



Friends of
WINCHESTER
CATHEDRAL

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Friends of Winchester Cathedral 2022

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Friends' Prayer

Most glorious Lord of life,
Who gave to your disciples the precious name of friends:
accept our thanks for this Cathedral Church,
built and adorned to your glory
and alive with prayer
and grant that its company of Friends
may so serve and honour you in this life
that they come to enjoy the fullness of your promises
within the eternal fellowship of your grace;
and this we ask for your name's sake. Amen.

Welcome

In January, we rounded off our 90th anniversary celebrations in a rather splendid way. In this jubilee year, we thought it fitting to remember our first royal patron, Prince Arthur, Duke of Connaught and Queen Victoria's third son. The Archbishop of Canterbury, the Most Rev Justin Welby, on a pastoral visit to the diocese, joined us at a short ceremony in the Cathedral when a wreath was laid below Prince Arthur's north aisle memorial.

The year has been most notable, however, for the way we left the restrictions of the pandemic behind us and returned to normal service with a full programme of talks and events. In addition, we are now holding 'hybrid' events – talks with an audience present which can also be viewed on Zoom.

We have been involved with a number of important projects including the purchase of an electric truck for use by the gardening and works teams, the restoration of the stone arch into the Dean Garnier Garden and the purchase of new, lightweight wooden chairs for the nave. These new chairs replace the unacceptably heavy wooden chairs which were provided by the Friends nearly six decades ago.

We have been delighted to continue our support for Cathedral music and the welcome return of a summer concert by the Girl Choristers, a choir which we gladly fund. We hope this will become an annual affair.

In the summer, we held two receptions to launch our part in the wider appeal for the organ restoration. As usual, the Friends have risen to the occasion and within a month we reached our goal of £100,000, our contribution to the total £1.1 million cost of the repairs and restoration.



A word, too, about our splendid Cathedral Flower Arrangers. Their handiwork is hugely appreciated by all of us and we were delighted to be able to pass on some increased funding to them this year.

None of the above would have been possible without the generosity of our members and the hard work of Lucy Hutchin, our Director, and both Leisl Porter and Lesley Mead in the Friends' office.

Finally, we had a particularly successful Friends' Day. An early morning Eucharist followed by croissants and pains au chocolat in Canon Andy's garden, coffee in the Undercroft, tours in the Cathedral, AGM in the north transept, tea in the marquee and a superb service in the quire. Beat that, if you can, with some lovely Friends on a beautifully warm summer's day.

Bruce Parker
Chairman of The Friends



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The Dean

Catherine Ogle

Have you noticed anything different recently? As, once again, we are able to come to church, attend family gatherings, celebrate births, weddings and anniversaries, it seems to me that there is a renewed pleasure and unexpected joy at doing these things once again, after such a long period when we were not able to be together. A clergy colleague told me that guests at a wedding surprised him by applauding the bible reading, such was their exuberance.

In the past year, it has been so good to emerge from lockdown and begin to resume worship, events and volunteering at the Cathedral. What is 'normal' is revealed as the precious fabric of daily life, the relationships and the service of God and others, the faith, hope and love of shared life.

GK Chesterton reminds us that the whole of life can be approached with thanks and joyful expectation:

*You say grace before meals. All right.
But I say grace before the play and the opera,
And grace before the concert and
pantomime,
And grace before I open a book,
And grace before sketching, painting,
Swimming, fencing, boxing, walking,
playing, dancing,
And grace before I dip the pen in ink.*

The Friends of Winchester Cathedral contribute so much to the shared life of the Cathedral, not simply in supporting Dean and Chapter to conserve the Cathedral heritage and enrich its beauty but also by contributing to the joy of our common life, through social events, service and friendship. Chapter and I are most grateful to each



one of the Friends for this support. I would particularly like to express profound thanks to our Chairman, Bruce Parker, for his shining example of service and loyal commitment.

Thank you indeed to the Friends of the Cathedral. As Chapter faces the challenges of recovery, seeks to develop the wonderful musical tradition and restore the magnificent Cathedral organ, continues to develop live-streaming and offering a warm welcome to all our visitors, your support is needed more than ever.

I do hope that you enjoy this edition of The Record and within its pages find plenty of cause for pleasure now and joyful expectation for the future.

A handwritten signature in dark ink that reads "Catherine Ogle". The script is elegant and cursive, with a large, flowing 'C' and 'O'.

The Very Reverend Catherine Ogle
Dean of Winchester

'My rollercoaster year'

The Cathedral's Chief Operating Officer, Alison Evans, reports on what she describes as the most challenging of her career.

Although this last year has been such a rollercoaster, the upside has been the unfailingly positive support throughout, from the Friends and Friends' Trustees, congregation, volunteers, staff, Chapter, Dean and clergy. Honourable mention must also go to the government's Cultural Recovery Fund, without which we would have been in a very different place financially.

The support from you all gave the Cathedral confidence to proceed with the Flower Festival in September 2021 and the Christmas Market, signalling our hope for a brighter future post-pandemic. I confess that hope was a little dented by the subsequent rise in Covid restrictions. Although late to open in January, we were thrilled to host the National Gallery's 'Gossaert' exhibition.

Perhaps, though, the event which brought the most unalloyed joy and astonishment was the first sound and light show, Luxmuralis, in March. We were amazed at the huge diversity of age and ethnicity of the visitors who came. Visitors were astonished that Winchester Cathedral would do something so different.

Gossaert and Luxmuralis are examples of the type of new events for our future, and specifically targeted at local people. We also plan to offer more activities for children and young people, free where possible and funded by our income or grants.



As always, our income continues to fund conservation of the Cathedral and estate buildings, a big part of our work which will never change. Post-pandemic, getting the pipeline of work going for our stonemasons resembles cranking up an old car. It takes time and energy but we're making progress. The repair of the Dean Garnier Garden gate, substantially funded by the Friends, felt like a significant achievement this year. And the electric truck, also funded by the Friends, has been a revelation for the estates team, enabling much-improved efficiency around the Close.

Over the last year, we have benefited from the collective wisdom and enthusiasm from so many people. As we restart our work, and bring in new things, we know we will not get everything right all the time. But with the Friends continued encouragement, we look to the future in faith and with confidence. Thank you for everything you do.



Luxmuralis light show



Gossaert exhibition

Cathedral staffing

Last year, we said goodbye to and welcomed a number of clergy and Cathedral community colleagues. We were joined by a new Cathedral architect and a new archaeologist who are both featured elsewhere in this edition of the Record.



Tess Kuin Lawton Canon Missioner

In one of my recent video messages for the Cathedral Newsletter, I talked about my vocation to the priesthood which was fostered in my formative years by the incense and plainsong of the Oxford Cowley Fathers and the music and inspirational preaching of Salisbury Cathedral. I was ten years old when I spoke to the Dean, Sydney Evans, about going into the priesthood and to his great credit, he did not say that this was an impossible dream for a small girl. Instead, I was encouraged to read, and serve at the altar and for this reason I am passionate about involving young people in our services wherever we can.

I read theology at Durham University and by the time I had completed a PGCE in religious education, the vote for women to become priests was passed. But because no one was looking out for young women's vocations, I had absolutely no idea what the next steps might be. The formal structures of the Church can be opaque at the best of times, and for a student aged twenty-two, it was particularly confusing. So, I headed to Poole in Dorset where I was made head of RE at a girls' school, despite being only four years older than their sixth form pupils.



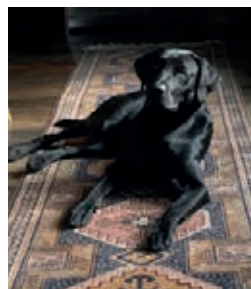
Poole was the home of the Metal Box factory where one of my university friends worked and our social life with a crowd of bright young graduates revolved around sailing and rugby. My husband, Mark, was one of them and we have been married for twenty-six years, travelling with his work to Italy, Germany and the USA.

My vocation to the priesthood was finally followed up when I was thirty-two, after leading family worship and children's church, whilst my two children were very young. I trained part-time at Cuddesdon and served my curacy jointly in a rural church in the Cotswolds and at a school in Oxford where I was Tim Hands' appointment as the first woman chaplain of Magdalen College School. When he left to come to Winchester College, I moved into university chaplaincy at the beautiful Worcester College, Oxford, where I taught undergraduates and sat on the governing body as a fellow. We had two choirs at the college and a long tradition of excellent music. So, from here it was a short

step to Winchester and being given the exciting brief to grow our work with young people and families as Canon Missioner.

That's the quick version. I have always loved living life right up to the edges and so the bits I have forgotten to tell you are the MPhil degree in Dublin, the doctorate in interfaith relations, my tiny little rural parish of Black Bourton, my work as Area Dean of Witney, the students I served as vocations advisor and my ecumenical work with the Old Catholic Church of the Netherlands (the 'Kuin' comes from my Dutch father).

Oh, and I forgot to mention my Buddhist parents and my passion for ancient black labradors. That will have to wait for another time.



Gary Philbrick Cathedral Chaplain



Gary read music at Southampton University and has a long association with the Cathedral where he was ordained in 1986. He has served in several

Southampton parishes, has been an Honorary Canon of Winchester Cathedral since 2009 and has deputised for a series of precentors since the late 1990s.

Since December 2021, Gary has been the Assistant Archdeacon of Winchester, a part-time post he now occupies alongside the role as Chaplain of the Cathedral, a mainly pastoral and liturgical role, which began in June this year.

He is interested in clocks, coins, bellringing, friends, family, cinema, books, tea rooms and other random subjects.

