

SPIRE



The ninetieth annual report
of the Friends of Salisbury Cathedral 2020

THANK YOU!

We are living through strange and difficult times at present and we hope you are all keeping well and coping during these challenging days. We want to say a huge thank you to you, our loyal members, for your continued Friendship and invaluable support of our wonderful cathedral. The cathedral will need the help of the Friends more than ever in the coming months and we will be ready to offer vital grants, thanks to your loyal and continued support. So, thank you and we look forward to when we can meet again.

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OFFICERS AND MEMBERS OF THE EXECUTIVE COUNCIL as at 31st MARCH 2020

Patrons:	The Rt Revd the Lord Bishop of Salisbury HM Lord Lieutenant of Dorset HM Lord Lieutenant of Wiltshire
President:	The Very Revd the Dean of Salisbury
Vice-Presidents:	The Very Revd Hugh Dickinson The Very Revd Derek Watson The Rt Revd June Osborne The Mayor of Salisbury The Leader of Salisbury City Council Lt Col Hugh Keatinge OBE
Members of the Executive Council:	
Elected Members:	Mrs P Brown Mrs L Herklots Mr K Millman Mrs K Shearing Dr V Shrubbs (appointed September 2019) Mr P Williams (appointed September 2019) Mr C Colston (retired September 2019) Mr D Heather (retired September 2019)
Chapter's Representative:	Revd Canon R Titley
Archdeaconry Representatives:	Dorset: Mr M Joseph Sarum: Capt D Glass OBE MNM Sherborne: Dr Chris Hamon Wilts: Mrs K Shearing
Honorary Chairman:	Capt D Glass OBE MNM
Honorary Treasurer:	Mr C Dragonetti
Membership Secretary:	Mr D Heather
Principal Officer:	Ms J Lever
Address & Contact:	33a The Close, Salisbury SP1 1EJ tel: 01722 335161 or 555190 Email: friends@salcath.co.uk website: www.salisburycathedralfriends.co.uk
Bankers:	Lloyds Bank plc, 38 Blue Boar Row, Salisbury CAF Bank Ltd, 25 Kings Hill Avenue, West Malling
Solicitors:	Parker Bullen, 45 Castle Street, Salisbury
Auditors:	Fletcher & Partners, Crown Chambers, Bridge Street, Salisbury
Investment Managers:	CCLA Investment Management, Senator House, 85 Queen Victoria Street, London M&G Charities, PO Box 9038, Chelmsford
Registered Charity Number:	243439

The Bishop of Salisbury



The 800th anniversary of the founding of the new cathedral in Salisbury was distinctly different from that which had been so carefully planned.

In a way it demonstrated that one of the reasons the Christian Church has endured and is a great missionary religion is its adaptability.

A faith based on death and resurrection is constantly being reinvented in witness to the eternal life of Christ.

In this case, the building was closed because of the Government's lockdown in response to coronavirus, services moved online and have been surprisingly well attended.

The building, of course, endured and remained a potent symbol of hope in

the city and diocese, pointing beyond itself to God and earthing heaven as it has done in all times.

The whole experience of lockdown because of a virus has made us all think about what matters and why.

We live globally and locally.

Churches and places of worship were not seen by our Government as essential, but got dealt with like a social club and as leisure and tourism.

It felt a bit like Simon Jenkins describing parish churches as "the museums of England".

In some ways it's accurate and quite helpful, but misses the most important point. A cathedral or church is first and foremost a place of worship.

In worship we place ourselves in relationship to God, one another and all creation. Worship is part of what it is to be fully human.

On 15th June it was a great relief to get back into the cathedral for private prayer.

Some mostly familiar people were waiting to go in at 10am. A small queue formed and in keeping with the Government's guidelines, we filed in, kept our distance, lit candles and did not take part in any corporate act of worship. It was a joy to be back and something was missing.

Religion is an expression of the individual in relation to God, but it is a corporate activity, the worship of God by a community of faith.

