with regards to render and water ingress.

The gutters appeared to be generally sound and well decorated. However, there were a number of places where water was discharging onto, or into, the fabric. A large area of ruined plaster to the south wall of the nave was noted, adjacent to the stop end of the baptistery eaves gutter.



*Details of truncated pinnacle*



*Poor quality renders to west end and truncated pinnacles*

The north, south and west aspects of the church (the public faces) were rendered to imitate stone. Over a period of time this render failed and eventually it was decided to skim the surface with a modern cementitious render. This was an unfortunate decision which has caused further failure.

Extensive damage to decorations and plasterwork was evident at low level and along a line approximately 1200mm above floor level. This is clearly not the first failure, for the majority of the lower plasterwork is modern and plaster corners have been reinforced with plaster beads, which have rusted in the damp environment.

The original render is stucco roman cement, though the render to the plinth had been replaced with a harder cementitious render which is trapping moisture and forcing it to migrate internally through the weaker plaster, drawn by the internal heating. During the course of the works it became evident that numerous attempts had been undertaken to stem the water ingress with remains of both chemical injection and electrolytic damp proof courses being present.

A full report was undertaken in 2005 of the renders which found evidence of poor quality repairs, map cracking and extensive use of modern plaster. There was a breakdown of rendered strings, sections of cills and weatherings to the buttresses. It was thought likely that the modern plaster employed is not salt resistant and cannot tolerate damp conditions. It was noted that the ground around was saturated in numerous places and the soakaways generally ineffective. The crypt was particularly affected by excessive damp to the south.

An English Heritage grant was obtained and a scheme of repair undertaken in 2006. This included the removal of all render to the plinth and in isolated areas across the elevations, (cut back to ashlar lines). Render to the west elevation was particularly poor and replaced completely. A medium strength 3.5NHL (naturally hydraulic lime) was employed for the repairs taken back to the brick substrate and applied in 3 coat work with natural horse hair used in the base coats. The general mix employed was 1:2.5 lime to sand with a mixture of sharp sand and plastering sand to obtain a similar consistency and colour. The top coat was finished with a sponge float to match the existing texture. The elevations had been painted previously and were redecorated using the Keim mineral paint system. The breathability of the render at ground level was maximised by applying a 5 coat limewash finish throughout.



*Repair works to renders and pinnacles*



*Re-rendering works in progress together with reduction in ground levels*



*Completed repairs to renders and lean-to roofs*

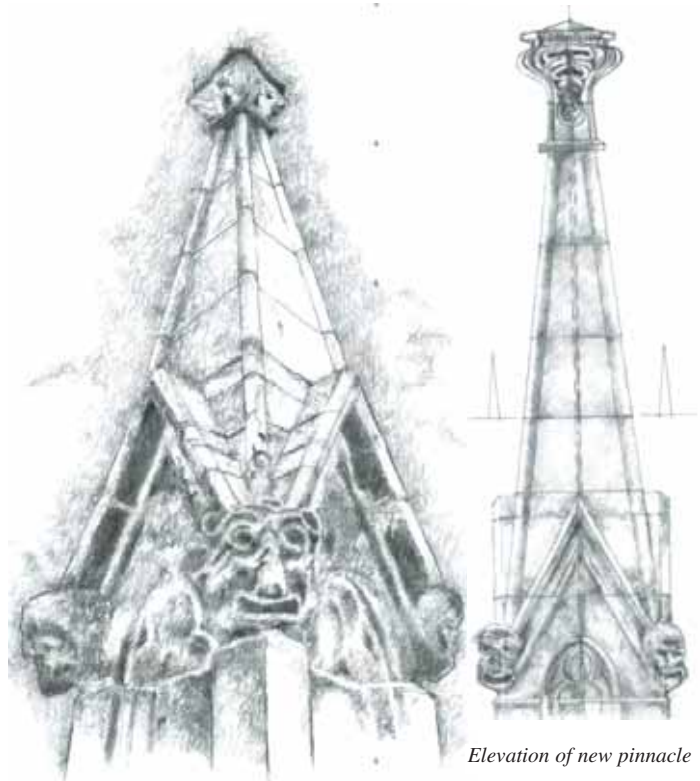
Ground levels were reduced and a perimeter French drain and gravel margin installed. The render was stopped with a bellcast short of the gravel. The existing surface water drainage system was replaced with a new layout, draining to a pond in the adjacent field, following agreement with the Environment Agency.

