



LISKEARD ARTS

South East Cornwall

Chair's May Newsletter 2026

Dear all

Firstly, please can I again apologise to you all for the difficulties we experienced with last month's lecture. Booking clashes are a rarity and I have taken steps to ensure this will not happen again in the future by securing all our bookings up to the end of 2028!

Turning to our next monthly lecture, this will be preceded by our AGM. As a registered charity, this is an annual legal requirement and you will have received the agenda, nominations and reports. I hope you will agree that our Society is functioning well and is now financially secure. I'm also very pleased to report that all our Committee posts are filled and we have some very able new Committee members for your ratification. The AGM is also an opportunity for you, the members, to raise questions relating to the reports. If there are any questions it would be helpful if you could send these in advance to Liz Undy or to me and we will ensure you receive a full response.

Finally, I am very pleased to announce that in light of improving membership numbers and finances, the Committee has agreed that we reinstate the January lecture for 2027.

Best wishes
Ian
Chair

DON'T FORGET TO BOOK

PRIDEAUX PLACE
House Tour and
Cream Tea plus

time to explore the gardens

Thursday 4th June 2026

11.00 am – 4.00 pm

Cost: **£24.50** per person, to include tour of the house and cream tea.

Deadline for bookings: 21st May

Full details and the booking form can be found at the end of this newsletter, on our website, from the registration desk at our meetings or by email from Liz Undy

AGM

Don't forget that we will be holding the AGM at 7.20pm this Tuesday prior to the talk from Lynne Gibson which will begin at the usual time of 7.30pm.

We do need you all to join us for a 7.20pm start so we are quorate! You should all have received the papers for the AGM which Liz Undy sent out on 21st April.

About the Speaker

LYNNE GIBSON



Now working as a freelance lecturer in the History of Art, Lynne originally trained as a fine artist and has taught painting, drawing and printmaking in higher and adult education.

She lectured as an art historian for the universities of Sussex and Bristol where she introduced 'Understanding Art' to the Lifelong Learning programme and residential summer schools.

Lynne gives talks, lectures and guided tours to a wide range of organisations and institutions including ARCA colleges, the National Trust, Art museums and Art societies.

She has worked as a professional artist specialising in oil painting and etching. Solo and group shows have included the RWA, British Museum and the Barbican.

COLOUR AND THE ARTIST'S PALETTE Feeling Blue

Lynne Gibson

Tuesday 12th May 2026
at 19:30
(AGM at 19:20)

Join us in Liskeard Public Hall from 19:00
Refreshments available

Guests (£12) are always welcome

Blue is the colour of heavenly skies and the Virgin's gown. It is the haze of distant mountains. It is spiritual and moody. Bright royal purple was the dye reserved for the Roman Senate. Woad was the people's dye: cheap and not particularly cheerful. Ultramarine was the most prized pigment on the artist's palette, imported from the Himalayas, costlier than gold.

Modern chemistry brought inexpensive strong blues to all palettes, and Queen Victoria popularised mauve dye for fashionable dresses. The French artist Yves Klein patented his own 'Spiritual Absolute' in 1960!



Madonna of the Book by Sandro Botticelli,
1480



This is a faithful photographic reproduction of a two-dimensional, public domain work of art. (Wikimedia)

Talk on 9th June

Cindy Polemis will address the subject of '**John Singer Sargent and Fashion**'.

John Singer Sargent was THE international art star of the Gilded Age. He was most famous for his dramatic and stylish portraits of the elegant and wealthy. He brought his subjects to life, but also used fashion as a powerful tool to depict identity and personality. Cindy explores how John Singer Sargent 'fashioned' his world.

CALLING ALL OUR ARTISTS AND CREATIVES – don't forget to let me know

We are a diverse group of members. We are all appreciators of art but some of our members are also artists and creatives.

Unfortunately we had to change our plans for our April meeting due to registration being in the Quimperle Room and the talk not starting until 8:15pm in the Hall! We took the decision that this wouldn't be fair on **Amanda Rees-Murray**, our April contributor. We have therefore moved Amanda's slot to this month and she will be displaying a small sample of her textile work for you to see. Please do take the time to have a look and ask Amanda any questions. She's only too willing to talk about her work.