The building provides for that, yet because of the need to protect ourselves and others at the time of writing, the

worship of the community gathered in this place is not possible.

Discipline and self-denial are also Christian virtues.

There has been an upside. The closure of our church buildings has meant we were able to emphasise the importance of 'faith at home'.

Across the diocese, church communities have been central to community initiatives, caring for the most vulnerable in these unprecedented times.

Online worship has been a revelation, with people looking at each other's faces rather than at the back of the head of the person sitting in front.

Numbers attending online have been greater than those previously attending church.

Maybe we have all been feeling so isolated that to find a way of belonging or being with others for a shared time each day or week has had greater priority? Online worship has engaged some people who don't normally come to church and some silver surfers who were unable physically to attend church have loved being able to engage again from home.

We live in an age and in a part of the world that greatly values the individual and freedom of choice. Lockdown has shown us some of the limits to this. We need institutions, organisations, buildings that support and strengthen our common life.

The cathedral and any church building does this not just as a meeting house. God can be worshipped everywhere and anywhere, but our churches are places where we can do the deep business with God not just as individuals or households, but together.

They are communities not just of the present moment, but over time, in our cathedral's case 800 years of time.

It is what the Celtic Church called 'a thin place' where heaven and earth almost and sometime do seem to touch.

A cathedral has a history and lives a story, not of perfection, but of desire, direction and repeated effort to be God's people in the way of Jesus Christ.

It points beyond itself and, my goodness, we have missed it.

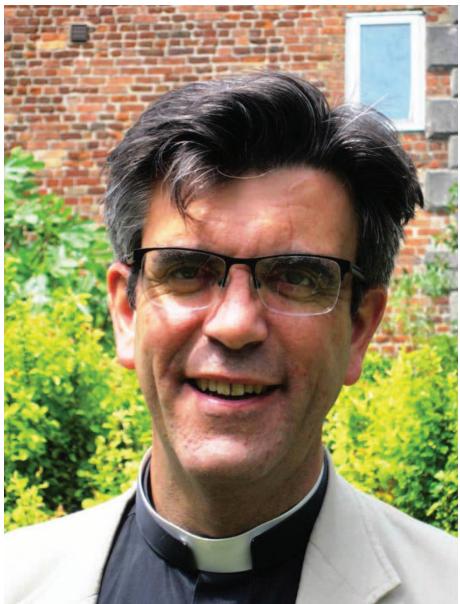
+Nicholas Holtam
Bishop of Salisbury

THE FRIENDS' PRAYER

God our Father, by whose inspiration our ancestors were given
 the faith and vision to build our Cathedral Church of Sarum
 and in succeeding ages to care for its maintenance and adornment,
 give us grace as Friends to serve you with the same faith
 and vision, so that our Cathedral may speak to every generation
 of beauty and holiness and be a witness to your abiding presence
 in our land and in our lives,
 through Jesus Christ our Lord,

Amen.

The Dean



Some of our Friends will have somewhere heard me describe the founding values of Salisbury Cathedral as liberty, creativity, and eternity.

These three underpin the unique move that our forebears made from the hilltop of Old Sarum 800 years ago, and they have shaped our common life ever since.

The move was an audacious bid by the cathedral community for liberty from the dangerously watchful eyes of the royal garrison.

It occasioned an exponential outburst of creativity in the valley beneath, as the cathedral was raised and the city grew up around it. And the whole venture was intended to honour God's eternity through the ceaseless offering of worship and prayer.

But these founding values are not museum artefacts. Each has been

visible and evident in the cathedral's life in 2019-20.

The Covid-19 pandemic has reintroduced the United Kingdom to the value of human solidarity as an essential element of human liberty.

Every Thursday evening for the last two months the nation has assembled on its doorsteps to applaud those institutions that are necessary to our common flourishing.

The Close has taken part in the ritual with gusto, and the sounds of bells being rung and pots and pans bashed has echoed all around the precinct every week. Human liberty should never be confused with human self-centredness: to live freely we need one another.