Cathedral staffing



Zoe Seenan Director of Development

My role is to grow voluntary income primarily through grants, donations and regular giving. During the pandemic, I was fortunate to secure two Culture Recovery Grants totalling £1.5m to support our core costs, as well as business grants and support from charitable trusts and generous individual donors. More recently, I have been working on building our

regular giving, developing a legacy campaign, securing funding for the Gossaert exhibition, a volunteer development programme and, of course, the organ project. Earlier this year, I was delighted to secure a substantial grant from the Oak Foundation towards the organ restoration that moved us closer to our ambitious £1.1m target.

Looking ahead, the funding landscape since Covid is more challenging and competitive than ever. In response to this, we are expanding the development department to grow capacity in income generation, specifically looking at business sponsorship, visitor donations and digital giving.

I enjoy working closely with the Friends on the funding of their many projects which support the Cathedral so magnificently.



Eleanor Swire Curator and Librarian

As Curator, I have a responsibility to manage and care for all of the objects within the Cathedral's historic collections. The Cathedral is home to a rich array of books and artefacts, some of which date from our earliest foundations. This includes Anglo-Saxon stone sculpture and illuminated medieval manuscripts, rare textiles, printed books, intricate

metalwork, woodwork, fine art, and much besides. The Cathedral holds objects of great symbolic and religious significance, artistic beauty and historical importance. It is my role to ensure that these precious collections are stored, handled and displayed correctly, in order to best preserve their integrity for future generations.

Yet, what makes the collections of a Cathedral different from those of a museum is that, in many instances, objects continue to play an integral role in the day-to-day work and ministry of the Cathedral. Our collections are central to liturgical practice and ritual. They inspire awe and wonder, and, in some cases, support specific functions. Objects are meaningful on account of their historical and artistic significance, but also their purpose. In my role, I not only seek to conserve and document objects, but also to share knowledge about these objects for the benefit of wider audiences.



Emma Bourner

Director Learning & Safeguarding Manager

Prior to this role, I came from twenty years in primary education most recently as a Deputy Head in Hedge End.

When I began in 2020, we had no schools visiting and really no idea when they might start visiting again, so I took on the additional role of safeguarding manager. Gradually, schools have begun to feel more confident in resuming school visits and they are clearly very excited to be out and about again.

Together with Aisha Al-Sadie, our Learning Officer, and Ellie Swire, our new Curator and Librarian, we are now known as the Learning and Heritage Department. We have been thrilled with the new avenues that have been opening up for our team – we have started a very successful evening tour programme for uniformed organisations and are looking to launch family activities this summer. Another new stream of visitors is coming from families who educate their children at home and those who attend SEMH education settings (social, emotional and mental health).

We have really developed our ways of working. For example, we have become well versed in creating video content to support our workshops – this means that schools can access our workshops both face-to-face and online.

Aisha and I recently qualified as mental health first aiders: the pandemic had a huge impact on the mental health of our young people and we are seeing this during school visits.



Charlotte Walker-Watts

Visitor Experience Manager

Within visitor experience, no two days are the same, but starting a new job in visitor experience during a pandemic really does emphasise that no two hours are the same. Thankfully, I was made to feel so welcome by my team and the wider Cathedral community that it made my transition a lot easier and since then the support has not wavered.

I have to wear many hats working with a wide variety of people including artists, the works team, toilet suppliers and many more and, as many of you probably know, I do enjoy a chat.

My personal highlight since joining Winchester Cathedral has to be Christmas. Not just the madness of the Christmas market but having the opportunity to work with my colleagues in Chapter for Christmas services, Christmas concerts and, commercially, Christmas shows. Christmas is a wonderful time of the year for most of our visitors but it can also be difficult for some; if we can make their time with us special and they leave us having made a positive memory, then my job is done.

Architect's report

The role of a cathedral architect is unique and it is a privilege to foster a personal relationship with the buildings and the Cathedral community, writes Charlotte Robinson, the newly-appointed Cathedral Architect.



I am so excited to take up this role at Winchester: it is humbling to be a small part of its immensely rich history. I have always been captivated by historic buildings. As a child I was brought up visiting Cathedrals, stately homes, and historic monuments, normally bribed by my parents with the promise of a visit to the tearoom or an ice cream stall. During my architectural studies, my interests naturally veered towards historic buildings and I was fascinated by the way in which historic environments influence modern society. This led me to pursue a career in conservation, caring for buildings which were so important to our ancestors, and which still enrich our lives today.

I am based in Oxford, where I practise with Purcell Architecture, and where I had the opportunity to shadow Jane Kennedy, the then-serving cathedral architect (known as the Foundation Architect) at Christ Church, an experience that taught me a great deal about the responsibilities of the role. What struck me most was the importance of being

an advocate for the building and engaging with the cathedral community.

My work at Christ Church included the installation of new lighting to the Chancel, Lady, Latin and Memorial chapels, access improvements, extensive conservation work to the Chapter House, and refurbishment of the Sloyd.

As the new Cathedral Architect at Winchester, it is so beneficial to learn from the wisdom and experience of those who have gone before me. I am immensely grateful to my predecessor, Nick Cox, who has kindly shared insights from his time at Winchester. I have also learnt a great deal about the work of the late Corinne Bennett, architect here from 1974-1989, making her the first female cathedral architect in England. She coincidentally also practised with Purcell. Corinne's husband Keith has kindly entrusted me with her library of books on the Cathedral, to be passed onto future generations of its Cathedral architects.

Buttress by name ...

I had always been aware of what a fantastic job the role of Cathedral Architect would be. My grandfather, Donald Buttress, was an architect and surveyor to six cathedrals over his career – Bangor, Sheffield, Leeds RC, Llandaff, Chichester, and Westminster Abbey. Whilst having the name 'Buttress' is particularly fitting for a cathedral architect, being descended on the maternal line meant I was able to keep the family history quiet for at least my first few months as I established myself at Winchester.

As a child, my grandparents lived in the cloister at Westminster. I was too young to realise just how special this was but have many fond memories of visiting them there. On one occasion, my grandfather took me and my brother on a tour up the scaffold on the Henry VII chapel; at the tender age of seven I was more excited about wearing a

hard hat than I was by the architecture, but I am sure seeing him in action gave me the courage to apply for the role at Winchester many years later.

Every time I enter the Cathedral, I cannot help but be awe-struck by the magnificence of the building. Every Cathedral has its own character. At Winchester, the exterior is quite demure, but as you enter through the west front you are presented by the spectacular vista down the length of the nave, amongst the most glorious pieces of architecture in England (I am rather biased). One can imagine how awe-inspiring this must have been to the medieval pilgrims, arriving weary from their long travels.

Masterplan

I am delighted that one of my first tasks is to work with Chapter on a new estate masterplan. Visitor experience is key to the masterplan vision, to ensure it is a place that is welcoming to all, as worshippers, pilgrims, tourists, or audiences. Few other buildings have sustained their use for as long as our ancient Cathedrals. As a living building, we must ensure that this Cathedral remains at the heart of the community it serves, maintaining its continued purpose, conserving our heritage, and encompassing our modern values.

As well as a plan for potential development, it is essential we set in motion initiatives to reduce energy use and to improve access, alongside continuing maintenance works. Over recent months I have been working closely with Will Davies, Head Mason, and Chiz Harward, the Cathedral archaeologist, to survey external masonry repairs to the nave, including the lower west front, Curles passage and the windows of the south nave aisle.

The masterplan is an opportunity to look to the future and ensure the continued safekeeping of the buildings.



Charlotte up the scaffold on the Henry VII Chapel at Westminster Abbey, aged 7

Archaeologist's report

“It’s been an immense privilege to take over from Dr John Crook” says the new Cathedral archaeologist, Chiz Harward. As he introduces himself to the Friends, Chiz says he can only try “in my own lesser way to follow in John’s wake”.

I’ve been an archaeologist for over thirty years, starting with childhood digs on Sussex villas before moving on to work for the Museum of London Archaeology on some of the UK’s largest and most complex urban excavations. Gradually, the teasing out of the ‘story’ from the remains, liaising with colleagues, testing hypotheses, and finally communicating the results became as important to me as the physical and mental work of excavation. Working on these ‘commercial’ digs meant working hand in hand with architects, contractors, other specialists, and consultees in often challenging (and often subterranean) circumstances and has led to an understanding of what is needed to make complex projects actually work.

I have always been especially interested in ecclesiastical sites, especially monastic sites and the transition after Dissolution, and as a freelance archaeologist I have gradually specialised in this area. For the past few years I have completed several projects at my local cathedral, Gloucester, which has proved a very useful apprenticeship for my appointment at Winchester.



The remit of the Cathedral Archaeologist touches on nearly every aspect of the Cathedral and its Closes, and this variety is one of the wonderful things about it. No two days are ever the same, although common themes run through them all.

As nearly all of the estate is protected by being listed or as part of a Scheduled Ancient Monument there is a huge amount of liaison and detailed discussion with bodies such as Historic England and the Cathedrals Fabric Commission, as well as our own Fabric Advisory Committee, in order to satisfy them that any work is necessary and will not damage the site. Such consultation takes time, but it does lead to a more considered and better result. When it comes to excavations, every hole is a potential insight into the history of the site and adds another piece to this complex multi-layered jigsaw, and nearly every one requires archaeological oversight.

Tournai Font

The work on the Tournai Font was the latest stage of work investigating the source of the damp causing damaging crystallisation of salts on this 12th century treasure. These had been thought to be caused by the draining of baptismal water down the central shaft, a practice which was stopped some years ago, but the salts continued to form. Working with the Cathedral masons, we took up several of the Purbeck pavers surrounding the font to find that the ground underneath was saturated with moisture coming up from below. Purbeck marble is relatively impermeable to water, so on hitting that barrier, the groundwater was wicking up the font itself, and then evaporating to leave behind the salts. There will now be a further stage of design works and consultation to see how best to proceed and ensure this work of art is preserved for centuries to come.