This is what Amanda says about her creative and artistic journey:

One of my earliest memories is learning to sew on buttons I was around four years old when my Auntie Betty got out her button tin and a piece of leftover purple satin. She patiently sat on the stairs and taught me in a vain attempt to keep me quiet and out of mischief ! I've sewn ever since learning and experimenting with a myriad of different techniques and fabrics.

I studied Creative Arts as my main degree subject which covered visual and performance elements. In 2024, I completed a part time creative textile course. This was truly inspirational and has changed my approach, thinking and practice.

Traditionally viewed as a "craft " , I prefer to see textiles as "art", both 2D and 3D. Intrinsically, fabric can tell stories by association - for example, traditional patchwork quilts or clothing (consider the textiles seen at The Story of Emily). Textiles have been used to secretly communicate messages Mary Queen of Scots' embroideries ; the Underground railway for escaping slaves. Textiles have literally led protests with trade Union banners ... the list goes on.

I use a variety of techniques and as far as possible upcycled materials. The free motion machine embroidery equates to drawing or writing with thread which I often hand embroider or embellish. The combination of visual art elements, my love of history and traditional techniques can be combined in textile art pieces to tell stories of people and places and communicate meaning.

If you are interested in being part of this initiative, where our creatives and artists have the opportunity to showcase their talent, art, textiles, sculpture, print, photography etc., please can you express your interest by emailing Mary at mary.utton2@gmail.com. We already have June covered and it would be lovely to encourage more of you to show your work and talent as we proceed through the rest of the year. This leaves September to December.

LISKEARD ARTS SOCIETY presents ST MARNARCH'S PARISH CHURCH, Lanreath with the completed Church Record

On Sunday 19th April the team of Church Recorders from Liskeard Arts Society were thrilled to attend the 9:30 service so that they could present the finished Record of St Marnarch Church, Lanreath. Reverend Richard Allen was delighted to receive it on the church's behalf.

St Marnach Church may well have Norman walls but, as Pevsner noted in his *The Buildings of England: Cornwall*, its present appearance is "wholly Perpendicular (15th century) and specially complete and satisfying". Restoration took place in 1887 by G. F. Bodley. The oldest historical object in the church is the Norman font with a palmette design around the bowl. However the church contains many other treasures such as the best painted rood screen in Cornwall dated to the early 16th century plus the wagon roofs with unusual flat bosses and the wooden tomb of Charles Grylls and his wife, Agnes of Court Barton, dated to 1623 and painted like stone.



Pat Francis explains to those gathered in the church the work of the Church Recorders



Rev. Richard Allen gets ready to receive the Record

A background stories researched by one of the team which has caught the imagination and delighted the members of the St Marnarch Church community is that of Edmund Bryant through whose generosity the church was able to fund a complete set of pews.

Edmund Bryant was determined to improve his opportunities and in the early 1870's he emigrated to South Africa where he loved the hustle and bustle of the frontier town of King William's Town (now Quonce). Here he founded the firm of Gibberd & Bryant, a Gentleman's Clothing company, with Mr. Gibberd. Edmund had been born on 4th March 1851 to Daniel Venning Bryant, a farmer, and Elizabeth (née Harris) and baptised on 3rd March 1853 in St. Marnarch's, Lanreath. In 1884 Edmund married Elizabeth Ann, one of the five daughters of a Major Leatherlaw of the Cape Mounted Riflemen, and they went on to have three sons and two daughters.



The Record is handed over to Rev. Allen

After Mr Gibberd had retired and returned to England, Edmund opened a second shop in East London which became the firm's headquarters and which still exists, trading under the name of Bryant's.

Edmund must have become very successful as on his death on 24th November 1928, he left his house, built at a cost of £3000 in 1905, along with an extensive collection of late 18th century and early 19th century British and European paintings to his wife. When Ann died in 1946, she left the property and their art collection to the city of East London to be used as an art gallery, now known as the Ann Bryant Gallery.

