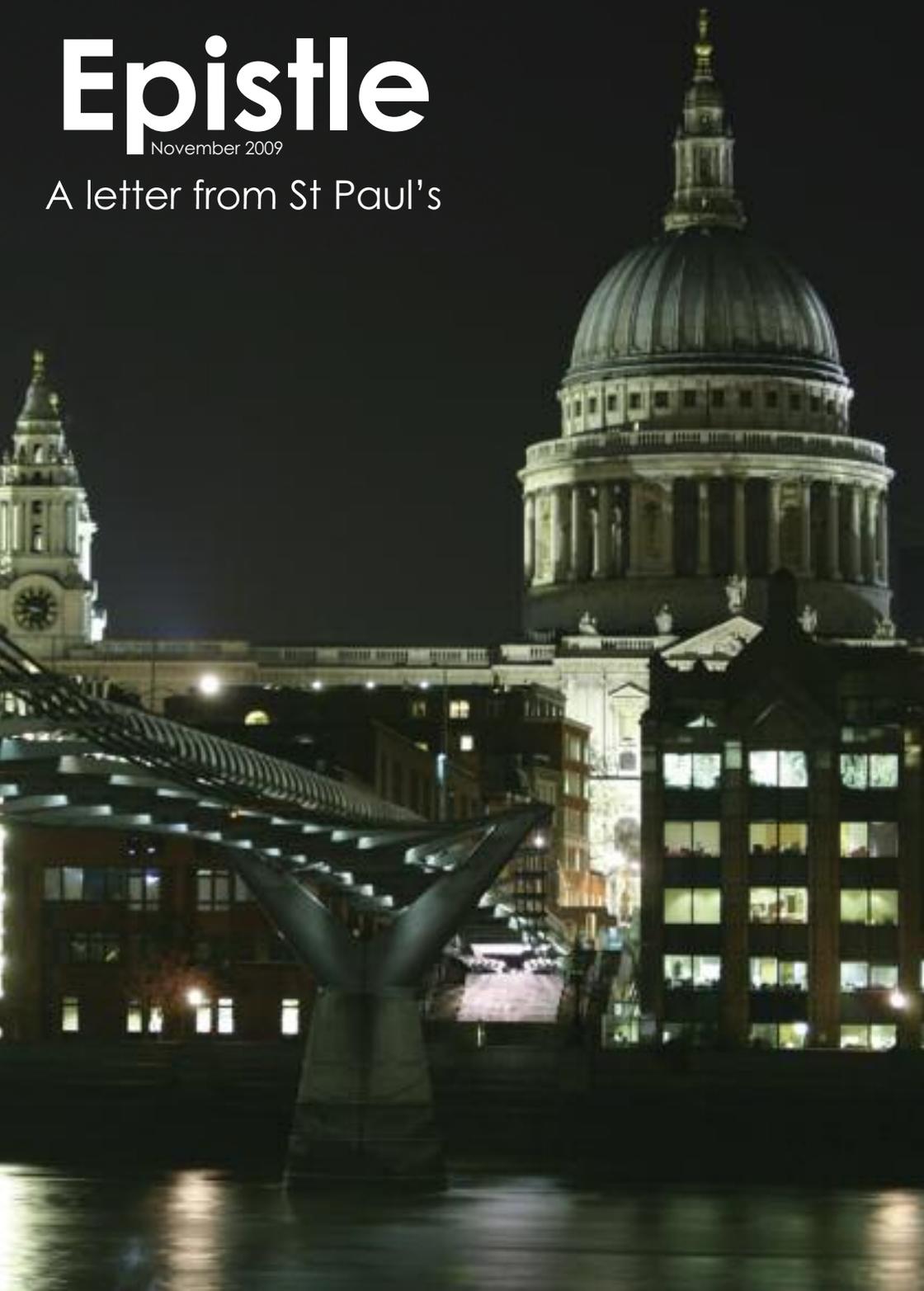


# Epistle

November 2009

A letter from St Paul's



# Message from Martin Stancliffe Surveyor to the Fabric:

I am very pleased to be able to let you know that the St Paul's Cathedral Tercentenary Project was selected as the overall Project of the Year at this year's RICS Grand Final ceremony, held in London on 16 October. This award is given to the single most outstanding project of the year. Our submission covered the full range of projects executed over the past 10 years or so, including the external stonework repair and cleaning, the internal cleaning project, the relighting, liturgical reordering, the accessibility work, the south churchyard, the various projects in the Crypt, the work to the Geometric Stair, and other related projects.