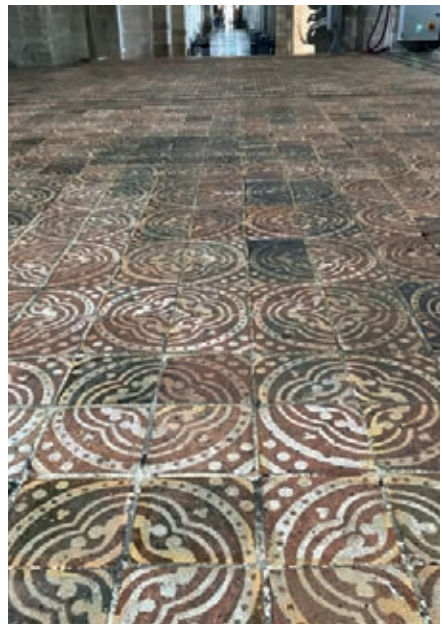
The Tournai Font

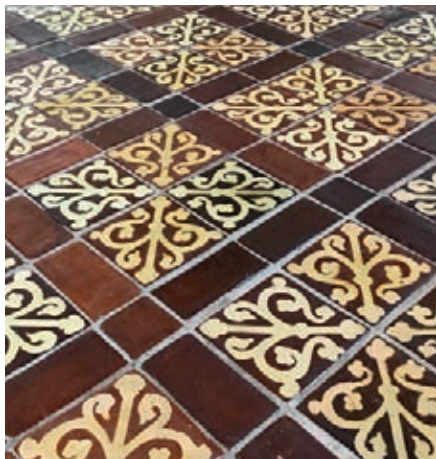
Retrochoir tiles

Cathedral time often seems different from 'real' time and projects can take many months and years to plan; the team are currently working on several projects where, although there is no sign of work on the ground, there is much being done behind the scenes. One of the most significant



projects is the conservation of the retrochoir pavement, one of the many treasures of the Cathedral and one that is unsurpassed in scale by any other mid-13th century tile pavement in Britain.





The pavement was last conserved in the 1990s by Cliveden Conservation. Time and feet, however, have run on and the tiles are now again in need of care. The eastern end of the Cathedral is one of its true glories, and we have introduced some minor changes to the use of the area to allow access but mitigate short-term impact. Conservation of the pavement raises a host of overlapping and sometimes conflicting conservation issues, and squaring the various circles will not be easy, hence the amount of detailed work required before we get started on the ground.

As well as looking at how other sites have conserved their pavements, assessing advances in tile conservation, and looking at how any work can reach out and engage the community and visitors, we are also collating past records and documentation on the tiles, working with Professor Christopher Norton who has studied Winchester's tiles for nearly fifty years.

Archaeological assessment

This is an underpinning of my approach to the Cathedral's archaeology and archaeology in general: that, wherever we can, we take every opportunity to collate past findings,

to understand the site that bit better, and to communicate that interest to as many as possible.

Not all projects result in digging holes or recording standing walls, and one of my most important jobs will be feeding into a new strategic master plan for the Cathedral and Close. As part of this I will, largely using Dr Crook's records, be creating a database of past archaeological work on the estate, and collating all of the existing information to create an overarching Archaeological Assessment of the site. This will, for the first time, give us a property by property, site by site, assessment of the known and potential archaeology and history of the estate, and will allow the estates team to plan for future work with all the information at our fingertips.

Reading back through this short summary, I am struck by the recurrent theme of 'time', the Cathedral stands at the heart of Winchester seemingly unchanging, yet much does change and much work needs to be done just to keep standing still. The role of Cathedral Archaeologist is proving to be immensely satisfying not least because it contributes to the care and maintenance of the building, working through the day-to-day challenges and opportunities to conserve and increase understanding of the site, but also as part of the wider Cathedral community.



Chiz Harward on a dig

Our latest grants

The Friends have made some eye-catching grants this year, both inside and outside the Cathedral.

Flower power

In the last four years, the cost of providing flowers for Cathedral events and services has increased by thirty-three per cent. The Friends this year, therefore, have made an extra contribution of nearly £2,000 towards the funding of the Cathedral Flower Arrangers.

“We couldn’t survive without help from the Friends”, says Helen McGarry, the outgoing leader of the team which creates the stunning displays that greet Cathedral visitors through all the seasons of the year.

Judith Hutchinson, who has succeeded Helen as the flower arrangers’ leader, says the extra funding will also help Chapter’s aims of becoming more sustainable. “One of the measures we are trialling is a return to water-based arrangements, eliminating the need for non-recyclable and wasteful blocks of ‘oasis’. The new funding will allow us to buy new, deeper containers.”

We, in turn, thank the flower arrangers for their wonderful displays at our Festival Evensong and for the posies which we place on St Swithun’s grave and shrine.



Judith Hutchinson and Helen McGarry attend to a floral creation alongside the high altar



Some flower arrangements pose more problems than others in getting to their destination as Bob Crockett, Colleen Crockett and Pete Hutchinson demonstrate



Flower Arrangers on an outing to Newbury, from left to right: Val Gordon, Lynne Sharpe, Diana Snagge, Janet Powell, Judith Hutchinson, Helen McGarry, Jane Powlett, Julie Boyle, Wendy Ashcroft, Jilly Cowling, Liz Boundy, Marilyn Hamilton (now left the team), Maureen Gupta and Mary Edelsten (a former member)

Electric truck

Another step towards sustainability was the acquisition of an all-electric truck for use by the Works Department.

Patrick Green, the Cathedral's Head Gardener said: "It is quiet, clean and very energy efficient, and we are extremely grateful to the Friends of Winchester Cathedral for their support in procuring this vehicle, which will play its part in reducing the Cathedral's carbon footprint for many years to come."



Fleeces

Fleeces provided by the Friends are now worn by outdoor and indoor staff, warm clothing that is practical and also enhances branding of the Cathedral.



Nativity figures

Last Christmas, visitors were able to admire the newly-restored nativity figures behind the altar. After ninety years on display, the figures were starting to show their age and required conservation treatment to stabilise any damage. This will preserve the figures for future years to come.

Dean Garnier Garden gate

Another of our projects, completed this year, has been the restoration of the fine old gateway into the Dean Garnier Garden. To provide funding for the work, the Friends of the Cathedral had joined forces with the Friends of the Dean Garnier Garden, whose chairman, Martin Tod (a descendant of Dean Garnier himself), said: "We hope people enjoy visiting the garden as much as our volunteers all enjoy working to keep it special. We're very grateful to everyone who supported the project, in particular the stonemasons and carpenters for their meticulous work to repair the stonework and thus enable the door to be safely opened once again."



Cathedral nave chairs

The Friends have provided the funding for one thousand new wooden chairs for the Cathedral nave. They will replace the heavy wooden chairs that have been difficult to move and store when necessary to clear the nave for events such as the Flower Festival and an increasing number of other large-scale functions.

The vice-Dean, Canon Roly Riem, says the Cathedral has conducted a period of careful research into what type of chair would be suitable for our needs: "We are delighted to have found a well-designed wooden chair which is going to make our virgers' daily lives so much easier – the 'Theo'. The chairs stack, store and link together easily. They are light, durable and easy to maintain. Above all, they were voted in our open poll as the most comfortable to sit in. And we are so glad that the old chairs have found a new home in Keswick."

Norwich Cathedral had these same chairs, installed seven years ago. The new chairs were due to arrive in the autumn.



The 'Theo' chair has won the Church of England's 'Design a Church Chair Competition' and has been recognised by the Worshipful Company of Furniture Makers as an outstanding lightweight stacking chair. It has since gone on to earn recognition in the wider design community, picking up accolades from Design Guild Mark, Reddot Design Award, and The Wood Awards.

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The Queen's Platinum Jubilee

Jubilee 2022

In January, we were delighted to welcome the Archbishop of Canterbury, the Most Rev Justin Welby, to a short but moving ceremony in the south aisle.

A wreath was laid at the foot of the Duke of Connaught's memorial on the eightieth anniversary of his death: the Duke, Queen Victoria's third son, had been the first royal patron of the Friends. The Archbishop had been on a pastoral visit to the diocese.



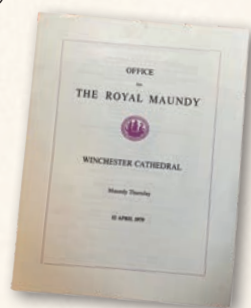
Tom Watson, Archbishop Welby and Bruce Parker



This event ended the celebrations for the 90th anniversary of the formation of the Friends and then we moved ahead to celebrate the Jubilee of Her Majesty, along with the rest of the nation.

The Queen is our present royal patron and we sent a message of congratulation to her on the 70th anniversary of her accession in February.

Her Majesty has been a regular visitor to the Cathedral during her reign. In 1979, she distributed the Royal Maundy. Building of the Cathedral began in 1079 and





the Queen's visit on 'Maundy Thursday' was the high point of our 900th anniversary celebrations marking the event.

Her Majesty attended another Cathedral 900th anniversary in 1993 which marked the beginning of worship in the building. The visit also coincided with the official opening of the new refectory and celebrations surrounding the successful outcome of the £7 million appeal. The Friends had contributed £175,000 towards the restoration of the west front.

This year, the Cathedral marked the Queen's Platinum Jubilee with two special events. The first was a youth service and the second was for the whole Cathedral community. At this service, the Friends' Director, Lucy Hutchin, carried the 1982 banner, one of seven depicting the decades of the Queen's reign.



The Queen's Platinum Jubilee



God Save the Queen !

A long-time Friend,
former lay clerk and
deputy headmaster
of The Pilgrims'

School, Keith Ross, has a special
memory of Her Majesty's accession in
1952, which he recounts [here](#).