At the end of his life, Edmund donated a sum of money which the PCC decided to use to reseat the church. This sum turned out not to be enough for all the pews needed and when informed, Mr Bryant stated that he would be pleased to give the money for the completion of the reseating of the church. The offer was originally from Mr Bryant but the final sum of £96.10s was given by his executors after his death in 1930. Today, nearly a 100 years later, that most generous gift is still for the most part in good repair.

Our Church Recorders have learnt to see things inside a church with new eyes, to appreciate fine art and craft and to discover the fascinating social and community history which these things manifest and the histories and stories of those represented by them. The story of Edmund Bryant is a good example of this.

The Record is in the form of a leather bound, illustrated book detailing each item and its history. The Arts Society Liskeard's Church Recorders are an enthusiastic group of volunteers, engaged on this valuable task of contributing to the national record of arts and heritage in churches. As much as possible is photographed or drawn so that the record of what the church had is permanent. As well as the bound copy for St Marnarch Church, other copies of the record are given to the Diocese (held in the County Record Office) and the libraries of the Victoria and Albert Museum and the Council for the Care of Churches.

As a charity (*Registered Charity No 1097024*), Liskeard Arts Society carries out volunteering projects of which Church Recording is one. The Church Recording team is already busy at work recording St Mary's and St Julian's Church, Maker.

Arts Societies Liskeard and Mid Cornwall's DISCOVERY DAY with Dr. Sam Newton, 23rd March 2026

What a brilliant day. Sam was so knowledgeable, enlightening and enthusiastic about his subject. He really opened my eyes on how intricate and wonderfully crafted the items discovered at Sutton Hoo, and the other sites, are and the skill and amount of work that must have gone in to achieve such excellence. The whole day was fascinating. (Roger)

Yes, a great day enjoyed by 43 members and friends not only from Liskeard and Mid Cornwall but also the Arts Societies of Newton Abbott, Plymouth and South Devon, Truro and West Cornwall. The subject was:

'When England Had Scarcely Begun': Sutton Hoo and the Lindisfarne Gospels. The Artistry of the Anglo-Saxons to the Golden Age of Design and Craftsmanship in Northumberland.



Unfortunately our original speaker, Mark Cottle, needed to cancel two weeks prior to the event due to personal circumstances! However all was not lost; **Dr Sam Newton** whose area of expertise covers the Anglo-Saxon period, said yes when asked whether he could step in at such short notice. You may have seen him on *Time Team* and now *Time Team Digital*. We have been so lucky; Sam promised and delivered the programme as advertised by Mark Cottle but not necessarily in the same order!

Dr Sam Newton in front of the screen sharing his wisdom with 3 DDay participants

The first session of the day concentrated on Sutton Hoo in Suffolk, where a great ship was dragged ashore from the river Deben in the 7th century. The ship was the burial place of a powerful Anglo-Saxon warlord buried with a mound of treasures from all over the known world. Through a series of images, Sam opened our eyes to the fine weaponry and exquisitely crafted metalwork of gold and cloisonné garnet inlay reflecting levels of sophistication which were a revelation. Not only did we examine the finds in turn not just to appreciate them in their own right but also to explore what insights they offered about the world of the Anglo-Saxons.



*Gold sword hilt fitted with cloisonné garnet inlay
Image licensed under the [Creative Commons Attribution 2.0 Generic](#) license*

Yes we certainly did enjoy the day yesterday! What a good speaker and his slides were amazing! We had never seen treasure in such detail and remain in awe at the craftsmanship. Only one criticism (which was not your fault!), it was so cold in the hall! (Anne & Mo)

After an excellent first session that held the audience enthralled, we felt we had deserved our coffee and cake break and certainly needed it to warm up! Unfortunately Liskeard Public Hall is such a vast space that even though the heating in the building was on, it didn't manage to keep the hall warm. Profuse apologies to everyone were needed along with the coffee.

What was lovely to experience was the camaraderie in the refreshment room with everyone talking and enjoying each other's company.