A network of willing shoppers and collectors of prescriptions has sprung up in the Close; members of the cathedral congregation 'meet' daily for Midday Prayer through the wonders of Zoom; and every evening at 5pm one of the clergy offers a reflection to the community on our YouTube channel.

All these are examples of our caring for one another in order that we all may thrive.

The pandemic has not cut short our commitment to liberty, although it did cut short our second series of Salisbury Conversations on this theme: not before we were able to welcome the Bishop of London back to Salisbury to participate in a panel discussion of feminism, or before another panel had tackled the relationship between freedom and technological development.

The third, on how the better protection of the natural environment might secure

the liberty of our grandchildren, will have to wait until the lockdown is over.

Salisbury's creative habits have been gloriously evident throughout the year. Anna Macham was installed as our precentor in May 2019, the third of the residential canons to come to us from a parish in the Diocese of Southwark.

A very fine singer, Anna rose to the challenges of her first Holy Week and Easter, addressing brilliantly the problems of the building being locked, the choir dispersed, and gatherings prohibited.

Among the cruelties of the closure was that it meant that the newly restored Father Willis organ was denied its proper inauguration.

After 12 months of skilled and painstaking work by Harrison & Harrison, the first services to use the instrument were keenly anticipated and (at the time of writing) still are.

But the one item in the 2020 celebratory calendar that we were able to offer as planned was a triumph: Sarum Lights ran for a week in February 2020 and brought more than 10,000 people to the cathedral.

It was sumptuous and mesmerizing, a veritable feast of creativity, and evidence (if such were needed) that talent continues to abound here.

The heartbeat of unceasing prayer has not been interrupted by the exigencies of the pandemic.

Still God's eternity is honoured here daily, and the year has offered many and varied opportunities for this offering.

It was a particular joy to host the retirement Mass of our Roman Catholic neighbour, Fr Michael Fitzpatrick in June 2019.

More than 1,000 worshippers joined him to celebrate his fifty years of faithful priestly service.

The following month the charity La Folia worked with our choir and with local schools to create Evening Songs, the most extraordinarily beautiful evensong I have ever been part of.

Closure and social distancing mean that a new tradition of digital worship has been developed since March 2020 - and developed very successfully.

Looking ahead, I am quite sure that this new tradition will persist in some form beyond the pandemic.

This will undoubtedly pose challenges for the cathedral's capacity in the inevitably straitened world which we are now entering.

If increased digital presence is one hallmark of the future, the appointment of our first minor canon for young people is another.

Pete Atkinson was licensed by the Bishop just before the lockdown began, with a new brief to work with the cathedral school and with all the young people of the Close community.

A cathedral that is more self-confident online and that has a renewed interest in the young; these developments, we believe, break new ground as surely as did our forebears when they laid the foundation stones on 28th April 1220.

Liberty; creativity; eternity: may these values continue to guide us into God's future.

Nicholas Papadopoulos

Dean of Salisbury
May 2020

The Chairman



Welcome to Spire and the 90th annual report and accounts of the Friends of Salisbury Cathedral for the period April 2019 to March 2020. I am pleased to report that this was another successful year for our charity.

Thank you to members for your continued support and to our trustees, staff and volunteers for working so hard to make our endeavours such a success.

It is imperative that we continue to build our membership and I ask you all to consider assisting us with your continued support as well as by introducing new members or giving Friends' membership as a gift to a loved one.

It seems strange to write the upbeat opening paragraph now that so much has changed since 23rd March 2020, with lockdown telling us to "Stay home - Protect the NHS - Save Lives".

Please forgive me for concentrating on our 2019/2020 year and for being so positive and pleased with our achievements. I will return to the present

situation facing the Friends, and all of us in my final paragraph.

This past year we said farewell to Kevin Oborne who had been cathedral refectory manager for nearly two decades, as he moved to ventures new. We shall be forever grateful for the use of that beautiful space for Friends' events, crockery, cutlery and glasses at no charge to us, and the extra work we gave his cheerful staff for not always putting things back in the right places!