February 6th, 1952. I was a chorister at King's College, Cambridge, and I remember the headmaster of the choir school telling us at morning prayers that King George VI had just died. I was only eleven at the time but, somehow, it seemed important. The feeling

was endorsed later in the morning when the choir was asked to appear at the Senate House for the 'Proclamation of Her Majesty Queen Elizabeth the Second', our presence being required in order to sing the national anthem.

Thus it was that I must have been one (amongst probably a great many) of the first people for over half a century to sing "God Save the QUEEN".

We had 'met' the King and Queen the previous year. They paid a visit to King's College to inspect the chapel, where the windows, removed for the duration of World War II, had been restored to their former glory, together with some cleaning of the stonework. We all had lunch 'in hall', after which the choir sang some madrigals for the entertainment of Their Majesties.





Cathedral Music

‘Star Wars’ and Abbey Road

Andy Lumsden,
Director of Music



This past year has been something of a rebuild for the Choral Foundation after the ravages of Covid, which still affected us in late 2021.

Maintaining the Opus Dei was, as always, our top priority and it was good to get some of our more complicated music back into the system. We had fewer external events but the boys went to Abbey Road Studios to record the sound track for a new Star Wars video game. Needless to say, the obligatory picture of the boys walking across the zebra crossing in cassocks was duly taken. The girl choristers and lay clerks broadcast Evensong on Radio 3 in October and all the Foundation went to Salisbury for the Southern Cathedrals Festival, which finished with a rousing performance of Haydn’s Creation. It was also a very special

occasion when the girls gave a concert for the Friends in the Cathedral in June and we are looking to repeat this next year. We have welcomed Joshua Stephens to our team as a Sub-Organist and he is already proving to be a great asset. In July, we received the sad news that Richard Seal had died. Richard was organist at Salisbury for thirty years and was a pioneer in being the first to start a girls only choir in a major cathedral, paving the way for the rest of us. The cathedral music world owes him a great debt.



Abbey Road Studios

“I know your feet very well ...”

The live streaming of services, both online and into the Cathedral itself via television screens, has opened up the mysterious world of the organ loft. Claudia Grinnell, sub-organist, reflects on how our Cathedral congregations and online audiences are fascinated by the ‘live’ images of her feet on the organ pedals.



Perhaps unsurprisingly, I didn't imagine this conversation starter, “I know your feet very well”, would be commonplace in my life as a cathedral organist. Yet, as members of our growing online congregation are able to visit us in person, I am greeted with this statement more and more frequently, sometimes several times in a week.

I'm sure there were some people who didn't believe the organ music at services was played by a real person, but now most of the congregation stays to watch and listen to the organ voluntary. People are fascinated by the four keyboards, which we call manuals, and the many stops, but mostly by the pedals.

There is evidence of organs in Northern Europe having pedals from the 14th century,

although it took much longer for English organs to adopt the practice. The earliest account of an English organ with pedals seems to be St Paul's Cathedral in the 1720s. Handel is said to have visited St Paul's Cathedral when he first arrived in England, seeking out the pedals, which were unique in the country at the time.

Nowadays, pedalboards are standard on English organs. If you watch the live stream closely, you'll see that our organ's pedals, as is now most common in England, are not laid parallel to one another but radiate in a concave pattern. Counterintuitively, this makes it much easier for the player to find the right note without looking—one of our magical organist skills.



Screen shot of live-streaming

The pedalboard is laid out like a giant keyboard with the usual pattern of black and white notes. Whilst the pedals mostly provide the bass line, there are plenty of examples where the pedals take on a solo role, either sounding more prominently than what is going on in the manual parts, or as an entirely exposed line.

But organists' feet have more to do than just play another line of music. Look again at the other gadgets at foot level (below left). The two large expression pedals in the middle control the shutters which encase the 'swell' and 'solo' divisions of pipes. When I push down with my heel, the shutters are closed, creating a barrier for the sound; by pushing the box open with my toes, I can achieve a smooth *crescendo* as the sound can escape from the casework more freely.

How do organists play pedal notes, work both expression boxes and change the stops in three different ways all at the same time with only two feet? It can sometimes feel like driving a car with a dodgy clutch through central London during rush hour, blindfolded and whilst also performing a craniotomy (or so I imagine), so if you have any suggestions of how to make this easier, I would love to hear from you.

A large part of an organist's initial training involves getting used to using the feet independently (a couple of years ago we had a probationer chorister who thought we played the pedal notes with individual toes—the image becomes more disturbing the more you think about it). When I started learning to play the organ, I felt as though there was an invisible string attaching my left foot to my left hand. My left hand was so used to playing the bass line in piano music that I couldn't seem to stop it following wherever my left foot led. And as for my right foot. I remember getting both feet involved being a particularly traumatic time for both me and my organ teacher.



Concave pedalboard

You may have noticed my special organ shoes. Though not the most flattering in design, these extra narrow shoes have a one-inch full heel to avoid pulling a muscle when playing with my heels or getting my foot stuck between the pedals, and have suede leather soles through which I can feel the pedals without gripping them.

My mum worries that my shoes are starting to fall to pieces and aren't polished enough, especially now that everyone has a close-up view of us playing the organ voluntary. It can feel like every day is a recital as well as a service, but the increased interest in the organ which live-streaming has generated has been fantastic.

Sometimes people apologise for applauding a particularly exciting voluntary, saying they just couldn't help themselves. I know from other organists that opinions vary here, but I don't think it's a bad thing. It's nice to know that our whole-body workout really does translate into something like music.

Cathedral organ restoration

Friends' appeal

Two convivial receptions were held in the north transept during the summer when details of why a restoration programme for the organ was necessary and how members could help with the substantial cost of it.

The Board of Trustees had committed The Friends to raising £100,000 of the total cost of £1.1 million. Often described as 'the beating heart of the Cathedral', it was famously shown at the Great Exhibition of 1851 and since then it has been in almost daily use in the Cathedral for services, events and recitals. The work will start toward the end of this year and continue throughout 2023, with specialist teams working on the 5,500 pipes, the consoles, pedals, leatherwork and inner workings of this magnificent instrument. Before our own appeal was launched, the Cathedral had already secured around £900,000 from trusts and other interested organisations.



Canon Precentor Andy Trenier (above), the Cathedral's Director of Music, Andrew Lumsden (below), our Chairman, Bruce Parker, and the Dean all took part in the reception presentations which outlined in detail, with the help of video and slides, why the organ needed such a comprehensive overhaul or, as one of the speakers suggested, 'a huge MOT'. The Director of the Friends, Lucy Hutchin, set out ways in which Friends could sponsor a specific part of the restoration process, including 'Pay for a Pipe', 'Note for a Note' and 'Sponsor a Stop' which gave donors the opportunity to sponsor a chosen organ stop.

As is their custom, the Friends rallied to the cause and within a month of the receptions, the £100,000 target had been reached. We would like to thank everyone who so generously contributed to this appeal and especially at a time when the whole country, for various reasons, is facing difficult financial circumstances.



Lookback to 1938

In the 1938 edition of *The Record*, Dr Harold Rhodes, the then Cathedral organist, wrote about the extensive work that was being carried out on the organ. As we prepare for the new restoration project to be undertaken by Messrs Harrison and Harrison, it's interesting to read his account of the significant and complete upgrading of the organ more than eighty years ago.

“ The present organ was built by Henry Willis for the Great Exhibition of 1851. In its complete form it was the finest organ that “Father” Willis had built up to that time and it greatly increased his fame. When, on the advice of Dr SS Wesley, the Dean and Chapter decided to purchase this instrument for our Cathedral, they found that it was too large for the space available above the Chapel of the Holy Sepulchre. Only a portion of the organ, therefore, was brought to Winchester, the remainder going to America.

If the organ could have been completely dismantled and rearranged then, much of the present expenditure [1938] might have been saved. From time to time, as parts of the original mechanism wore out, new methods of action were introduced, and also an up-to-date blowing apparatus was installed.

But since these improvements had to be introduced piecemeal, to cope with



Large organ pipes removed

rapidly increasing wear and tear in the old instrument, they had the same effect as sewing a piece of new cloth on to an old garment. In recent years the strain on the old fabric had become so great, that nothing less than the dismantling of the entire organ could save it from complete collapse.

So the Dean and Chapter decided last year to forestall the inevitable catastrophe. It was decided that, since the organ had to be completely dismantled, in order to carry out the necessary cleaning of the pipes and the renewal of the fabric, now was the opportunity to do what had never yet been done, namely to re-plan the entire organ in such a way as to meet the tonal needs of this vast Cathedral.

By substituting modern electric mechanism for the cumbersome action hitherto used, and by removing the console to another

Cathedral organ restoration

part of the Cathedral, more room was made available inside the organ, and the various pipes were more effectively distributed.

Pipes are now nearer to the choir stalls than any other part of the organ, so that this department can at last truly be called the choir organ. It has hitherto been almost inaudible to members of the choir. Owing to the new position of the console, the player will, for the first time, be able to hear the organ as it is heard by the congregation.

In the past, the balance of tone between voices and organ, and between one department of the organ and another, have been a matter of guesswork to the organist, or of experience derived from listening to another player. His new position will also enable the player to lead the singing when services are held in the nave.

The amount of labour involved in this restoration will have been apparent to those who have seen the large team of skilled craftsmen at work for many months past in

the North Transept. Extensive constructional work, also, has been carried out in Messrs Harrison & Harrison's factory in Durham.

It may be of interest to some readers to know that the reconstructed organ will contain 3,654 speaking pipes, varying in length from 32 feet to half an inch; that there are approximately 32 miles of electric wiring, made of tinned copper, rubber insulated, covered with two layers of cotton and treated with paraffin wax; that there are more than 1,500 electro magnets, 2,400 contacts (some of them of platinum alloy and some of silver alloy), and 1,150 electric switches. It has been possible to make the tonal scheme more complete than it has been since the organ was dismantled in the Crystal Palace.