*The citation reads: This is a remarkable project that has rejuvenated a truly timeless building for the local area and wider community. The care and attention taken in its restoration, in both its exterior and interior has given it a completely new lease of life. A wonderful project.*

Without our generous donors, none of this could have been possible so the Dean & Chapter are all the more grateful to each and every one of you.



# St Paul's Cathedral, London

**A**s well as being Sir Christopher Wren's architectural masterpiece, St Paul's is an international icon, a national Cathedral and the City of London's parish church, welcoming up to 2 million visitors from the UK and abroad every year and running over 1,700 services a year. This fine and newly-cleaned building is a magnet for pilgrims and worshippers, concert-goers and local employees all seeking spiritual refreshment.

However, St Paul's receives no regular or significant funding from the Government or the Church Commissioners. Therefore, it relies entirely upon the financial support of

worshippers, visitors, Friends, corporate partners, livery companies, grant-making trusts and foundations and individual donors.

You can help us enormously to maintain the fabric, mission and outreach by supporting us with a donation today or tomorrow – or in the future by means of a gift in your Will. Our current principal areas of financial need are:

**Access:** Helping visitors to understand more fully our history and purpose through a project embracing an Interpretation Centre, exhibition space in the upper galleries and opening up better access to Wren's Great Model and the Library

**Music:** Maintaining and developing the choral and organ music, defraying the costs of some 30 boy choristers including bursaries for their education and training, 18 gentlemen of the choir and 3 organists

**Outreach:** Our education work involves and inspires some 25,000 schoolchildren each year whilst the St Paul's Institute provides platforms for topical and high profile debates of moral, spiritual and political issues

**Endowment:** Longer-term, the Cathedral needs to build up an endowment fund (the "perpetual growing fund" foreseen by Sir Christopher Wren himself) and one way to help achieve this is through a tax-efficient gift in your Will

If you would like to make a donation please turn to the donation page at the back of this edition.



**The Cathedral  
needs YOU!**



# The reinstatement of the statue of St Philip on the North Transept

The statue of St Philip was taken down from the North Transept in the late 1980s and since has been stored in sections at ground level in the North Churchyard. St Philip is one of the set of sculptures provided for the Cathedral by Francis Bird c1720. With the exception of a few missing pieces, the sections of statue are weathered but in fair condition with much of the detail still intact. Although there is no clear established reason why the statue was dismantled it seems likely that the loss of a section of stone from the bottom of the drapery highlighted concern for the stability of the figure. The North Transept External Cleaning and Repair Project and its associated scaffolding provided the opportunity to re-instate the statue back in its original position.

With a view to reinstating the statue, during October 2008 the statue was erected at ground level to assess its condition, determine how well the statue fitted together, what pieces were missing, where new pieces of stonework would be required and what work would need to be carried out to the statue. A structural assessment was also carried out, which concluded that the statue must have suffered a severe shaking when a bomb went through the North Transept roof and exploded in the building in 1941, which would cause stress to the horizontal joints and consequently the cracking that would lead to the loss of sections of stone.

The evidence from the temporary erection of the statue at ground level supported the theory that the loss of sections was caused by the adjacent bomb and it became clear that there is no reason why the statue should not be reinstated.

During June and July 2009 the sections of the statue were hoisted up to roof level and rebuilt, a new section of stone was carved on the rear of the statue where the previous section of stone had become too thin to give the required support and a further new section carved for the bottom of the drapery, just above the foot where the previous stone had been lost. The statue has also been cleaned and pointed and pieces of original stone fixed back in position where they had fallen off. New stainless steel supports have been added to the rear of the statue to provide additional support to the lower two sections. The scaffolding was taken down around the statue during August 2009, and when the remainder of the scaffolding comes off the North Transept later in the year the reinstated statue will be visible from the ground.