Sarah Goodyear succeeded him and we have had meetings with her looking to the future. She has recently become a first-time mum and we send her our best wishes.



The Friends will remain grateful for the unstinting support of refectory manager Kevin Oborne, who moved to a new job last May.

We also said goodbye to Veronica Armstrong who had been an integral presence at events, on Friends' holidays and days out.

We welcomed Lisa Clements to the office as part-time bookkeeper, taking some of the pressure off Chris Dragonetti, our honorary treasurer.

The Friends' events during the year attracted visitors from near and far and Julia writes in her report of their success and the money raised.

I attended a reception at Bowood House, a glorious house and garden in which to promote the Friends over a glass or two of champagne, alongside the Dean and cathedral development department.

Another new contact was the headmaster of Bishop Wordworth's School, who hosted a drinks party in the garden on 4th July. From this meeting I think we may have another secret garden to add to our growing list.



The Secret Gardens of the Close book is launched at a ceremony at Sarum College.

I can see a second edition of the Salisbury Florilegium Society book in the future, with the generous benefit this means for the Friends' charity!

On the 17th July we had a service of evensong to bless the chairs that had been sponsored by those who wished to remember a loved one, a friend or life event.

This works much better than the two-year search my wife and I had to find our first chair, long before we moved to Salisbury; and we still smile at the letter we received: "Thank you for your kind

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At the topping out of St Peter's Gable on a sunny September afternoon, Dean Nicholas blessed one of the stones before head mason Lee Andrews fixed it in place.

donation in sponsoring a chair; this does not, however, mean that the chair belongs to you and nor does it mean you have a reserved seat at all services and concerts" - can you imagine the chaos for the stewards if everyone wanted to sit in "their" chair?!

Ascending the scaffolding on 13th September for the topping out of St Peter's Gable and blessing by the Dean was an honour and privilege; and the next day we had another successful Friends' Day and AGM with a talk by Dr William McVicker on our 'Father' Willis organ, now completely restored. We are



Dr William McVicker (centre) provided a detailed insight into the life of 'Father' Henry Willis when he gave the lecture on Friends' Day.

pleased to have been able to make a substantial grant toward the cost of this work.

Our coffee mornings in the Bell Tower Tearooms continue and it is lovely to be able to spend time chatting with our local members and visitors.

I am conscious writing this that there appears to be a great deal of eating and drinking involved for your chairman, but I assure you it is interspersed with weekly meetings with our Canon Treasurer, Robert Titley and other cathedral staff.

Executive secretary Julia and I are in regular contact and our three sub-committees meet to discuss events, finances and membership, as well as our future. Julia and I meet quarterly with our president, the Dean, as well as with Canon Robert, Jane Morgan – director of development, and manager Jilly Wright to discuss our Memorandum of Understanding that plays an important role in enabling the Friends' charity to meet our objectives as contained in the governing documents. All these meetings are undertaken with vibrant conversation and barely a glass of water or dry biscuit!

Mention of finances leads me to commend to you the annual report and financial statement contained in this 90th edition of *Spire*. You will see that your Friends' charity is in a strong financial position, well placed to meet grant requests from Chapter approved by the Friends' council, as well as building reserves in investments, ensuring that the Friends stand ready to support Chapter in meeting our charitable objects as defined in our constitution.

Our move to direct debit for subscription payment is growing steadily and I ask



Just before 'our beloved cathedral closed', the deserted welcome desk was a forlorn sight for those entering for private prayer.

you to change to this method of payment if you have not already done so.

Now to the final paragraph I mentioned at the beginning.

Coronavirus has affected every one of us in ways unimaginable and heart-breaking.

The loss of life and the different ways in which the virus can affect people is beyond belief.

As lockdown was announced, our lives changed in the blink of an eye, our beloved cathedral closed, all volunteering stopped and new words came into everyday use: social distancing, self-isolation, sheltering, furlough and Zoom.