Works also included the repair and restoration of all six truncated pinnacles. The remains of one of the pinnacles (found within the church gardens) was used as a pattern to enable the replacement sections to be accurately detailed and carved. A continuous 16mm stainless steel tie bar was threaded through the new stone and securely fixed into the existing pinnacle base. The remaining stone and render panels to the bases were consolidated, imitating the pigmented natural finish of the render with selected sands. The pinnacles were then earthed to current regulations.

All rainwater goods were overhauled and replaced in cast iron sourced to match the existing sections. The higher level nave roof discharged directly over the low level lean-to roofs immediately adjacent to the cracked cement fillets.



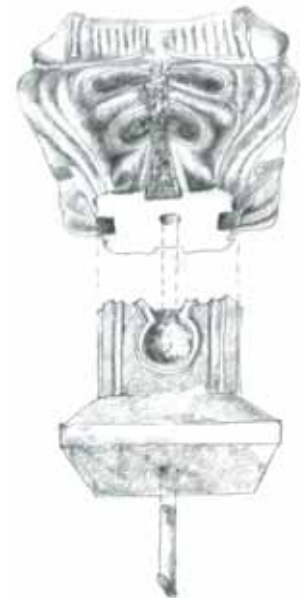
*View of completed pinnacles at west end*



*Perspective sketch of restored pinnacle*

*Elevation of new pinnacle*

This detail was improved by installing lead soakers and flashing to the perimeter of the roof together with discreetly detailed lead baffles to direct the water away from the abutment. Leadwork was dressed into the gutters at the edge of the roof to channel water away from the renders.



*Details of new carved cushion viewed from underside*

*Detail sketches of cushion*

#### Project details

Client	RC Archdiocese of Birmingham
Architect	Brownhill Hayward Brown
Conservator	Cliveden Conservation
Contractor	Lichfield Stone Company
Roofing	R.S. Miller Roofing

The following project was one of the entries for the Presidents' Award last year

This church is Listed Grade II\*. It was much restored in 1874 by A W Blomfield. The Nave may be as early as C13 but the Tower and diagonal buttresses are C14-C15. The church sits in a very attractive graveyard well away from the centre of the village.



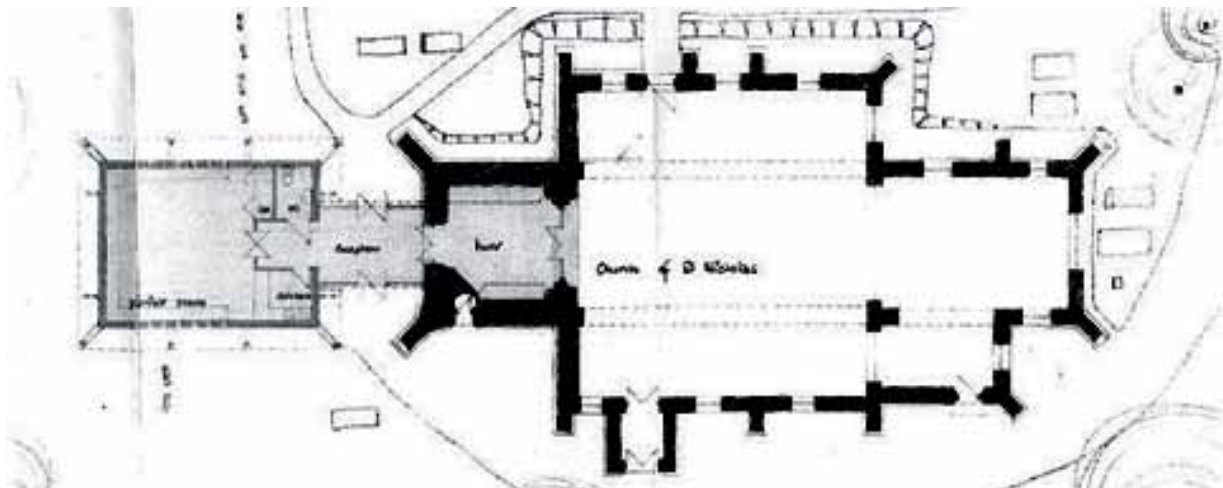
View from the west

A Parish Room with a small kitchen and a unisex disabled WC was required to provide facilities, primarily for Sunday School and small church meetings. It would also be used for small scale social activities such as coffee and tea after services.