It is interesting to note that two of the stone masons involved in taking down the statue in the late 1980s, Alan Horsfield, our General Foreman and Michael Dove, our Deputy General Foreman have both been involved in the reinstatement of the original statue 20 years later.



THE TERRACE, HIGHGROVE HOUSE

A LIMITED EDITION LITHOGRAPH  
PRODUCED FROM THE ORIGINAL WATERCOLOUR BY  
H.R.H. THE PRINCE OF WALES

CERTIFICATE OF AUTHENTICITY

This is to certify that the original watercolour of The Terrace Garden on the east side of the first floor is to be displayed in the Prince of Wales's study in the Palace of St James, London. The two 'seats' are to be placed in the study, together with the original watercolour and the original watercolour.

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Charlie Farrar

24.1.2003

Amber Ward  
entertains the assembled guests

Some 200 guests attended a memorable fundraising Gala Dinner in May at the Harvard Club, New York to celebrate the 50th Anniversary of the American Memorial Chapel at St Paul's Cathedral.

The dinner, co-hosted by The Dean of St Paul's and Mr John Harvey (new Chairman of St Paul's Cathedral Trust in America - SPCTA) was held in honour of the outgoing Chairman Mr William R Miller OBE to whom the Dean presented the Sir Christopher Wren Award for his enormous contribution to the work of the Cathedral. Guests were treated to engaging reminiscences by Lady Mary Soames, daughter of Sir Winston Churchill and fascinating insights from

Jon Meacham, Editor of Newsweek. The Right Reverend Graeme Knowles, Dean of St Paul's Cathedral, gave a lively illustrated talk about St Paul's and soloist Amber Ward sang a number of Vera Lynn and other 'Hits from the Blitz'. George McNeeley, Vice-President of Christie's in New York, conducted an auction of items including private recital-dinners, a champagne reception with the Dean and a lithograph entitled "The Terrace, Highgrove" donated for auction by HRH The Prince of Wales. Epistle is delighted to report that the event raised a net profit of \$320,000 to support further restoration and development projects within St Paul's Cathedral.



Lithograph donated by HRH The Prince of Wales

This event was made possible thanks to the generosity of



# St Paul's Cathedral Trust in America welcomes John Harvey

In late spring, John C. Harvey of New York City was elected Chairman of St. Paul's Cathedral Trust in America (SPCTA), succeeding SPCTA's founding chairman, William R. Miller OBE. He was also elected to the Board of Trustees of St. Paul's Cathedral Foundation.

A leader in numerous church, social, and philanthropic groups in the United States and Great Britain, Mr Harvey is First Vice President of the St. George's Society of New York and Secretary and Treasurer of the American Associates of the National Galleries of Scotland. Among Mr Harvey's other numerous board memberships are his role as Trustee, and Co-Chairman of the Development Committee, of Episcopal Charities of the Diocese of New York and Trustee of the U.S. Foundation for St-Martin-in-the-Fields, London.

Professionally Mr Harvey is an inventor/entrepreneur. In 1981, with a group of family and friends as backers, he founded a first company to develop technology involving



Mr & Mrs John Harvey, Jon Meacham & The Dean of St Paul's at the Gala Dinner in May

computers and media, especially television. To date the company's team of inventors has received patents in the U.S., Europe, Japan and elsewhere. These patents are licensed today in various media applications, including for use in devices, often called "set top

boxes", that receive digital television signals and convert the signals for display on conventional TV sets. This first company now comprises a group, the principal member of which is called Personalized Media Communications, LLC.

Before starting this media endeavor, Mr Harvey pursued a career in finance in the 1970s, during which time he worked for, among others, Hambros Bank Ltd. as a junior executive. He began his professional life in the late 1960s as an officer in the U.S. Navy, reaching the rank of Lieutenant.