There can be little doubt that, thanks to the combined efforts of Henry Willis, John Hele, and Messrs. Harrison and Harrison, we shall have one of the most beautiful instruments in the country. ”



Restoration work underway in the north transept

The Cathedral's maverick organist

Without Samuel Sebastian Wesley, organist from 1849 to 1865, it is doubtful whether the Cathedral would have acquired the Henry 'Father' Willis's massive organ from the Great Exhibition of 1851. Wesley was the leading church organist of the mid-Victorian period and a composer of popular anthems and hymns still sung today.

It was Wesley who convinced Dean and Chapter to buy the organ and install part of it in the choir. In this he was supported by Prince Albert. The Prince Consort and Queen Victoria were early donors to the appeal to purchase the organ, along with Dean Garnier.

The organ needed 'considerable rearrangement' to fit into the loft that had been created by Edward Blore in 1824. The 70-stop, three manual organ became a 48-stop, four manual instrument, with the surplus parts sold off to buyers in the USA. Its first service was on Whitsunday Eve in June, 1854, and Wesley's first recital was in November that year.

Despite his eminence as Professor of Organ at the Royal College of Music in 1850, Wesley was often in conflict with deans and senior clergy in the five cathedrals and major churches where he was employed. He had strong opinions, vehemently expressed, and a love of fishing that could



Engraving of Samuel Sebastian Wesley dated around 1850

take precedence over his organ-playing duties. In our Cathedral, he even had organ loft stairs built in the Holy Sepulchre chapel which allowed him to arrive late from the banks of the River Itchen without clergy and congregation noticing.



* A longer article on Samuel Sebastian Wesley is in the June 2022 edition of *Record Extra*, www.wincathedrecord.org

Director's report

Lucy Hutchin, reports on a busy year of events as we emerge from pandemic restrictions and looks to the future.



This year our work has somewhat returned to 'normal' but we're proud that we have also adapted how we operate as a result of the Covid years.

The Cathedral Flower Arrangers staged a wonderful talk and demonstration, an event that would have been impossible via Zoom. Our Annual Lecture was by Tracy Chevalier, the best-selling author, and we enjoyed a talk by David Jewell, the curator of Hillier Gardens. As the winter progressed, we held an online talk by the Friends' Trustee, Cindy Wood, on the chantry chapels of Westminster Abbey; a talk by a Cathedral guide, Mary Ford, on Queen Emma and we joined forces with Winchester College for a talk on Mallory and his Everest expedition in the 1930s. It was wonderful to welcome people back together for these events.

Our aspiration, however, was to be able to run "hybrid" events, face-to-face but combined with Zoom. We held two more Zoom-only talks in January as 'Omicron' hit attendances: Rosey Smith on literary links with the Cathedral and Angus Somerville, a guide, gave us a very enlightening talk about Winchester Prison. Our first hybrid event was Canon Andy Trenier talking about his life – wonderful to have sixty people attending face-to-face and enjoying afternoon tea with more than a hundred online through Zoom. I would like to thank Nick Braddock for all his help with the IT equipment – at times it wasn't easy. We would fix one bug and then a new gremlin would appear.

We have since run three more hybrid events – Derek Beck delighted us with his 'History of Cathedral Music in Three Movements' in March, Julie Adams did a wonderful talk about Charles Eamer Kempe and his stained glass windows and we finished the season in May by hearing from Captain Martin Phipps about the Trinity House organisation.

In May, we welcomed nearly one hundred new members for a special event which included a tour of the Cathedral and afternoon tea.

In June, the Girl Choristers' concert was attended by 160 Friends and parents, family and friends.

We are now committed to organising hybrid events for the convenience of our members. Thank you to all of my Trustees and volunteers who make these events possible and thank you to Lesley and Leisl in the office.



Girl Choristers' concert, one of many Friends' events, photos of which can be found on pages 34-35



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Events 2021-22



Some of our main events, including the Girl Choristers' at Luxmuralis, their summer concert, the Ukraine vigil, recruitment day for new Girl Choristers', the legacy tea and talk by Eleanor Swire, members' visit to Hereford Cathedral and flowers placed at St Swithun's Shrine on Festival Day.



Winnie and William



Keith Betton with the latest on our high-flying family.

After a challenging year in 2021, with the loss of our male Peregrine (Chester), the good news is that Winnie found a new partner and the Cathedral named him William, in honour of William Walker, whose heroic efforts stabilized the building's foundations many years ago.

Two healthy chicks fledged in June – a male and female. They have been flying around the rooftops causing quite a crowd to gather watching their antics. It was not without drama – and having laid her first egg in March, Winnie then ate it a few days later. This caused consternation both in Winchester and elsewhere – as our Peregrines reach a worldwide audience. Most likely, Winnie spotted a small crack in the shell, but as she laid another egg to replace it, the drama was short-lived.

Since 2018 we have had seventeen chicks born on the Cathedral. Among these was a male in 2019 who has since made visits to a church in Farnham and Romsey Abbey. He clearly is attracted to places of worship. His sister now nests in a quarry in Hampshire. Other chicks from the Cathedral have moved to London and Essex.

We look forward to seeing Winnie and William return in 2023.

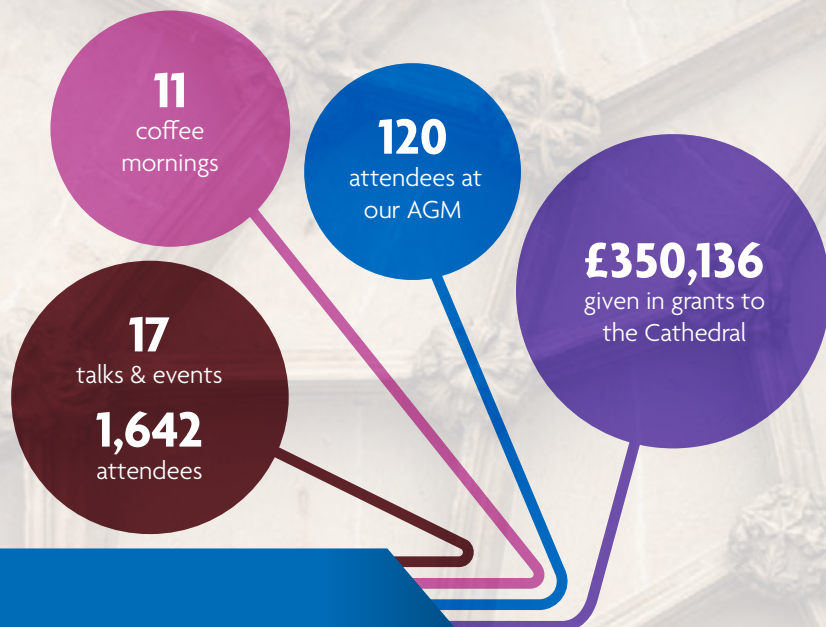




... and, for the Record, at Chichester and Salisbury

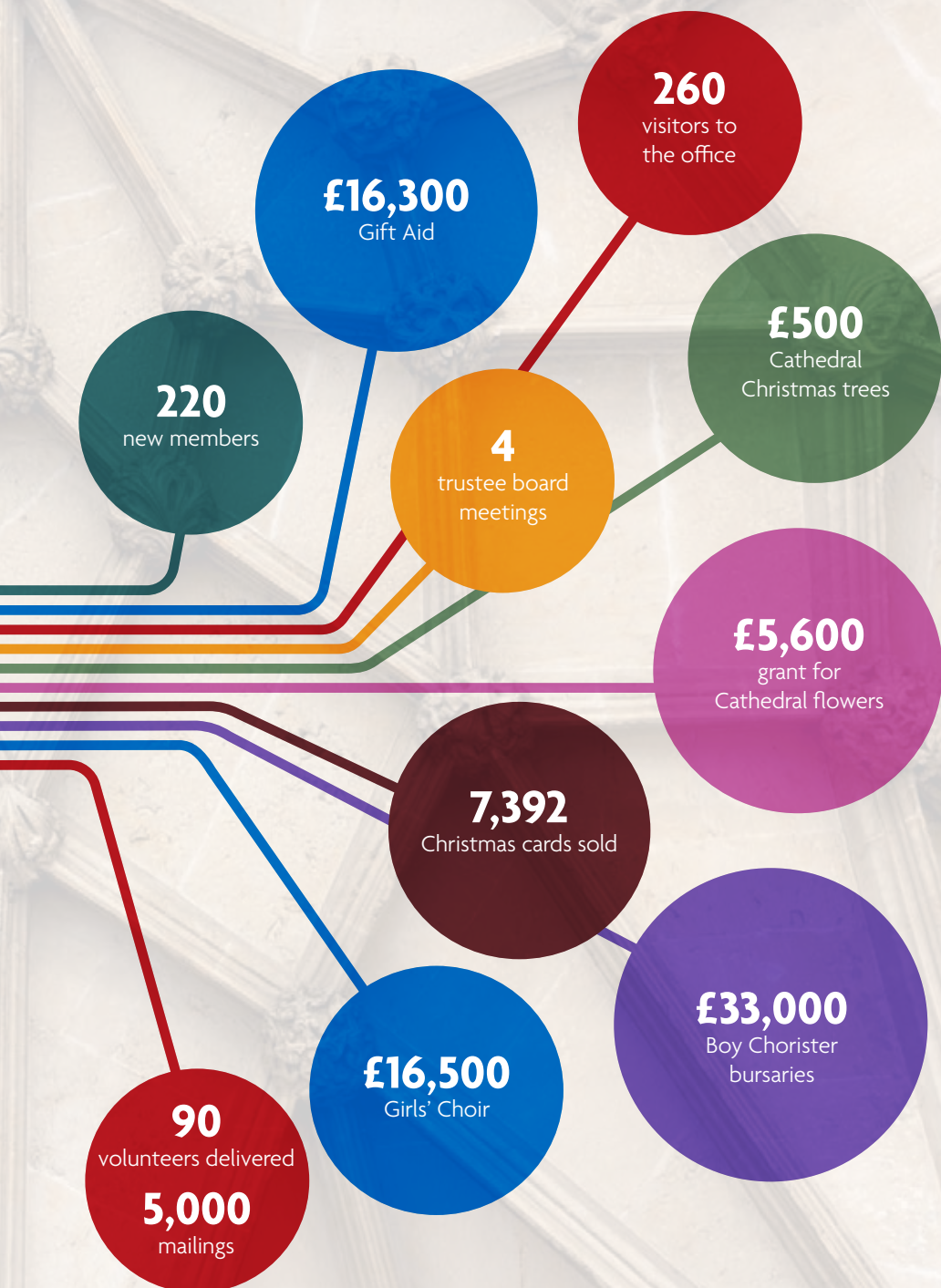
There have been peregrines nesting at Salisbury Cathedral since 1864. For nearly ninety years, the birds lived on the cathedral tower; it's thought that the use of harmful pesticides and persecution led to a lengthy absence. In 2014, a mated pair of peregrines nested and since then peregrines have hatched and fledged from the tower every year except for 2018, when a territorial battle between two females prevented laying.