This year marks the 800th anniversary of the laying of the foundation stone at

the east end of the cathedral; so many events that were years in the planning were suddenly cancelled, something that prior to this dreadful pandemic we could not have imagined.

- 2020 is also a special year for the Friends, 90 years since the charity was formed, and our plans for a special anniversary dinner were in the final stages, VIP guest confirmed and menu choices made.
- The Dean's challenge was completely forestalled, except for a few generous donations.
- Our wonderful homeowners in The Close had worked so hard to have their gardens looking magnificent for us, and what a year for beautiful roses!

- Friends' holiday to Derbyshire.
- Outing to the Weald & Downland Living Museum, as well as other events aimed at engaging with our members and encouraging new ones.

We sincerely hope that the events mentioned above are not cancelled, just postponed.

The future is uncertain, we must take each day as it comes. We are forever grateful for the place in which we live and our thoughts go to those less fortunate.

We send our sincere thanks to you all for your continued support for the Friends and our beautiful cathedral. Please stay safe and well, with every good wish,

Duncan Glass

The Executive Secretary

Writing this report in the warmth of a sunny June morning, I reflect how dramatically life has changed in the last few months as the coronavirus pandemic has taken hold. While this report, strictly speaking, covers the period April 2019 to March 2020, the last two weeks of that period and the ensuing weeks have overshadowed everyone as the lockdown gripped and froze the country.

All life seemed to be put on hold, but I hope you are all weathering the storm and perhaps as some light relief, I can report on the previous 11 months of the year of this annual report.

It is pleasant to remember the various trips and events we shared together: a trip to Stratfield Saye house and gardens in April 2019, coffee mornings, chair blessing service and new members' afternoons were held, as well as a fascinating talk on the Foundling Museum.



For our holiday in 2019 we ventured north to Durham for a marvellous break, including some wonderful castles and gardens and a behind-the-scenes view of the restoration work on our cathedral



The New Year began with a talk by Katharine Hogg on the Foundling Hospital and Museum.

organ. 2019 was rounded off with a visit by This is my Theatre and a performance in the Medieval Hall of *A Christmas Carol* in suitably wild and wintery weather.

Our major fundraising event of the year, our annual *Secret Gardens of the Close* event, was once again a great success.

In spite of rain clouds and a cool breeze, the flowers and visitors smiled and rewarded us with a most enjoyable afternoon and £9,000. Added to this sum was a further £9,000 from Salisbury Florilegium Society - a generous donation from the sale of pictures and their book, which enabled us to give a grant for the repair and restoration of s26, one of the beautiful stained glass windows in the south aisle of the cathedral.

Other grants made during this last financial year include the sixth of eight payments of £74,000 for the Little Paradise project as well, as a number of smaller grants for uplighters, Chapter House display cases and, unglamorous but necessary, ladders for the works department.

The Friends are delighted to have been able to give a total of £115,100 in grants to the cathedral this last year.

We will be working closely with cathedral staff over the next few months to look at how we can help the cathedral through these unprecedented times, fulfilling our objectives of support for the fabric, life and ministry of the cathedral.

Sadly our events since March this year have had to be cancelled, but we keep an eye on the changing restrictions and plan for the future. 2020 is our Association's 90th anniversary but we look forward to celebrating our 91st anniversary in 2021 in style instead!

Similarly the cathedral's plans for the 800th anniversary of the founding of the cathedral have been curtailed, but you can't keep a good cathedral down and services, art exhibitions and anthems have all switched online and continued.

At the time of writing, the cathedral is still unable to open its doors but do have a look at the Life in Lockdown page in our annual report and follow the links to share services, hear some of Bishop Andrew Rumsey's thought-provoking



The Secret Gardens of the Close event was a great success. This garden at Matrons' College was much admired.

reflections and chuckle at the sight of our head verger carrying out high speed cleaning in a deserted cathedral.