Refreshed from our coffee break, session 2 started with a discussion of the amazing finds from the Staffordshire hoard, the largest hoard of early Anglo-Saxon gold and silver metalwork yet found along with some garnet cloisonné jewellery. The quality of the artefacts buried in the hoard is very high. The apparent selection of "martial" artefacts, especially the decoration of swords, does not suggest that the hoard consists simply of loot. Most of the gold and silver items may have been intentionally removed from the objects they were previously attached to.



A selection of highlight pieces
David Rowan, Birmingham Museum and Art
Gallery. Licensed under Creative Commons



Staffordshire Hoard Pommel Caps
Photo: Jon Callas from San Jose, USA

We then moved on to consider the finds from the Prittlewell Prince burial dating to c 580 -605 AD emphasising more the feasting culture of the Anglo-Saxons. In 2003 archaeologists excavated a small plot of land in Prittlewell, Essex. They were astounded to discover an intact Anglo-Saxon burial chamber. Careful excavation revealed a collection of rare and precious objects that had been placed within a rectangular timber structure as part of a carefully choreographed burial rite. The grave goods included personal equipment and possessions, including 4 copper-alloy vessels still hanging on hooks on the chamber walls, weapons and regalia. Although the coffin and the body had decayed - tiny pieces of human tooth enamel were found during the environmental processing of a sample from the west end of the coffin. The coffin contained 2 small gold-foil Latin crosses from the head area, 2 gold coins, both tremisses from Merovingian France, an elaborate gold belt buckle made especially for the burial that could have served as a reliquary, and 2 copper alloy shoe buckles. The artefacts show this to be the resting place of a man of princely lineage. The crosses over his eyes indicate he was a Christian, a flagon from Syria speaks of his worldly connections, cauldrons and drinking horns suggest a man accustomed to hosting feasts and a musical instrument provides insight into the traditions and pastimes of this lordly figure.