At Chichester Cathedral, peregrine falcons have delighted visitors with sightings since 2001 from March until August, now observed virtually and through a livestream on the Cathedral website. It was expected that four eggs would hatch from this year.



The year in figures





The MCC tie with the Friends

Even our most learned guides are probably unaware how Langton's Chapel is linked with the 'egg and bacon' colours of the MCC tie. As Tom Watson explains, the answer lies with a College don and former chairman of the Friends' Council, Harry Altham.



HS Altham was the editor's name published on many covers of the *Record* from 1948 to 1965. In the world of cricket, his name was linked with the first history of the sport, Hampshire Cricket Club, the MCC, and youth cricket.

When Altham died in 1965, aged 76, there was an outpouring of eulogies. He was commemorated in the *Record* (No. 34, pages 7-8) by the Friends' Secretary Edward Cooper. *Wisden's Cricketers' Almanack* said he was "among the best known personalities in the world of cricket." Two

years later, Cooper's article and many others were included in a memoir of H.S. Altham, *The Heart of Cricket*, edited by a fellow Winchester College don, Hubert Doggart. The book had a foreword by Sir Alec Douglas-Home, former Prime Minister (1963-64) and President of the MCC in 1967.

Although Altham is largely forgotten more than fifty years after his death, he was a major figure in the world of cricket and at the Cathedral.

Like a number of public school cricketers at the turn of the twentieth century, Harry Surtees Altham went to Repton School before going on to Oxford. He played cricket for both Surrey and Hampshire. Altham came to Winchester College in early 1914 but soon enlisted and served through World War I in the 60th Rifles, finishing the war as a Major, awarded the DSO and the MC, and mentioned in dispatches three times.

After the war, his College career resumed as a schoolmaster and renowned cricket coach. He was housemaster of Chernocke's for many years. During this time, a link with



Harry Altham

the Cathedral developed. His wife, Winifred, was one of the first members of the Friends. It was not until 1944 that 'Major HS Altham' is first mentioned in the *Record* as becoming its joint-editor with Mr GH Blore. He was listed as a member of the Friends' Council in 1945. The first edition with his name on the cover is No. 17 for 1948, and his first article, on the Cathedral Crypt, was published in the following year.

During this time and the 1950s, Harry Altham was at the peak of his work as a cricket administrator and leader, as president of Hampshire Cricket Club from 1947 until his death and as treasurer (1950-63), president of the MCC (1959-60) and chairman of the Test selection committee in 1954. In Winchester, he was Chairman of the Standing Committee of the Friends' Council, equivalent to the modern Chairman of Trustees.

He appears to have been an ideal appointment, according to Edward Cooper:

'He was in and out of the office, sometimes two or three times a week ; always gay, most friendly to one and all, anxious to give helpful advice, whether considering some aspects of the Friends' activities, finalising minutes of a meeting, or simply composing a letter. At meetings, plenty of time was allowed for lively discussion, and when decisions had been taken he would make a carefully considered report to the Council.'

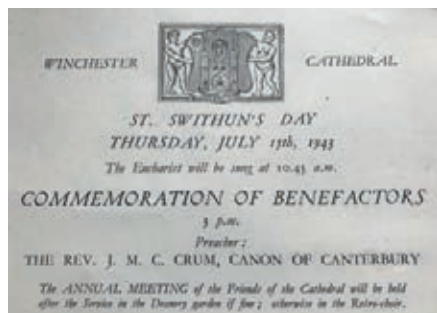
All in all, a remarkable career with extensive public service to Winchester College, the world of cricket and, especially, to the Friends of Winchester Cathedral. After his death, funds raised for a memorial to Harry Altham were used for the refurbishment of the vault of Langton's Chapel which regained its pre-Reformation colour scheme – the Chapel had been a particular interest of his.

So, when you next see an MCC 'egg and bacon' tie or look up to the vault of Langton's Chapel, please remember HS Altham and his service to the Cathedral.



Coat of Arms

We recently came across a 1943 invitation to the Friends' AGM. What caught our interest was the coat of arms which we didn't recognise but, as Tom Watson discovered, the story goes back to Henry VIII.



On checking Canon Bussby's *Winchester Cathedral 1079-1979* and other sources, the Cathedral Archivist, David Rymill, found it is the coat of arms given by Henry VIII to the Dean and Chapter on 1st June 1541, shortly after the Priory of St Swithun was dissolved. In recent times, there has been little use of

the arms as the Cathedral has tended to use the Diocesan arms. However, there is a carving of the arms on one of the choir stall fronts.

The blazon (description of coat of arms) appears in Stephen Hyde Cassan's *Lives of the Bishops of Winchester* (1827) as:

At the foundation of this Cathedral church by Henry VIII ... there was given to the Dean and Chapter, and their successor, for ever, an escutcheon with signs and tokens in manner and form following, that is to say, a minster or church masoned table. In the gate of the church the holy image of the Blessed Trinity, gold and silver, crowned imperial with a diadem gold of the most high and mighty prince their founder, a canton partie per pale gules and silver with a rose, with sun beams celestial counter-charged of the field, the seed purely gold, with these words of poesy – ***Benedicta sit Sancta Trinitas*** (Blessed be the Holy Trinity).



Coat of arms on choir stall

However, the blazon doesn't describe what appear to be two cherubs in nappies who are holding the coat of arms. No doubt a reader will know.


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Friends' Archive and Record Extra



In the past year there have been three online editions of *Record Extra* and new features which have widened the website's content. As well, the Friends' Archive has been used by many internal and external readers. Articles published in 2021-22 were:

October 2021: Anna Withers' article on *Bishop Godfrey de Lucy, Agatha and their three sons: clerical relationship* in the thirteenth century, and Ian Glenday and Tom Watson's article on *Captain Henry Pearson RN and the Great Samoan Hurricane*.

March 2022: This was the first edition in which *Editors' Notes* and a *Book Review* were introduced. *Editors' Notes* are short articles of around 1000 words written by *Record Extra's* editors, Dr Cindy Wood and Professor Tom Watson. The main article was *Bishop Samuel Wilberforce and His Memorial* written by Cathedral guide Stephen Jones and Tom Watson. The first *Editors' Notes* were *The Battle over Birinus' Bones*, *The Duke of Connaught, the First Patron of the Cathedral Friends*, and *Harry Coppar, the graffiti-writing bell-ringer*. The *Book Review* was of Nicholas Orme's *Going to Church in Medieval England*, a social history of churchgoing across the Middle Ages in England.

June 2022: The two main articles were on the Victorian organist *Samuel Sebastian Wesley*, written by Tom Watson, and *Bishop Malchus, Winchester Cathedral's link with Waterford City, Ireland*. During a recent visit to Waterford, Friends' member, Patrick Daniell, spotted the connection between Winchester and Waterford. From his notes and other research, the article was developed. The *Editors' Note* was concerned with *The Coronation of Edward the Confessor*, which was linked to the Kings & Scribes Triforium exhibition. The *Book Review* was of Tom Licence's *Edward the Confessor – Last of the Royal Blood*.

The archive's home page is www.wincathrecord.org. It can be searched as a total resource using 'Search All' or you can delve into specific editions, publications and articles using the 'Browse' facility. *Record Extra* is also on the Cathedral website, under the Friends tab.

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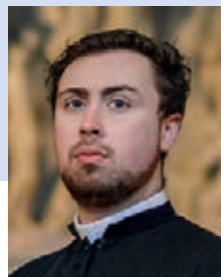
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Festival Evensong sermon

A shortened version of the sermon by the Rev Fergus Butler-Gallie, author of *A Field Guide to the English Clergy*, best book of the Year for The Times, Mail on Sunday and BBC History.



One of the best portrayals of friendship, in my humble opinion, is to be found in the Jerry Herman musical, *Mame*. There is a song, entitled, 'Bosom Buddies' where the titular character and her best friend Vera take turns to be as affectionately rude to one another as possible.

Mame tells Vera: "I've been meaning to tell you for years; you should keep your hair natural like mine." To which Vera replies, "If I kept my hair natural like yours, I'd be bald". Perhaps the finest line comes when Vera asks Mame to tell her how old she thinks she really is, to which Mame replies: "Oh, I'd say somewhere between forty ... and death".

Death and friendship together again.

Jesus is even more explicit in his linking of the two, for he tells us this: "No one has greater love than this, to lay down one's life for one's friends."