Mr Harvey holds a BA degree in British and Western European History from Yale University, a BSc(ECON.) from the University of London, and an MBA in Finance from the Wharton School.



Mr & Mrs Harvey, Lady Mary Soames, The Dean

# St Paul's Cathedral Foundation

Please complete and return this form or **donate on-line at [www.stpauls.co.uk/foundation](http://www.stpauls.co.uk/foundation)**

I would like to help the St Paul's Cathedral Foundation.

Name:

Email:

Address:

Postcode:

*giftaid it* If you are a UK taxpayer, the Cathedral can claim an extra 28p from HM Revenue & Customs for every £1 you donate, at no extra cost to you. Please tick this box if we can claim giftaid on your donation

Signed:

Date:

## I would like to make a single Donation:

Amount: £

Type of donation: Cheque

Postal Order

Please make cheques payable to **St Paul's Cathedral Foundation**

and send to The Chapter House, St Paul's Churchyard, London EC4M 8AD

## I would like to make a regular donation by standing order

Amount: £

Commencing

and thereafter every month

/ year

To set up a regular donation by standing order, please note the following details:

St Paul's Cathedral Foundation, Coufts Bank, 440 Strand, London, WC2R 0QS

Acc No: 69198391 Sort Code: 18 00 02

St Paul's Cathedral Foundation will not share your details with organisations outside the Cathedral.

We would like to contact you again in the future about the Cathedral.

If you would not like to receive such information from us, please tick this box

## St Paul's Cathedral Trust in America

American donors may support St Paul's Cathedral through St Paul's Cathedral Trust in America (SPCTA), a U.S. 501c3 non-profit organization with full IRS tax deductibility. SPCTA's mission is to engage American supporters in the work of the Cathedral, and to support that work financially.

To make a donation, American taxpayers can complete and send in the form below. All gifts are appreciated, and will be used to support St Paul's programs and projects in the US and in London.

## I am a US taxpayer and would like to make a donation to the St Paul's Cathedral Trust in America:

Name:

Email:

Address:

Zip:

Donations should be sent to PO Box 1545, New York, NY 10150-1545.

Checks payable to the St Paul's Cathedral Trust in America.

The St Paul's Cathedral Trust in America is a 501(C)3 organisation, Tax ID: 56-185-2735.

If you would like to join the US mailing list or find out more about the St Paul's Cathedral Trust in America, please contact Mark Hansen, Executive Director, 599 Lexington Avenue, New York NY 10022  
Telephone 212-709-6040 email [kim@stpaulscathedral.org.uk](mailto:kim@stpaulscathedral.org.uk).



# Recommend a Supporter to us for your chance to win!

Recommend a new supporter to the Foundation to be entered into a prize draw for the chance to win a behind the scenes private tour of the Cathedral.\*

Your name:

Their name:

Address:

Postcode:

Main Interest in Cathedral (i.e. Music, worship, heritage):

St Paul's Cathedral Foundation will not share these details with a third party. We would like to contact you again in the future. If you would not like to receive such information from us, please tick this box

**\*To be eligible for the tour the new supporter must have donated to the Foundation by 31 March 2010. The guided tour will be an evening event after the Cathedral has closed and will include the Cathedral floor, Crypt and Triforium.**



**BGC Partners, one of the world's leading inter-dealer brokers, held its 5th annual global Charity Day on Friday 11th September. The day is held in memory of employees lost in the World Trade Centre attacks in 2001.**

In London, New York and Singapore celebrities from the worlds of music, stage, screen and sport joined the brokers to help raise money for a number of selected charities. These charities include the St Paul's Cathedral Foundation. As in recent years, the St Paul's Cathedral Choristers along with Canon Lucy Winkett went along to their offices in Canary Wharf to open the day of trading in London.

This year, the BGC offices around the world helped raise over \$10 million for the designated charities.