An enclosed link between the extension was an essential requirement to facilitate easy and protected movement of Sunday School children between the Parish Room and the Church. A further requirement for a link was to ensure maximum use of the Church in conjunction with the Parish Room; particularly with regard to the Tower Room.



Model



As a result of consultations it was clear that although an extension on the north side could make use of an existing doorway, it would affect the views across the churchyard from the lych gate. It was decided therefore to develop a design for an extension to the west face of the Tower. The resultant effect on views across the churchyard is minimal. An added advantage of this proposal is that the existing Tower Room can be used in conjunction with the Parish Room, providing maximum flexibility in using all the accommodation.



*View from the south east*



*View from the Tower Room*

The concept is that of a simple agricultural building using traditional materials. It is placed axially to underline the evolution of the existing building and the Christian religion, both of which have always been east-west. The plinth walls are of stone and flint and the roof is clad with plain clay tiles, all of which are used on the existing church. The upper part of the walls is clad with vertical oak boarding underlining the simple rural nature of the design.

The access to the existing church from the extension is provided by a new opening directly under the west window, formed with stone jambs to match the existing detail.



*Parish Room interior*



*View from north west*

The double pitched roof is partially hipped at the east end in deference to the Tower and particularly to provide good views of the west window from both the north and south sides.

A generous overhang creates the impression that the roof is hovering over the stone and flint plinth which is a visual extension of the existing Church. The buttresses supporting the circular posts provide a further echo of the rhythm of the elevational language of the existing building.



In order to minimise the effect on the Tower the link itself is composed entirely of structural glass. The roof has a simple double pitch. The low ridge of the link avoids an interruption of the diagonal views of the west window. Entrance doors are provided on both sides of the link to accommodate an approach from both the south and the north. Direct access to the church permits all the accommodation to be used in a variety of ways by means of the link which also

provides protection from adverse weather conditions. This is not only important for the movement of Sunday School children but also for the elderly who wish to use the toilet facilities

#### **Project details**

Architect	Atelier MLM
Structural Engineer	Dewhurst Macfarlane & Partners
Quantity Surveyor	Robert Martell & Partners
Archaeologist	Archaeological Services Ltd
Contractor	Bakers of Danbury Ltd
Glass link	Compass Glass Ltd



## HEALTH AND SAFETY

Towards the end of 2008, a parish in Sussex lost one of its churchwardens, following a fall from a vertical fixed ladder in the tower. This ladder was typical of many to be found within church towers. It was sound, built of timber, but had no hoops nor fall arrest system. It had been climbed for many decades without problems, but now it has a prohibition order, and cannot be used until improvements are undertaken.

At the Inquest towards the end of March, the Coroner recorded a verdict of Accidental Death, but indicated that she would be writing to the highest authority in order to insist that the Church learns from this tragedy, and improves the standard of access to high levels within its buildings generally.

Hitherto, the Church Buildings Council has deferred to Ecclesiastical Insurance for advice on health and safety matters and, indeed, the company does have useful advice on its website. However, one is aware that the yearly inspection by Ecclesiastical, during which they check health and safety issues, is not always undertaken, and parishes are not always up to speed with regard to their duties in this respect. Whereas there has perhaps been a tacit understanding to date that compliance with latest Codes of Practice was not essential, now that it is seen that we are talking about matters of life and death, the situation is about to change.

It is recommended that quinquennial inspectors:

1. clarify to parishes that their buildings are Places of Work as far as legislation is concerned.
2. confirm to parishes that the following health and safety legislation applies to churches:
  - Health and Safety at Work Act 1974; Section 2. General Duties of Employers to Employees, which also includes volunteers.
  - Work Place (Health and safety welfare) Regulations 1992
  - Management Regulations 1999, covering management responsibilities with regard to risk assessments.
  - Working from Height Regulations 2005
  - Reporting of Injuries, Disease, and Dangerous Occurrences Regulations (RIDDOR)
3. cover health and safety as a specific section within the inspection report.
4. should not use means of access which do not comply with current standards during the course of undertaking an inspection.

It may be that bell ringers and other members of a parish are unable to gain access to their towers until certain improvements are made.