In truth, we are rather spoiled when it comes to dead friends of Winchester. Around us lie such titans as Cnut, William II, Jane Austen and the doughty Cardinal Beaufort. Perhaps my favourite though is Bishop Soapy Sam Wilberforce, the controversialist and wit who was Bishop here and died after falling off his horse. One enemy of his (who had been bettered by the bishop before) quipped that 'it was the first time his head had ever come into contact with reality, and the effect was fatal'. Of course, in this place, it is

not facetious, nor fatalistic to assert the closeness of

friendship and death. For this is, after all, a place dedicated to the teaching of Christ, to the one who so explicitly links the two by saying that "no one has greater love than this, to lay down one's life for one's friends". And at the heart of Christianity is Resurrection: the truth that in the midst of death, we are, in fact, in life. That death is but the gate to life eternal. That to have the dead among us, be they illustrious or otherwise, is not a statement of decay but of hope.

But, you know, that's why you're here. That's why you do what you do, why you are friends of this remarkable place. For this place is a testament, in bricks and mortar, to the truth that the past is not a foreign country at all, but that its preservation for the future says something vitally important about the sort of present which we wish to inhabit.

There can be no doubt that this Cathedral is fortunate in its Friends. You know that friendship is not limited by the effects of time and place, nor even by life and death. You know that one can feel the stirrings of friendship free from the constraints of other emotions. You know too, the truth of what Christ tells us, that to be a friend is one of the highest callings there is, that there is no greater love than being a friend.

New Trustees

Angela Forder-Stent

At the age of twelve a history project for my class was the history of Winchester Cathedral and the we visited the Cathedral twice. The teaching was excellent and I still recall some of that information and how inspired I was. Thus started my fascination with this Cathedral's history, which was fuelled later by my close friend John Hardacre, the late librarian and archivist. As a retiree, I joined a team manning the Bible, Library and Triforium gallery, and the obvious progression from that was to a guide. This is my twelfth year as a guide and it's the best "job" ever. Two years

later I was asked to be a trainer of new guides, and have been so ever since. I'm hoping that my experience of what happens in this Cathedral on a day-to-day basis, and knowing so many of the volunteers and staff will prove useful as a trustee of the Friends. I appreciate the enormous importance of the Friends, and am honoured to be elected a trustee.



Richard Green-Wilkinson

I am delighted to have been voted in as trustee at the AGM. I work part-time as a family trustee and non-exec director, having retired from a national accountancy firm a few years ago.

Although my wife, Anne, and I live in the Portsmouth diocese, we have an affinity to Winchester and the Cathedral with my parents having lived here and had memorial services at the Cathedral and our three children and six grandchildren migrating here.

I also had an uncle, Oliver, whose Christian service started with his ordination in the Cathedral, appointed Archbishop of central Africa fifteen years later. My leisure interests include tennis, bridge, walking, gardening and theatre.



Minutes of the AGM

Saturday 16th July, 2pm, north transept of the Cathedral

1. Welcome and opening prayer

The meeting was chaired by the Very Rev Catherine Ogle, Dean of Winchester, and President of the Board, who welcomed around 120 members. The Dean also welcomed the Lord Lieutenant, Nigel Atkinson, and Cllr Derek Green, Mayor of Winchester. Canon Andy Trenier opened the meeting with a prayer.

2. Apologies for absence

There were apologies from forty-seven Friends.

3. Minutes of the AGM held on Saturday 10th July 2021

The minutes were agreed.

4. Matters arising from the minutes

No matters arising.

5. Dean's report

The Dean provided a summary of the year as the Cathedral emerged from the restrictions of the pandemic under the Cathedral values of 'Renew, Inspire & Unite'.

- Renew – major Cathedral public services are now being held again for the people of Hampshire with a focus on looking after worshippers and visitors and also a focus on the environment at the Cathedral.
- Inspire – a new Cathedral website and ticketing system has been implemented and a whole raft of cultural initiatives have taken place (flower festival, Gosseart & Lux Muralis etc). The work of the whole Choral Foundation is at the heart of the inspire value and the Dean thanked the Friends for their support of Cathedral music.

- Unite – there has been a focus on uniting staff and also the community with events such as the Ukraine vigil. The Dean Garnier Garden has reopened and there was a visit from the Archbishop of Canterbury

The Dean also updated the meeting on the changes to Cathedral governance and how the Cathedral would be moving to charitable status.

6. Chief Operating Officer's report

Alison Evans updated the meeting about the five-year business plan that has been produced and the work on the estates master plan which consists of twenty different surveys to decide how all the Cathedral buildings should be used in the future. The COO also detailed how "creative programming" would steer planning of events in the Cathedral. The café refurbishment programme will start in January.

7. Chairman of the Board of Trustees

Bruce Parker, Chairman, welcomed the constructive partnership that had evolved with the Dean, Chapter and senior staff. He also thanked the office staff and Trustees for their work over the past year. He had enjoyed recording podcasts with Canon Andy.

8. Director's report

Lucy Hutchin, Director, reported on a successful year of events. A record number of events were held and in March 'hybrid' events were launched so people could attend either in person or on Zoom. The Director thanked our volunteers who deliver the mailings. She also thanked Lesley Mead, Leisl Porter, Bruce Parker and all the Trustees and volunteers for their invaluable help.



9. Honorary Treasurer's report for the year ended 31st March 2022

The Statement of Financial Activities on page 51 shows Net Incoming Resources (i.e. a surplus) of £91,660 for the 201/22 financial year (there had been a deficit of £53,191 in 2020/21).

David Fellowes took the meeting through a simplified version of the above statement. This version, drawn from the internal Management Accounts, had been circulated for the meeting.

- There was a net surplus of £64k, lower than the previous year's £76k, but higher than the forecast of £60k.
- Having funded our commitment to Annual Grants of £71k this year (including £49.5k in support of the choir), there was a net deficit of £7k before accounting for legacies.
- We received legacy income of £176k during the year, well up on the previous year's £50k. Our annual legacy income has averaged £173k over the past five years.
- Special Grants totalling £278k had been approved during the year, including £240k

to purchase 1,000 chairs for the Nave and £25k for the electric truck for the maintenance and gardening teams.

- A detailed list of Annual and Special Grants is provided on page 53.

David concluded with various ideas on Gift Aid and legacies which can be found under *Treasurer's Tips* on page 50.

10. Appointment of independent examiners, Buzzacott, for the year 2022/23

Proposed: Gordon Mott, Seconded: Frank Pearson. Agreed by a show of hands.

11. Board of Trustees: election of members

Election of Richard Green-Wilkinson.

Proposed: Anne Pearson, Seconded: Chris Sermon. Agreed by a show of hands.

Election of Angela Forder-Stent Proposed: Charles Lidbury, Seconded: Bill Weeks. Agreed by a show of hands.

12. Changes to the constitution

Changes to the constitution were discussed. Later it was decided by the admin committee to revisit this at the next AGM.

Treasurer's Tips

David Fellowes, Treasurer, offers some hints to those members who are very kindly considering how best to make donations to The Friends.



Gift Aid and how the tax relief works:

Gift Aid can impact significantly on BOTH sides of the transaction:

The Friends receives 25% from the taxman from every Gift-aided donation ... so a donation of £1,000 from you becomes £1,250 including the tax.

Meanwhile, you may be thinking that your generosity has cost you £1,000 – and to a basic-rate taxpayer that would be true ... but to a higher-rate taxpayer, the net cost is only £750. This often serves to encourage further generosity!

Gift Aid and donating shares:

Gifting shares to The Friends – far less painful on your pocket, especially if your portfolio contains shares which are so heavy with taxable gain that you are loathe to sell them for fear of having to pay some Capital

Gains Tax ['CGT']. It's easy to avoid any tax at all, simply by transferring the shares to The Friends and leaving us as a charity able to make the sale completely free of CGT. Far from paying tax, you, the donor, will actually receive a tax repayment, as a charitable gift of shares qualifies for Gift Aid relief.

Legacies:

I am sure you will be aware that a charitable legacy will reduce the amount of Inheritance Tax ['IHT'] payable by 40% of the value of the legacy.

However, you may be less aware that, for those generous enough to be leaving at least 10% of their Net Estate to charity (and this is quite often the case when someone doesn't have a family to whom to leave their estate), the rate of IHT is only applied at 36%.

You could be forgiven for dismissing this notion on the grounds that you wouldn't wish your beneficiaries to bear the cost of such a seemingly large slice of your estate going to charity, but please don't give up on the idea quite yet, as you may be surprised to learn that, in most circumstances, those Beneficiaries would be left literally no worse off after 10% of Net Estate going to charity than if 4% went to charity – all thanks to the application of the reduced IHT rate of 36%. Believe me, that's true!

Space does not permit any further detail, but please don't hesitate to get in touch with me should you wish to explore this idea (dwlfellowes@gmail.com).