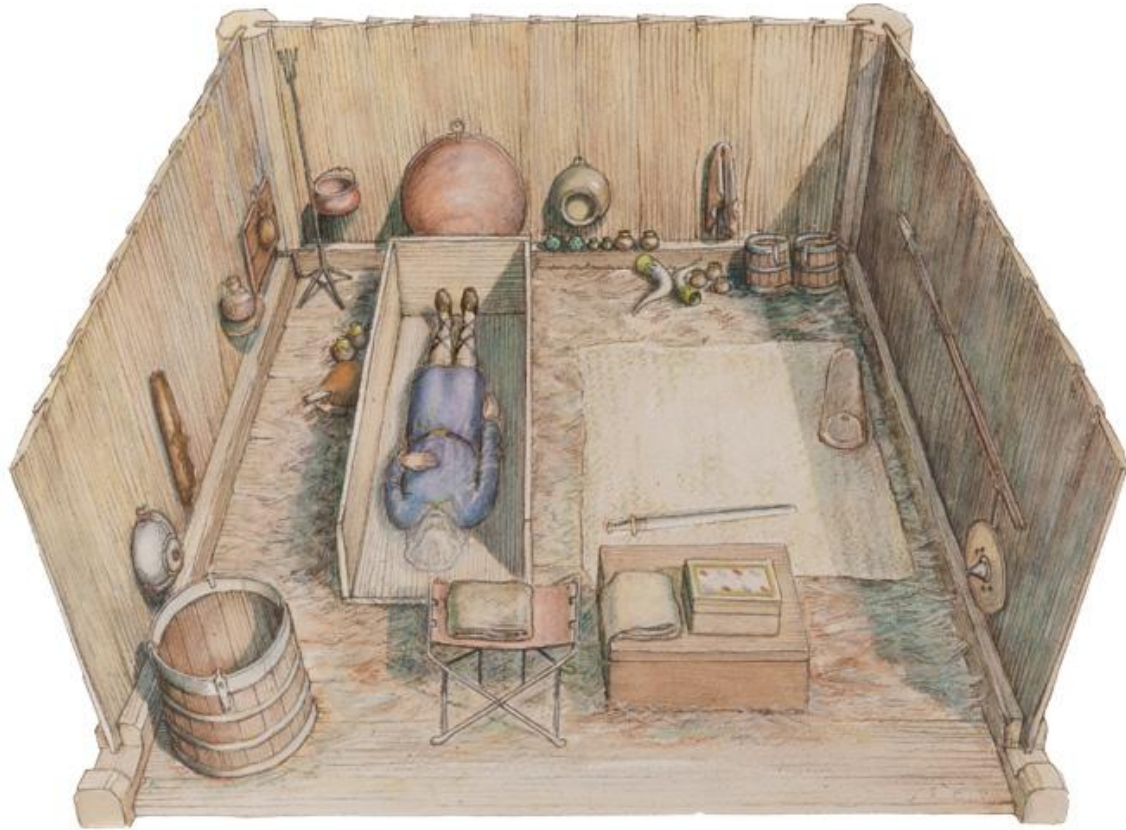


Copper-alloy basin on east wall of
chamber; note drop handle still held in
place over iron wall hook.



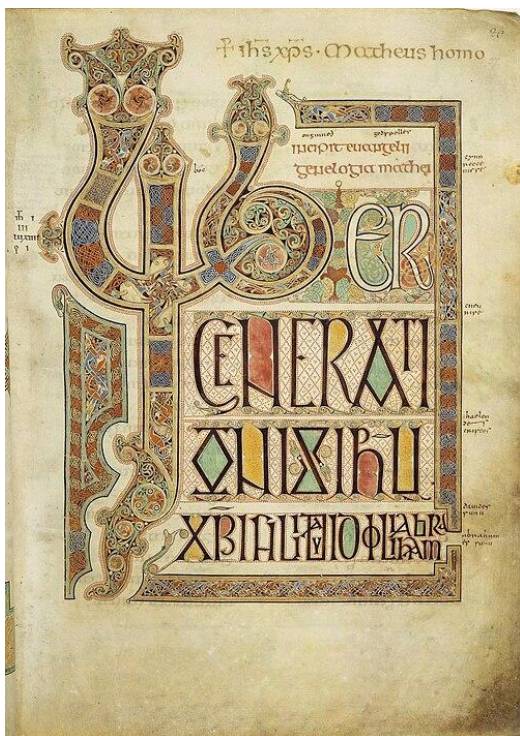
Gold foil Latin crosses, found at head end of
the coffin, and consequently thought to have
been placed over the eyes of the deceased.

© Museum of London Archaeology. This work is licensed under a Creative Commons Attribution 4.0 International License.

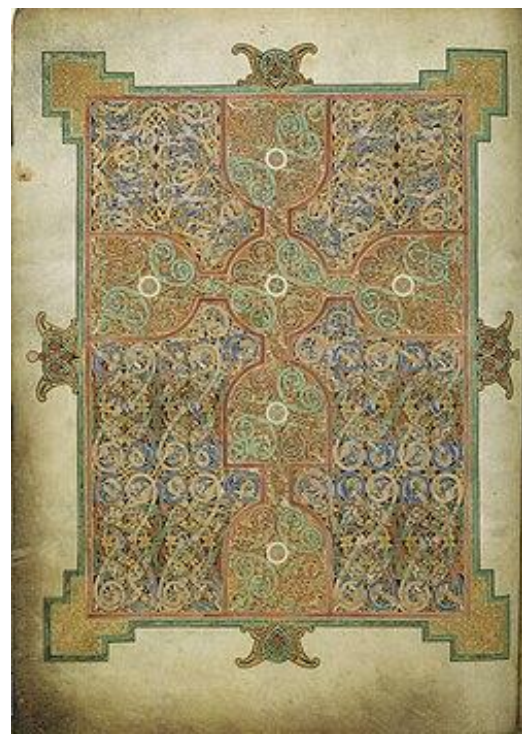


Here, the burial chamber and its grave goods have been reconstructed by artist Faith Vardy (part of the coffin is cut away to show its contents). (Image: © MOLA)

And then finally after our lunch break the last session of the day. Sam began by going through the genealogies of the Anglo-Saxon lords and ladies of Mercia, the Wuffings (East Anglia) and early Northumbria discussing in more detail the history behind those who held the throne and / or had religious connections. Thank goodness Sam had provided us with our own copies of these genealogies!