**The St Paul's Choristers open the day's trading  
Conducted by Simon Johnson, Organist & Assistant Director of Music**

# Music Patrons

**There are many and varied reasons why people support the life of St Paul's Cathedral.**

**In a new series looking at individual supporters, Epistle explores the how and why St Paul's holds such a significant place in the nation's heart. In this edition, we speak with Emma Whitaker, a member of the Music Patrons' Scheme.**

## **What is it about the musical life at St Paul's Cathedral that inspires you to support it?**

I have a lifelong love of St Paul's as a building, a passion for Wren coupled with equal enthusiasm for all things musical. The Music Patrons' scheme allows me to make a contribution towards upholding that long musical tradition, by supporting the excellent musical team – and in return I gain insights into the working of the musical life at St Paul's. It has been a fascinating first year.

## **What for you has been the musical highlight of the past year?**

There have been so many wonderful things but a couple stick in the mind – Roderick Williams' "Adonai" performed at the Advent Processional and more recently the McMillan setting of the Eucharist (performed as part of the City of London Festival this year).

## **Does musical and spiritual refreshment play any part in your working life?**

Both are important to me – allowing me to take a step back from day to day work and reflect on what really matters.

Regular trips to Evensong during the week give me a chance to experience the stillness and tranquility of St Paul's after a day's work in the City as well as providing vital spiritual refreshment. St Paul's always feels so calm no matter how full of people it is. It is a very special place for me.

## **What would be in your eight Desert Island Discs of organ & choral music?**

I am not sure I can whittle the number down! Opera and Lieder would have to have a presence too but the following would be strong contenders for inclusion:

- Bach - St John Passion
- Stanford in C setting of Magnificat and Nunc Dimittis
- Vaughan Williams setting of Psalm 90 "Lord thou has been our refuge"
- Handel - Zadok the Priest
- Mendelssohn - Elijah (particularly the chorus "Be not afraid").
- Mozart – Coronation Mass (with memories of singing it whilst at college!)

## **Do you have a favourite composer ?**

Mozart would probably win on that front

## **To find out more about the Music Patrons'**

**Scheme contact  
Roger Walkinton on  
020 7246 8333  
or e-mail  
roger@stpauls  
cathedral.org.uk**





Visitors who remember St Paul's before the cleaning of the interior will recall dreary stonework intermittently enlivened by mosaic, monument or items that seemed to have nowhere else to go.

Part of the cleaning project included tidying the floor of the Cathedral so that the best could be appreciated for itself. The ends of the Quire aisles presented particular challenges, however. The crucifix and the statue of the Blessed Virgin Mary from the bomb-damaged Victorian altarpiece had been fixed to the east wall on either side of the Sacramentum, thus creating two chapels that had a slightly makeshift feel to them. These were also cleared, leaving the challenge to find a permanent and more appropriate devotional focus that might go in their place.

The crucifix and statue will eventually return to other locations but they leave behind the two themes of Mary, the mother of Jesus, and the Christian imitation of her Son in martyrdom. These themes have formed the basis of a commission to the American artist, Bill Viola, for two permanent installations where the makeshift chapels stood. This is the first commission for permanent works of video art in an English Cathedral.

Bill Viola is internationally known for his groundbreaking use of video as a medium in contemporary art, as opposed to its use in cinema. He is also known for his profound interest in the spiritual traditions of both East and West. He works in slow-motion video that gives the impression of a static picture, but one that moves.

St Paul's has already exhibited some of Bill's work; visitors and worshippers have, alike, found it arresting and meditative. In 2007 Bill exhibited *Ocean without a Shore* in the Venice Biennale, in the tiny 15th century church of San Gallo, fixing plasma screens into baroque altarpieces from which the original paintings had been taken out some time ago. This blend of old and new worked with astonishing power. We are confident that, in a similar way in St Paul's, Bill's work will bring to life the themes of birth and death as acted out by Mary and the Christian martyrs.