*Russell Hanslip*

Please send all contributions for the next edition by  
**21 August 2009** to the Editor:

John Radice  
The Old Post Office, Berrick Salome  
Wallingford OX10 6JN

Fax/tel: 01865 891719  
Email: john.radice@radice.org.uk

## FORTHCOMING MEETINGS

### CLITHEROE: Whalley Abbey

Date: 16th and 17th June 2009  
AABC/EASA Accreditation seminar

### GUILDFORD

Date: 3rd to 5th July 2009  
The Association's Summer Meeting

### HALIFAX

Date: 18th and 19th July 2009  
Specification writing

### KINTBURY, Berkshire

Date: 27th and 28th October 2009  
AABC/EASA Accreditation seminar

Mailings for regional meetings will be sent out to members in these areas. Those members out of the areas who are interested should contact Joe Huber on 01785 251238

## EASA 2009 CALENDAR ERRATA

Russell Trudgen (Membership Secretary):  
Email: russell@arctic-associates.co.uk  
[Note also new phone: 0113 253 7040]

Valerie Hinde (Journal Advertising):  
Phone: 01798 860912

## METAL BELL FRAMES IN TOWER MASONRY

*The editor received this letter from the Chairman of the Central Council of Church Bell Ringers, co-signed by 12 colleagues.*

A number of high-profile failures of such frames have brought the problem to the top of our agenda and we wish to share our concerns with your Members.

Grillages have worked loose where the anchorage of bell frame foundation beams into the masonry has been inadequate to resist the dynamic forces; and this problem has been particularly acute where lime mortar or lime concrete has been specified because of the time required for it to gain sufficient strength.

Concrete made with OPC can achieve the necessary strength within seven days, and has been used for the best part of a century. But some conservation professionals are insisting that hydraulic lime concrete / mortars be used, which have failed when the bells have been rung. We understand that concern has been expressed about the possibility of salts leaching from OPC concrete where it is embedded in certain types of masonry (principally clunch). Our members' experience is that this has not been a problem.

For guidance, our view is that a simple Grade C35 concrete is satisfactory in these situations, which equates roughly to a 1:2:4 mix by volume, with coarse aggregate not larger than 20mm (there is a good case for the use of 10mm pea gravel, to improve workability). All steel should have a minimum cover of 50mm, thoroughly compacted to ensure that there are no voids.

Discussions have taken place between English Heritage, members of The Central Council of Church Bell Ringers, and the bell industry. As a result, EH have accepted the need for OPC concrete to be employed in appropriate circumstances and following careful consideration.

*J M Clarke MCIOB, MBEng and others*

**MEMBERS NEWS – JUNE 2009****New Associates**

Tony Ives – Chipping Campden  
 Ian Caveen – Sheffield  
 James Hopkins – Wimbledon  
 Christopher Smith – Lincoln  
 Stuart Rumsey – St Leonards-on-Sea  
 Richard Djan-Krofa – West Wycombe, Kent  
 Eric Greber – London  
 Andy Avery – London  
 Adrian Mathias – Litchfield  
 Fiona Macrae – Godmanchester Cambridge  
 Linda Lockett – York  
 Alan Simcox – Worcester  
 Stephen Davis – Bristol  
 Virginia Wedgewood – York  
 Paul Ugwu – Croydon  
 Francesca Weal – Welwyn  
 Nick Haseltine – London  
 Philip Graham – Margate  
 Richard Maddison – Ripon

**New Full Members**

Michael Atkinson – Newcastle-on-Tyne  
 Richard Blackmore – Dorset  
 Daniel Cantrell – Dorchester  
 Brian Hoolahan – Chichester  
 John McDonagh – Harlow  
 Nicholas Weedon – London

**Resignations**

Laurence Payne – Clifton Diocesan Offices Bristol  
 Derek J Hoad – Hull  
 Hugh Feilden – London  
 David Strugnell – Winchester  
 Alex Roberts – Sheffield

**Retirement**

Graham J. Hardy – Cardiff

**Deaths**

Keith Nelmes – Diocesan Surveyor Lincoln

*Membership Secretary Russell Trudgen*  
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 33 Queen Street  
 Morley, Leeds LS27 8EE  
 Tel/fax 0113 253 7040  
 info@arctic-associates.co.uk

**‘Transactions 6’** has now been published and will be distributed to all EASA Members and Associates. Others can purchase a copy for £5.00 + postage from: Philip Quarry, 54 Shrewsbury Close, Surbiton, Surrey KT6 5BS

**‘Transactions 6’** has seven excellent transcripts of lectures given at EASA Meetings over 2005 – 2007.

**GALLERY OF HORRORS**

A sensitive speaker installation!

The first person to identify to me where this is, will receive a £10 wine voucher!