Folio 27r contains the incipit from the Gospel of Matthew.



Cross-carpet page, Folio 26v.

Sam then went on to talk about the beautiful illuminated manuscript, the Lindisfarne Gospels. These beautiful gospels were created on the island of Lindisfarne c.715 - 720 by monks from

the monastery and they are now housed in the British Library. He showed some of the wonderful images from this work which highlights the immense skill of the scribes and calligraphers. Earlier in his talks, Sam had pointed out how the designs of the highly skilled smiths of the earlier period of Sutton Hoo influenced the later work of the scribes and calligraphers with motifs familiar from metalwork and jewellery that pair alongside bird and animal decoration.

This part of the session had mixed reviews.

For some, *"Too much on genealogy and not enough on the beautiful manuscripts or even the really riveting history of the time. It may have been that terrible 2 o'clock lull in energies on the behalf of the audience, but I was definitely less enthralled."* (Sara)

However for others, *"I particularly enjoyed the third lecture with its more historical basis. I'm glad he provided us with a reading list, it's a period I know very little about apart from having lived not far from Iona, our local Celtic Saint was St Finan, a follower of St Columba."* (Frances)

So we had begun the day by considering a Golden Age as demonstrated by the metal work at Sutton Hoo before moving onto the Northumbrian Golden Age and the Lindisfarne Gospels. However to round off the day, Sam returned to Sutton Hoo and played his replica of the Royal lyre found in the burial mound whilst reciting poetry in old English which was much appreciated and gained a huge round of applause.

I loved his speaking the olde English and the final serenade was delightful. Very good. (Margie)

The Delivery was well regulated holding the interest of the audience long enough to last for four hours. He even left time for a little performance on his instrument and a little song.

(Anne)

It was a treat to hear spoken English from the period and to hear him play the replica lyre. A most enjoyable and well supported day. (Graham)



It was a wonderful experience to meet you and the other members of the Society, and to learn from such a focused expert. The day was brilliantly organised and paced — from the welcoming beverages and the sustaining cake at break time to a lunch break that allowed for some local exploring. The subject material was fascinating and beautifully packaged, complimented further by the information pack. While I've had a long-standing interest in the Sutton Hoo story, I hadn't given much thought to the visual culture of our Anglo-Saxon forebears or how objects of such beauty were created. The day has changed that, and I'm inspired to find out more. Ending the day with Old English poetry read to the accompaniment

of the lyre was truly original. It was a fantastic day, and I look forward to attending future events. (Tim)

In summary a wonderful and informative day led by a charming and very knowledgeable and enthusiastic speaker who had the ability to make a sometimes complex subject very engaging and memorable.

YOU MAY BE INTERESTED IN:

CORNWALL OPEN STUDIOS

FIND OUT WHAT'S ON

Two long weekends of Open Studios

23-25 MAY and 29-31 MAY-1 - 11am to 5pm daily
and some dates in between the two long weekends

Cornwall Open Studios (COS) is run for artists by artists. It is a mutually beneficial organisation which combines individual resources to greater effect than individual artists can achieve alone.

Browse through the artists pages and then decide which ones you want to see. You can set up an account online at www.cornwallopenstudios.co.uk/p/122/plan-your-visit to help you make your choices.

THE ARTS SOCIETY KINGSBRIDGE invite us to visit BARCELONA 4th – 8th October, 2026

Join Kingsbridge members on this short break to Barcelona with Greatdays Holidays to discover and learn about Spain's famous artists; Antoni Gaudi, Picasso and Salvador Dali. The visit includes a sightseeing tour of Gaudi's Barcelona and a full day excursion to Portlligat and Figueras, discovering Dali's House, Museum and Theatre. The third morning will be devoted to Picasso. There will be plenty of free time to explore the city of Barcelona, visit museums and to do some shopping and sightseeing.