Friends of Winchester Cathedral statement of Financial Activities for the year ended 31 March 2022

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Income				
Voluntary income	274,636	-	274,636	161,218
Activities for generating funds	23,652	-	23,652	15,844
Investment income	5,338	-	5,338	4,847
Total income	303,626	-	303,626	181,909
Expenditure				
Costs of generating funds:	12,474	-	12,474	5,245
Charitable activities:	199,492	-	199,492	229,855
Total expenditure	211,966	-	211,966	235,100
Net income (expenditure) for the year	91,660	-	91,660	(53,191)
Gains / (losses) on investment assets	11,674	-	11,674	63,823
Net movement in funds	103,334	-	103,334	10,632
Fund balances brought forward	510,767	1,267	512,034	501,402
Fund balances carried forward	614,101	1,267	615,368	512,034

The above is an extract from the full Financial Statements for the financial year ending 2022. The formal Trustees' Report and Financial Statements have been independently examined and were approved by the Board of Trustees on 24th May 2022. They will be submitted to the Charity Commission as required. Copies of the full document are available on application to The Friends' office or from the Charity Commission's website www.charity-commission.gov.uk

Balance Sheet

	2022	2021
	£	£
Fixed assets		
Tangible assets	508	1,185
Investments	416,908	378,829
	<u>417,416</u>	<u>380,014</u>
Current assets		
Stocks	445	-
Debtors	76,288	23,010
Cash on deposit	383,483	362,346
	<u>460,216</u>	<u>385,356</u>
Current liabilities		
Grants outstanding	253,057	240,400
Other creditors	9,207	12,936
	<u>262,264</u>	<u>253,336</u>
Net current assets	<u>197,952</u>	<u>132,020</u>
Total assets less current liabilities	<u>615,368</u>	<u>512,034</u>
Representing:		
Unrestricted funds	614,101	510,767
Restricted funds	1,267	1,267
Total funds	<u>615,368</u>	<u>512,034</u>

Grants to the Chapter of Winchester

	2022	2021
	£	£
<u>Unrestricted:</u>		
Trees in Public Areas	7,800	8,150
Girls' Choir	16,500	16,000
Baker Choristership	16,500	16,000
Friends' Choristership	16,500	16,000
Cathedral Flowers	5,600	-
Planned Maintenance of Cathedral Precincts	9,000	8,750
Broderers	1,100	1,050
West End Christmas tree	500	450
1,000 Chairs in the Nave	240,679	-
Electric-powered Truck for maintenance team / gardeners	25,005	-
Fleeces for Cathedral staff	824	-
Visitor Centre Improvements	-	39,095
Live-streaming equipment	-	56,512
Festival Flowers in 2021	-	7,000
Repair / restoration of Nativity figures	199	2,000
Restoration / reinstatement of Dean Garnier Gate	11,262	12,000
East Window Project	(1,333)	(1,316)
	350,136	181,691
Visitor Centre – application was withdrawn	(200,000)	-
Unspent grant allocations written back	(2,788)	(1,211)
	147,348	180,480
<u>Restricted:</u>		
Windows project	-	634
Hoodies for Girls Choir	-	467
	-	1,101
	147,348	181,581

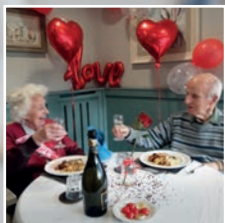
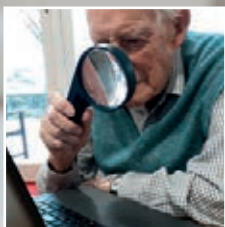
Grants written back in the prior year are primarily as a result of the cost of the anticipated work being lower than the original estimate on which the grant application was based, or in respect of which the work associated with the project was no longer required to be undertaken.

Christmas Cards 2022

Our cards this year cost £5.50 for a pack of 8 cards.
All profits will be used by The Friends to support the Cathedral.

The order form accompanies The Record.





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* Correct at time of print.

New Members

Mr & Mrs H Albrey	Mrs A Edwards	Mr & Mrs Le Pen-Thomas
Dr A Al-Khoury	Mrs H Ellis	Dr R Lillyman
Mr & Mrs P Allen	Mr P Errington	Mr & Mrs J Linley
Mrs S Ansell	Ms A Farrington	Mrs V Lovell
Mrs D Ayling	Ms C Fenn	Mrs A Luther
Mr & Mrs P Backhouse	The Revd Canon N Fennemore	Mrs V Mackintosh
Mr & Mrs A Baines	Mr S Field	Mr & Mrs P Mardall
Mrs D Balchin	Mr & Mrs D Finch	Mr & Mrs M Markiewicz
Mr J Balding	Mr R Fish	Mr & Mrs Marshall
Mr M Bezant	Mr & Mrs G Fisher	Ms S Matarazoo
Miss B Bluck	Mr & Mrs G Fisher	Mr & Mrs A V McNaughtan
Miss F Bond	Mr J Foster	Dr & Mrs H Mellor
Mr & Mrs B Bounds	Mrs H Francis	Mrs P Metcalf
Mr R Boys	Mrs L Friend	Lord & Lady Montagu
Mrs H Bradford	Mr D Fruitt	Mrs E Montgomery
Dr J Brown	Mrs J Fuller	Miss S Morgan
Prof M Burke	Mrs E Gibson	Mr R J Mort
Mrs D Burroughs	Mrs L Gilder	Mrs A Munro
Mrs D Burrows	Miss S Greenway	Mrs A Murphy
Mr & Mrs R Cambusano	Mr R Green-Wilkinson	Mr & Mrs N Nadkar
Mr A Cardew	Prof S Greer	Mr D Norbury
Mr B Challis	Mr & Mrs J Haig-Haddow	Mr & Mrs V Oddie
Ms I Chapman	Mr J Hawksley	Mrs W Osorio
Mrs M Cole	Mrs M Hawthorn	Mr B Permain
Mr & Mrs A Collins	Mrs S Haymes	Miss K Piotrak
Mr & Mrs M Collins	Mr G Hewinson	Lord & Lady Poole
Mrs S Cook	Miss A Hodder	Mr & Mrs R Pope
Ms E Corcoran	Mr I Holliday	Mr & Mrs J Pratt
Mr M Corcoran	Mrs K Holroyd Smith	Dr & Mrs E J D Price
Mr R Cragg	Mrs G Honeysett	Miss C Purdy
Mrs C Crahart	Mrs J Hooper	Mr & Mrs K Pusey
Mr D Curling	Mrs J Hugan	Mr O Reeves
Ms L Dando	Mr S Hurley	Mrs M Roberts
Mr & Mrs R Dartnall	Mr & Mrs E Hutton	Mr & Mrs P Robinson
Mr M de Belder	Dr S & Mr J Ingram	Mr & Mrs A Rushton
Mr M de Styrcea	Mr & Mrs W Isaac	Mrs M Salter
Mr P Deehan	The Venerable & Mrs I Jagger	The Revd P Scott
Mrs S Derrick	Mr & Mrs D Jeffrey	Mrs A Scully-Johnson
Mr N Digance	Mr & Mrs N Johnson	Mr & Mrs M Sedgwick
Mrs S Dunleavy	Mrs J Jones	Ms P Seligman
Mr & Mrs K Dunt	Mrs S Kellow	Mr & Mrs C Sermon
Ms J Dyke	Mr & Mrs S King	Ms G Shah
Mr & Mrs P Eastty	Mr R Lakin	Mrs A M Smith
Mr R Eastty	Mrs K Lanz-Dretnik	Mr A Souter

Mr & Mrs P Speller
Mr & Mrs R Spencer
Mr R Stead
Dr & Mrs B Stedman
Mr & Mrs B Steven
Mrs L Stevens
Dr & Mrs T Stevenson
Mr T Stroud
Mrs S Swarbreck
Dr H Telchy
Ms S Thale
Mrs C Thomas

Mrs J Thompson
Mr G Tillotson
Ms S Topsom
Mr & Mrs S Townley
Ms C Townsend
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Ms P Turner
Mrs A Vaissiere
Mr R Vereker
Miss S Viersen Walker
Mr & Mrs A Walmsley
Dr A R Walton

Mrs J Waters
Mr F Watts
Mr Z Whitaker
Mr L Will
Dr & Mrs J Williams
Mrs C Willis
Mr & Mrs D Wilson
Mr J Wolf-Phillips
Miss M & Mrs H Wollerton
Mr C Wood
Mr & Mrs M Zarb-Adami

50 Year Membership Anniversaries

Miss S Brodhurst

Miss J M Howes

In Memoriam

Dr S Abbott
Mr J Anderson
Dr J G Axford
Mrs D Beattie
Mrs S M Cook
Mr A Cooke
Mrs G Corrie
Mrs S Cowan
Mr J Davenport
Mrs A Day
Mr J Day
Mr A Dorey
Mrs M Dorey
Mrs A Dreaper
Mrs N J Emmerson
Mrs A Fewtrell
Dr J Foley-Fisher

Professor P G Fookes
Mr P D M Gell
Mr B D Gibbs
Mr J Good
Mr D L Gray
Mr T J Harrington
Mrs S Harris
Mrs S M Hiscock
Mr J Hollier
Major General M Holmes
Mrs F Jaffe
Miss M Maddren
Mr J P Malpas
Mrs R Manktelow
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Mrs S Roberts
Mrs L Scott-Joynt
Miss S Stops
Mrs N Tatham
Mr W Taylor
Dr T Wade-West
Mr R Wainwright
Miss J Walker
Mrs J Warner
Miss J M Yates

Legacies

We are grateful for all the legacies we have received, most recently from:

Margaret Anne Bliss

Janet Corton

Penelope Elsom



A gift for all time

Throughout our history, some of our most important work in the Cathedral has been supported by legacies.

If you do decide to leave a gift to The Friends or have already made a provision, we would be very pleased to hear from you, if only to say thank you for your contribution during your lifetime.

In June, a group of Friends, who have made provision for us in their wills, joined the Dean and Friends' Trustees for a talk by the Cathedral Curator, Eleanor Swire, on conservation in the Cathedral. This talk was followed by afternoon tea. See pages 34-35 for pictures of this event.

Please contact Lucy Hutchin on 01962 857244 or lucy.hutchin@winchester-cathedral.org.uk if you would like to discuss leaving a gift to The Friends in your will.

Thank you so much.



Friends of
WINCHESTER
CATHEDRAL

A person is seen from behind, sitting on a dark wooden bench in a grassy field. They are looking towards a large, leafy tree on the right side of the frame. The sky is a mix of orange and blue, suggesting a sunset or sunrise. The overall mood is peaceful and contemplative.

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