*The editor*

**THE PRESIDENTS’ AWARD AND KING OF PRUSSIA’S GOLD MEDAL AWARD**

The time is approaching when we ask our membership to review their best work and encourage them to seek recognition for their efforts and to help the Association raise the profile of the work carried out on our ecclesiastical buildings.

The Presidents’ Award is presented by EASA in conjunction with the Incorporated Church Building Society. The award is given for new design in re-ordering, alterations, extensions or new buildings which are specifically for liturgical use. ICBS will present their own chalice and paten on loan to the church for which the winning scheme has been designed. This chalice and its paten were commissioned by the ICBS after the Second World War, to loan to a new or seriously war-damaged church until the parish was in a position to replace those that had been lost. They are now being used again to encourage new design for the future.

The King of Prussia’s Gold Medal Award is awarded to the architect, surveyor or practice responsible for that scheme of church repair which is judged to have most successfully overcome aesthetic or technical challenges. This award has recently been re-established and is championed by our patron Prince Nicholas von Prussen. The winner of the Competition holds the medal for one year: a silver replica is later presented, upon the return of the gold medal.

Under the guidance of Peter Brownhill the award schemes have flourished. The entries for last year were no exception and caused the judges much deliberation before nominating the winners: Arrol and Snell, for their beautiful and strongly Arts and Crafts style extension to Holy Trinity Church, Meole Brace; and Lloyd Evans Pritchard, for their rigorous analysis of the difficult technical and structural issues posed by the repair of the terracotta vaulting to the Holy Name of Jesus Church, Manchester.

Peter Brownhill has now decided to step down from the Association’s Committee on which he has sat for many years and for which we thank him. However, the Award Schemes of course continue, setting standards to which we can aspire even in difficult economic times.

Making entries for the Awards is not onerous, requiring only two A2 sheets of photographs, drawings and some words of clear description. The application deadline is 10 am on the 6th October, so there is ample time to make your preparations. Applications can be downloaded from our revitalised website at [www.easnet.co.uk/awards.asp](http://www.easnet.co.uk/awards.asp). Good luck!

*Mark Pearce*

**ART & CHRISTIANITY ENQUIRY (ACE)**

ACE invites entries for the 2009 Award for Religious Architecture. ACE is presenting the Award in association with the RIBA. All entries for a work of religious architecture or landscape design from any faith tradition will be considered for the award of £3,000. Entries must be in the United Kingdom and completed between September 2004 and September 2009.

Judging panel: Elaine Harwood, Allan Doig, Joe Kerr. Shahed Saleem and Gill Smith



**“MODERN MEMORIAL BRASSES 1880 – 2001”**  
**David Meara**  
**Donnington 2008**

David Meara is an enthusiast for his subject and brings fifty years of that enthusiasm, observation and education to this book. He has also met the perfect publisher who has invested in excellent

quality reproduction and paper, including some colour plates. The book draws on the author’s previous publications and in particular his 1983 book “Victorian Memorial Brasses”. This publication takes us up to the present day.

There is a brief technical exposition of the craft and a historical review of the design and manufacture of memorials over “The First Six Hundred Years” which is briefly and effectively sketched.

A lecture on the revival of ritual in the late C19 portrays a number of the charismatic clergymen who took forward “Brass, Bells and Smells”, and the designers whom they found to serve their purposes.

The influence of the architects of the late Victorian Church is set out very well, encompassing such as Bodley and Garner, Sir Ninian Comper and Temple Moore, of whose involvement in the design of brasses I was unaware. Giles Gilbert Scott too designed brasses when articulated to Temple Moore.

The book carries on describing later artists such as Sir Robert Lorimer who were involved in their design; and also the firms who produced memorials “off the peg” as well as to commission, such as Hardman and Heaton, V Butler and Bayne. The revival in lettering design involving such as Eric Gill and Edward Johnston is also described and illustrated.

I was both saddened and gladdened to read of the career of Julian Phelps, who changed her name from Eva Dorothy in 1929 because she felt there was a prejudice against women sculptors and no one would offer her any work. I knew nothing of her previously and I will certainly now go church crawling to find her work.

The book is set out chronologically and ends with the description of the craft in the post WW2 years, telling the story of David Kindersley and his studio as carried on by Lida Lopes Cardozo.

The excellent appendices include a comparison of the iconography of medieval and modern memorial brasses as well as a “checklist of C19 and C20 figure brasses” set out on a county basis.

This book fills an important gap. The subject is one with which many members of the Association will be concerned in their professional work. Go out and buy the book!