Tickets from £1629 pp. For more information click here: [The Arts Society Kingsbridge | The Arts Society](http://TheArtsSocietyKingsbridge.co.uk) or contact Julie Hadley direct on telephone: 07714 283974 or Juliekhadley2000@hotmail.com to book.

THE ARTS SOCIETY TAUNTON invites us to join their trip to NORTHERN ITALY The Palaces and Art of Bologna, Ferrara, Parma and Ravenna. 16th – 21st October 2026

A six-day holiday with Tailored Travel. This includes 5 nights in a 4 star hotel in central Bologna, direct flights from Bristol and an executive coach around Italy, two dinners and a drinks reception, all entrance fees, excursions and the guided tours of these beautiful, historical Italian cities and their museums and churches.

Ticket prices are from £1599. For a full itinerary and to book, telephone Helen Phillips on 01984 667636 or visit www.theartssocietytaunton.org.uk and look under What's On Visits for further details and booking form

REMINDERS FROM THE COMMITTEE

Refreshments Refreshments are available from 7.00pm. If you wish to partake of a cup of coffee or tea, price £2, bringing your own cup would help us in our attempts to be as environmentally friendly as we can be.	Guests Welcome! Our doors are open to guests (£12). If you have family nearby or visiting, or have friends interested in seeing what we're about, please do encourage them to come along with you. Even better would be for you to persuade them to become members! Membership contact: 07790 821714
Hearing and other Difficulties If you have difficulty hearing our speaker or mobility issues, please email me or Liz Undy by 9.00am on the day of each talk if you wish to reserve seats at the front	Raffle Please bring your £1 coin for the raffle. Tickets will be on sale for £1 / per ticket with a chance to win a bottle of wine.
Liskeard Arts Website Have you ever visited and explored our website – www.liskeardartssociety.org.uk ? If not, I encourage you to do so. There's all the relevant information there about talks, Discovery Days, visits, tours and other activities we have been, are and will be involved in. You can also give feedback on the speakers and their talk.	
Speaker Feedback Don't forget to provide your feedback on the speaker and their talk. Please go to our website, www.liskeardartssociety.org.uk You should see on the front page a box saying 'Lecture Feedback'. Click here and it will take you to a page where you enter a password which is Liskeard and then can grade the quality of the lecture and the quality of overheads/slides. There is also a box for your comments.	

If you have any ideas, comments or queries or you can help us in any way please contact me.
Ian Tunbridge

Chair of Liskeard Arts

tunbridge.ian@gmail.com or liskeardarts@gmail.com

Alternatively contact Mary Utton mary.utton2@gmail.com



THE ARTS SOCIETY LISKEARD

Visit to PRIDEAUX PLACE

Thursday 4th June 2026

House Tour at 2 pm with Cream Tea at 3 pm

PRIDEAUX PLACE TOUR and CREAM TEA

Prideaux Place is set in an endlessly beautiful part of North Cornwall and stands above the pretty old fishing port of Padstow.

First recorded as being Lords of Prideaux Castle, Luxulyan, 1000 years ago, the family has been based at Prideaux Place since 1592. The Prideaux family acquired the estate, previously owned by the Prior of Bodmin, at the time of the Dissolution of the Monastries and the present house was completed in 1592 by Sir Nicholas Prideaux. Two major additions have been made to the house, first in the 17th century by Edmund Prideaux on his return from the Grand Tour and later by the Rev Charles Prideaux who was much influenced by Strawberry Hill Gothic.

Apart from the appeal of its architecture, notably a remarkable plaster ceiling, and the glorious views across its ancient deer park to the distant outlines of Brown Willy and Roughton on Bodmin Moor, Prideaux Place is much prized as an Elizabethan manor house still lived in by the family for whom it was built.

Like the real family home it is, **Prideaux Place** is an engaging mixture of different periods and pieces. Exquisite Italian paintings jostle with family portraits and photographs, porcelain and antiques sit unselfconsciously next to comfortable furniture and assorted Prideaux-Brune memorabilia, every one of which evokes a nostalgic anecdote.