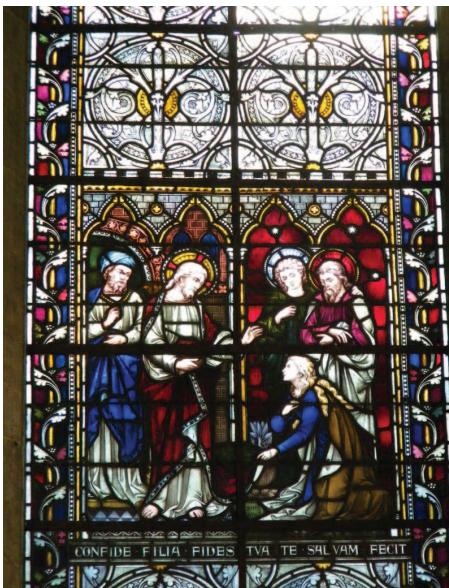
Our membership numbers remain fairly constant, but with the steady flow of new members now arrested, we urge you to encourage your friends and family to join the Friends of Salisbury Cathedral and support our work.

Membership forms are available to download on our website, or contact the office for details.

Your subscriptions are vital in ensuring we are able to continue to support the cathedral and are needed now more than ever.

Thank you to those of you who have supported our Dean's Challenge by sending in donations. Sadly, with so many fundraising events just not possible for members to arrange at present, we have frozen this campaign, but your generosity has already raised nearly £1,000.

You will find your 2020/21 membership card on the back cover of this newsletter and hopefully by the time you read this



A grant of £20,000, which included a £9,000 donation from Salisbury Florilegium Society, enabled the beautiful s26 window to be restored.

report, the cathedral will once again be fully open. Many thanks to you all for your loyal and continued support.

Julia Lever

Office opening times

While the national lockdown continues in some form, we want you to know that the office is open for enquiries.

On Tuesdays, Wednesdays and Thursdays from 10am to 1pm members may telephone or drop by, without coming into the office.

Email addresses

We have discovered that we do not hold an email address for many of our members and ask you to supply this so that we can contact you more quickly and easily regarding events and other matters, if necessary.

Please email it to friends@salcath.co.uk or phone 01722 335161 or 555190. Thank you.

Friends' AGM

It is with sadness that we have had to cancel the lecture and afternoon tea planned for this year's Friends' Day on 5th September.

We had hoped to hear from journalist and author Christopher Somerville about his book *Ships of Heaven – the Private Life of Britain's Cathedrals*.

However, with social distancing measures remaining in place, it is not possible to invite you all to the cathedral for our usual AGM, lecture, tea, organ recital and evensong.

In the meantime, it is a legal requirement for us to hold an AGM and the Friends' council has decided to do this by means of a voting form.

You will find contained in your copy of *SPIRE* the report of the executive council, agenda, minutes of the 2019 AGM, treasurer's report, summary statement of financial activities and summary balance sheet, and auditors' statement.

You will also find an A4 voting form enclosed with a short explanation of the format this year's AGM will take and a tick-box section for your completion and return to the Friends' office.

This will enable you to vote on the adoption of the accounts for the year ended 31st March 2020, the appointment of the honorary auditors and the election of the two new members of council (see their short biographies below).

Please complete and return your voting form by 14th August. You may return it by post, by hand delivering it if you live locally, or by scanning and emailing it to friends@salcath.co.uk

Thank you for your co-operation and we look forward to welcoming you all to the cathedral for the 2021 Friends' Day – let's make it a big celebration!

The two candidates standing for election to the Friends' executive council, nominated by trustees and approved by the Friends' council, are:

Derek Brown

I grew up in Salisbury and was educated at Shaftesbury and the Royal Military Academy, Sandhurst.

I was commissioned into the Royal Corps of Transport and served in Germany and Brunei before spending two years as an instructor at Sandhurst.

Further tours in Germany, Canada, UK and Cyprus followed.

I saw active service in Northern Ireland, where I met my wife, as well as serving in the Gulf during the First Gulf War.

I commanded my regiment in Taunton prior to leaving the service in 1997.

In 1999 I became the managing director of a heavy haulage transport firm which moved the Army's heavy armour in both peacetime and on operations.