*Andrew Shepherd*



**“MEDIEVAL WALL PAINTINGS”**  
**Roger Rosewell**  
**Boydell Press, Woodbridge,**  
**2008**

(This and the following two Boydell Press books are on a special offer of 25% reduction on direct sale from the publisher.)

With one notable exception the publication of this book has been very well received in the reviews which I have read. However, if you have any interest in the subject (and how could any members of the Association possibly not?) then buy this book, taking advantage of the generous discount from the publishers.

To quote from the book, it seeks to answer the most commonly asked questions about wall paintings, being:

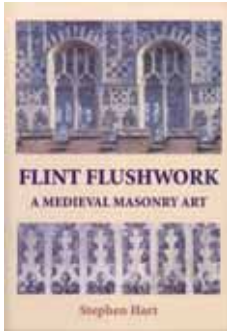
*When were the paintings made?*  
*What do they show?*  
*Who made them?*  
*How were they made?*  
*Why were they made?*  
*Why did the Church stop making them?*  
*Where can I see some more?*

A part of the attraction of the book is the fantastic amount and quality of the illustrations. The author’s Preface acknowledges the contribution of the principal photographer and very properly so. As a result the book is a delight to handle with a typography and design incorporating huge numbers of coloured images throughout its 380 pages.

The book includes an extensive gazetteer listing churches which the author considers have the most important paintings in England and Wales that can be seen; and also setting out a subject guide for the wall paintings including brief summaries of the lives and martyrdoms of the most commonly depicted Saints. This is a fascinating section in itself!

As one might imagine the photographs of the churches in which the wall paintings are illustrated are redolent with atmosphere as well as being beautifully taken. This is a book to be savoured, loved and referred to as required.

*Andrew Shepherd*



**FLINT FLUSHWORK: A  
MEDIEVAL MASONRY ART**  
Stephen Hart  
Boydell Press, Woodbridge,  
2008

When I moved to Southwold in 2000 I discovered the beauty of flint-work churches. My awareness and love of this vernacular grew so I was delighted to come across Stephen Hart's "Flint Architecture of East Anglia". Published in that year it became the modern standard on the subject, for the breadth and scale of its study, copiously illustrated.

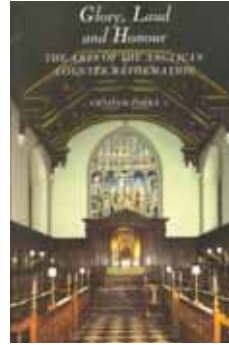
Hart's new book, "Flint Flushwork", is a companion work to the original and is, by design, a narrower work, seeking to classify ways in which flint was used in different flushwork modes and to encourage sympathetic restoration of flushwork motifs.

Flint and stone flushwork follow various styles and themes, and Hart catalogues these by describing, locating and dating them by individual church with grid-reference numbers. The text is excellent, readable and concise. The photographs, mostly black and white, are reasonably good, and include some bright colour plates. A third of the book describes and illustrates the flushwork themes, putting the architectural setting into historical and liturgical context. The remainder comprises the individual catalogue, church-by-church.

The aim of the book has been well achieved, but there is only one simple map of East Anglia, which tediously puts the onus on the reader to do the locating. What is missing is a set of maps showing the churches and also the distribution of the different flushwork styles for comparison. Lost in East Anglia.

What I feel is also missing from the book is the story of how flint styles were developed by the individual flintwork masons, as they travelled round the churches they embellished, transformed, or influenced – much as John Harvey has done with his publications on Gothic architecture such as "The perpendicular style, 1330-1485" (Batsford 1978) which trace the development of the medieval styles, the masons, where they were trained and how they migrated through the countryside spreading their particular architectural personalities around. But this may not be a work that the author would wish to carry on with. A good thesis or PhD topic for someone?

*Alan Greening*



**"GLORY LAUD AND  
HONOUR: THE ARTS OF  
THE ANGLICAN COUNTER  
– REFORMATION"**  
Graham Parry  
Boydell Press, Woodbridge

I cannot say that my heart was lifted when I read the title, and I started to read the book with a sense of duty rather than pleasure. But then I became absorbed in what is a real 'page-turner' as the history of church liturgy and counter liturgy, fitting out and re-fitting out, are traced. Most of us know that Archbishop Laud decreed changes including the provision of rails around altars (purportedly to prevent dogs defiling them). The lavish work carried out over the period was inspired in the first instance by Lancelot Andrewes, and taken forward by William Laud, John Cosin and Matthew Wren (a relative of Sir Christopher).