South front, remodelled c. 1810–33 in Strawberry Hill Gothic style

Image:  SOME RIGHTS RESERVED
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The 18th-century outbuildings in the Stable Courtyard are worth a visit by themselves and the newly restored gardens are a compliment to the 1740's Temple, Exedra and the 1750's Double Dairy and battlements.

Full event information and booking details continued overleaf



THE ARTS SOCIETY LISKEARD

Visit to PRIDEAUX PLACE

Thursday 4th June 2026

House Tour at 2 pm with Cream Tea at 3 pm

Having survived the Elizabethan, Georgian and Victorian eras, today's exciting restoration programme aims to return these **beautiful gardens** to their former glory. Now with the help and advice of Tom Petherick, who was an integral part of the restoration of the Lost Gardens of Heligan, much clearing and new planting has been undertaken.



The first extant records of the gardens are drawings by Edmund Prideaux in the 1730s. He landscaped the gardens with hedged walks leading down from the entrance. Following his Grand Tour and interest in Renaissance art he erected several buildings to provide points of interest: a classical Temple, an obelisk, a grotto and an exedra, a small stone arbour housing funerary urns whose inscriptions date back to 50AD.

Edmund Prideaux, 1730 portrait by William Aikman. Prideaux Place is shown in the background



Since the restoration here was started a few years ago, many additions and new plantings have been made including an 80 tree lime avenue, the remodelling of the Victorian Formal Garden, a hornbeam allée, the woodland walks re-traced and an Acer Glade.

The historic **deer park** at Prideaux Place is home to one of the oldest herds of fallow deer in the country. Visitors can enjoy views of the deer park from the Terrace Tearoom. Feeding times for the deer vary, and visitors are encouraged to contact the office for specific times if they wish to witness the feeding.

We are delighted to be able to offer a guided tour of **Prideaux Place**, Padstow

We arrive at 11 am when we then have time to maybe have a coffee in the café and then to explore the beautiful gardens. Picnics are not allowed in the grounds but nearer the time you will be asked to pre book luncheon which will be at 12 noon in the café.

The tour starts promptly at 2pm and should last 1 hour with time for questions at the end.

At 3 pm we will be served our cream team in what was once the Old Schoolroom or in the marquee on the Terrace overlooking the Deer Park. Grounds and café close at 4.30pm.

You will make your own way to Prideaux Place, Padstow

The cost will be **£24.50** per person which includes the tour and cream tea.

*For this event to take place we need a minimum number of **15** participants.*

HOW TO BOOK

- Book and pay by cash/cheque with completed booking form at a Liskeard Arts meeting
(*booking form can be found below*)

- Or by:

Booking and payment by BACS

1. Please pay **£24.50 per person** or **£8** if a member of Historic Houses to:
2. The Arts Society Liskeard, sort code **20 68 10**, account number **70729515**, ref **PPTour**
3. **IMPORTANT ACTION:** Then **email** Mary Utton at mary.utton2@gmail.com
Subject: Prideaux Place Tour
Message: how many places, whether you are a member of Historic Houses, how much you've paid, any dietary requirements and your telephone number.

(*Members of Historic Houses only pay the £8 for cream tea but no charge for the tour. Membership card must be shown when at Prideaux Place*)

- Or post this completed slip with your cheque to The Arts Society Liskeard to:
Mary Utton, Tregantle, Barn Street, Liskeard PL14 4BL
07731380715, mary.utton2@gmail.com

If you give your email address (or send a sae), your cheque will be acknowledged in writing.
If sending your cheque and booking form by post, please contact Mary to let her know so your name(s) can be added to the list and you don't miss out.

✂ -----

Please reserve me place(s) @ **£24.50** per person or **£8** if a member of Historic Houses

I am a member of Historic Houses

☐

(Charge of **£8** for cream tea but no charge for the tour. Membership card must be shown when at Prideaux Place)

NAME(S)

POSTCODE TEL NUMBER

EMAIL

Dietary requirements

You should get a reply to your email within 24 hours, acknowledging your payment and booking.

GDPR: Your details will be retained only until the event has taken place, solely for Liskeard Arts to inform you of any updates about it.