# In Focus: The Leighton, Poynter & Britten Cartoons of St Paul's Cathedral

## **A**n example of the restored canvas; "And the Sea Gave Up the Dead Which Were in It"

In 1877 a decoration committee was appointed for the "Completion of St Paul's". The purpose of this body was to carry out the decoration of the cathedral dome with mosaic in a similar style to St Peter's in Rome. The first act of the committee was to purchase a model constructed and decorated by Alfred Stevens – the artist having died two years previously. Because of its sketchy nature, the design needed to be worked out in much greater detail before it could be transferred to the dome. The two men chosen for the task were, Frederick Leighton, by this time the most revered classical painter in England, and Edward Poynter – then head of the South Kensington School of Art.

After considerable discussion of the appropriate iconography for the dome, the two artists decided on scenes from the book of Revelation. Their design was published in a periodical called *The Builder* and in order to give an impression of the scale of their plans both artists produced cartoons on canvas of selected decorative elements. Leighton worked on the central roundel; an extremely powerful image entitled "The Sea gave up its dead" while Poynter worked on smaller medallions and other figurative elements including angels in various poses.

The Cathedral retains possession of the immense Leighton roundel (with a diameter of 670 cm) and nine of Poynter's works. These works represent an important development in the art-history of the cathedral, when a "high

renaissance" approach was being developed which attracted artists of genius and renown. The works also offer an opportunity for an exploration of the Victorian expression of faith and the nineteenth century vision of Christianity.

Also in the later nineteenth century, the cathedral sought to embellish the surfaces which span between the pillars of the dome. Mosaic designs were commissioned from G.F. Watts and later from W.E.F. Britten. The cathedral retains the Watt's proposals in good condition, however the Britten cartoons are in a similar condition to the Leighton and Poynter works.

The Future of the cartoons - The importance of these cartoons to the history of the cathedral decoration and their place in the development of nineteenth century art-history means they form a significant part of the cathedral collection.



The cartoons are currently in a mixed state of preservation. The surface of the Leighton cartoon is cracked and needs stabilising, cleaning and paint losses need to be attended to. The Poynter cartoons are in more fragmentary condition than the Leighton cartoon, they require extensive work to secure their structure and their surface. The canvases are loose and will need to be stretched and framed for storage and display.

There are thirteen works in total, all are oil on canvas. The Cathedral Dean and Chapter wish to save the works before they reach a state of irreparable decay and hope to raise money so that remedial conservation can be carried out.



## Thinking Long Term

**B**ack in May some 40 supporters (Friends and Foundation donors) attended the Cathedral's first ever event looking behind the scenes for some of the reasons why St Paul's will need financial support today, tomorrow and a very long time into the future, something which can in part be achieved by gifts in Wills.

Tours by the Cathedral's Collections Team of the upper floor Model Aisle, the Architectural Archive, Library and Model Room, culminated in afternoon tea in the Wren Suite followed by reserved seats in the Quire for Choral Evensong. We saw at firsthand the passion and dedication of those who care for the Cathedral and its treasures and the longterm need for funds to conserve them in perpetuity.

Feedback was gratifyingly positive: "A big thank you for giving us such a fascinating and enjoyable afternoon around the cathedral".

"We assure you that we will remember the Foundation in our Wills".

Several indicated they might well be making amendments to their Wills and some gave additional donations. With any gift in your Will to St Paul's, do bear in mind:

- Every amount, large or small, makes a real difference
- Different aspects of the Cathedral can be specified – e.g. fabric, music, collections, access
- No administration fee is levied on legacy donations
- It is Inheritance-Tax efficient to leave money to charity (there is a 40% levy on anything over £325,000 at present)

We plan to organise another similar event in 2010: please contact the Foundation if you would be interested to attend.



St Paul's Cathedral Foundation  
The Chapter House  
St Paul's Churchyard  
London EC4M 8AD

Telephone 020 7246 8371  
Fax 020 7246 8313

Email: [foundation@stpaulscathedral.org.uk](mailto:foundation@stpaulscathedral.org.uk)

[www.stpauls.co.uk](http://www.stpauls.co.uk)

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Graham Lachdao: [www.gwlphotography.com](http://www.gwlphotography.com)

Cover image: Sue Salton [www.suesaltonphotography.co.uk](http://www.suesaltonphotography.co.uk)