The book describes how new churches were built, as well as existing churches and cathedrals across the land radically changed to incorporate new furnishings, glass, sculpture and screens. New music was written to complement the complex and ceremonial forms of worship and service that would accompany the liturgical changes.

The interface of churchmen with the aristocracy is illustrated by the saga of the tomb in St. Patrick's Cathedral Dublin erected by Richard Boyle in 1632 and opposed by Laud, who drew Thomas Wentworth as the Lord Deputy of Ireland into the dispute. That intertwining contributed to the end of these liturgical changes, with Parliament issuing its "Ordinance for Removing Superstitious Images, Crucifixes, Altars of Stone etc. out of Churches" on 27th August 1643. The costs of what is described as "this godly reformation" were required to be born by the Parish, (University) college or Inn of Court responsible for them. Yet again in ecclesiastical matters the pendulum had swung.

I really enjoyed reading this book and learnt a very great deal from it. I now understand why some of the churches which I visited in the past are as they are. I would wholeheartedly commend this book to any member of the Association interested in Church history and personalities.

*Andrew Shepherd*



*Why don't we begin by you telling us a bit about your earliest years?*

I was born in Cyprus at a time when it was a British colony. My father was a colonial administrator. During that time the EOKA troubles started, so we lived behind barbed wire. I presumed it was entirely normal that when people came for Sunday lunchtime drinks, they did so in their armoured Land Rovers with sten guns being stacked in the hall while they enjoyed their cocktails.

*So you were still there at school age?*

Indeed. I went to Nicosia Junior School. Cyprus was an integrated community at that time: we lived in Larnaca, Limassol, Nicosia; and we'd go to Kyrenia on the north coast for an afternoon's swimming, in what is now known as the Republic of Northern Cyprus.

After Cyprus, we moved to Malta. I had a year's schooling in Malta before starting boarding school in England. The highlight of my day was getting collected in my father's chauffeured car. I was taken back to his huge office where I did my homework before we both went home. I then had a wonderful time being flown from Malta back to school in the UK from the age of 9 to 11, like a little Paddington Bear with a label round my neck saying "if lost please return to either England or Malta"!

*What was it like for you at boarding school at that age?*

I cried for the first month then got used to it, as most children do. It was a bit rough in that my parents were so far away. But I had a number of friends at school whose parents were kind and took me out on exeat days. My parents came back to this country when I was 11 and then, very sadly, my mother died when I was 12 while I was still at prep school. My father then married my stepmother and it was a wonderful second marriage. We had known her and her family when we all lived in Cyprus.

*Where were your schools?*

I was at prep school near Crewkerne and then at Sherborne School in Dorset.

*Was it during that time that you started to get interested in architecture?*

I was always interested in historic buildings and got taken to many, because my father was very interested in them. I remember being taken, in Cyprus, to the Troodos Mountains to wonderful little mountainside chapels with icons and mosaics. Where we lived in Malta, there were two Megalithic temples within walking distance of our house. During the summer we used to have a lot of visitors to stay, and I used take them round these temples to relieve my parents' social duties. Traditional Maltese architecture is all flat roofs, parapets, very modernist in approach yet all entirely vernacular in the local limestone tufa.

*Where did you study?*

Initially, I studied at Kingston-on-Thames, where I didn't have a particularly distinguished career, but made a lot of friends whom I still have to this day. And then, rather unusually, I took more than three years out in the middle of the course. I had decided to give up architecture and was going to study film. I had a place at the post-graduate Slade Film School at UCL. Then I met Christine, now my wife, who persuaded me that architecture, not film studies, was a proper career.

I was working in an architectural practice in London, and Christine was a senior teacher. We were looking to buy a house, but prices in and around London were very steep. We decided to move to the North, and I went to Manchester to finish my architectural qualifications.

I then went to work for a firm in Wakefield where everyone had worked for the recently disgraced John Poulson, which made for an interesting study in ethics. In January 1978 I left there to work for Elden Minns, a small, two-partner practice. I got my Part III that November and then, due to the illness of one of the partners, became a very young partner on 1st January 1979.

*How big is the practice and what do you mainly do?*

At the moment we are three technical staff, a secretary and myself. Over the years numbers have varied. Historically, the practice was involved with heavy industry. The first job the practice ever did in 1910 was a glazed link and a loo block for one of the big steel firms. Stanley Elden Minns had become engaged to the daughter of the owners at the completion of his pupilage, and that's how the firm started.

The firm has always been involved with ecclesiastical work, for different denominations. I found an

interesting letter in the 'Quinquennials general' box file, dated soon after the Inspection of Churches Measure of 1955, saying "Thank you for your instructions for the quinquennial inspection for which the fee was five guineas. We had expected to get the five guineas as one lump sum payment, not at one guinea per year over five years."

I had worked for commercial practices in London and Wakefield, but because of my interest in conservation work and the history of architecture, I have taken the firm that way.

I've also done expert witness and dispute resolution work, which supplements those long nights talking to PCCs and not getting paid. For thirty-odd years I have managed to make things balance, but times are harder at the moment than I can remember them being for a very long time, even through the recessions of the 80s and 90s.

*When did you get involved with teaching?*

Very late on, through membership of Sheffield Conservation Advisory Group, which is like a secular version of a DAC. I was representing SPAB on that and one of the other members was responsible for teaching post-graduate courses at Sheffield Hallam University. She invited me to lecture on Traditional Building Repairs.

Then I did a two-year Architectural Association post-graduate qualification myself, in order to satisfy the requirements of one of the dioceses who sought such qualifications for appointment to Grade I or II\* churches. This was before accreditation. Having graduated, I was invited to join the teaching staff at the AA and am now the Director of the Building Conservation course there.

*I know that you go out to Eastern Europe. How has that come about?*

When I finished my course at the AA, I joined the IHBC because I thought it would be useful and I liked their magazine 'Context', which in one issue had an article about a ruined old castle in Romania. One of my classmates at the AA was a Romanian girl, now living here in UK. I sent the article to her and she called the next day to say "Yes – we must do this. This castle is near where I grew up and it's very important. They're looking for volunteers – let's do it"! As it turned out, she's never been, and I've been three or four times each summer for the last seven years, where I give lectures on aspects of conservation. That has given rise to trips to other parts of the Carpathian basin with other initiatives. So I don't have to worry about what I'm going to do for holidays each year – it's wandering off to look at buildings and trying to offer a bit of advice.

*Back on your home front, what does your wife do?*

When we met, my wife, Christine was teaching Latin, French and Classical Studies at a comprehensive in Rickmansworth, which was very hard work. She retired from that to bring up our daughter Alice and has since done college teaching and a lot of private tutoring, mainly in French.

*How old is Alice now?*

Alice is 28. She's a chartered accountant but is not in practice at the moment. She trains accountants for a big training agency but may go back into practice one day, or perhaps into academe.

*How and when did you first get involved in EASA?*

A long time ago. I had originally joined because it was useful for getting onto Diocesan lists and I enjoyed the magazine. I never thought to get involved more than that. Then a letter came round from John Wheatley saying that you had to attend meetings, otherwise you would be thrown out!

The first Summer Meeting I attended was in Church Stretton and as I arrived I immediately saw three local architects whom I knew, and the first evening I went down to dinner and the late John and Kathleen Phillips swept me up. I felt immediately at home, which is typical of EASA. I became involved with the committee and the administration of the association after I foolishly volunteered to help out at a Harrogate Summer Meeting. I later became President in 2001.

*What has EASA meant to you, apart from the friendships you've made?*

It's an interesting forum, particularly because of the lack of self-interest. I enjoy the EASA meetings, I learn from them and from other people, and I've been Secretary ever since I was President. I feel I get so much out of membership – it helps me to know much more about what's going on out there rather than being isolated within my practice.

*Will you ever retire?*

As long as people and revenue keep coming through the door and allow me to practice, I shall keep going. As to when I might retire as EASA Secretary – as soon as any likely successor is found! I will stay a member of EASA as long as I can pay the sub. But I'll never be in the retired category!

*(Andrew Shepherd was talking to John Radice)*



The EASA Summer Meeting 2009 will be held in Guildford, Surrey, and will be an excellent opportunity to explore this fine city.

Within Guildford itself, members will be able to visit the Cathedral, St Mary's church and Holy Trinity church as well as a host of other historic buildings in Guildford. Also included in tours into the surrounding countryside will be the remarkable parish church of St Nicholas in Compton and the recently re-ordered church of St Andrew in Farnham.

As is customary in our Summer Meetings, business will take second place to pleasure. Partners can enjoy the weekend too, and their presence will be heartily welcomed by all.

If you have not already done so, please return your booking forms to Joe Huber as soon as possible.