My men and vehicles were continuously on duty with their military colleagues in both Iraq and Afghanistan between 2003 and 2013.

I was awarded an OBE in 2009 for services to the defence industry.

My wife and I have lived in Salisbury since 1995 and we are both guides at the cathedral. Our two daughters and their families live in the area.

In 2016 I became Mayor of Salisbury and until recently I was the Rifles' County Colonel for Wiltshire.

I am a Liveryman of the Worshipful Company of Carmen and a Freeman of the City of London.

Joanna Higgs

I started my career in the civil service in London.

Since then I have worked among other places, at the European Commission in Brussels and in London as a public affairs adviser where I was often at the European Parliament or the House of Commons.

I moved to Dorset more than 25 years ago with my family where I worked with both volunteers and IT.

I spent 18 years working with the NHS and in a hospice where I installed an electronic patient record system, linking up vital services across the county.

I was responsible for Information Governance and General Data Protection Regulation.

I moved to Salisbury in 2018 to work as the IT project manager at the cathedral. I came into contact with the Friends of Salisbury Cathedral and am very impressed with the work that is done to support the cathedral.

I have a love of music, theatre and opera, as well as tennis and other sports.

I have good spoken French and Spanish. I have travelled widely, including on the Trans-Siberian Express and managed to swim in Lake Baikal for 35 seconds. A large vodka was required afterwards!

I have also been a volunteer on a national helpline, parish clerk, cricket club treasurer (and occasional player), and an active participant in a local amateur dramatics society.

FRIENDS OF SALISBURY CATHEDRAL ANNUAL GENERAL MEETING TO BE HELD ON SATURDAY 5TH SEPTEMBER 2020

This meeting will not be open for members to attend in person due to the restrictions in place because of the Covid-19 pandemic. Members should use their voting form to indicate their views.

Agenda

1. Opening prayer
2. President's address (please see page 7)
3. Chairman's welcome (please see page 9)
4. Minutes of the Annual General Meeting held on 14th September 2019 (please see page 18)
5. Matters arising
6. Election of members to council
(Short biographies of the two candidates are included in this report. They have been nominated by and have the full support of the trustees)
7. Treasurer's report and adoption of the accounts for the year ended 31st March 2020 (please see page 20)
8. Appointment of honorary auditors
9. Secretary's report (please see page 12)
10. Any other business

THE FRIENDS OF SALISBURY CATHEDRAL REPORT OF THE EXECUTIVE COUNCIL FOR THE YEAR ENDED 31ST MARCH 2020

The summarised accounts set out on the following pages have been extracted from the full audited accounts for the year ended 31st March 2020 and are a summary of the information relating to both the Statement of Financial Activities and the Balance Sheet. These summarised accounts may not contain sufficient information to allow for a full understanding of the affairs of the Association. To view the full annual accounts and the unqualified report on those accounts by the Association's auditors please see the website: www.salisburycathedralfriends.co.uk. Copies are also available on request from the Friends' office, 33a The Close, Salisbury, SP1 2EJ, and the accounts are also filed with the Charity Commission.

Objectives and Organisation

The Objectives of the Association are to support the Chapter of Salisbury Cathedral in maintaining, preserving, improving and enhancing the fabric, fittings, ornaments, furniture, music and monuments of Salisbury Cathedral and to support the life, worship and ministry of the cathedral. There has been no change in the objects over the last year.

Objectives and grant making policies

The main objective of the Association continued to be the making of grants to Salisbury Cathedral to fund particular projects and purchases. Grant applications are assessed by the Executive Council with reference to the Friends' objects and the available funds.

The income of the Friends is principally derived from subscriptions, donations and legacies from its members and

fund raising events; it also includes a share of the profit of the cathedral shop.

Review of Activities and Achievements

The Friends' total income in 2019/20 was £163,451, compared with £408,464 the previous year. The ordinary income, excluding legacies, was £131,303, compared with £146,869 in 2018/19. The Friends received legacies of £32,148 this year compared with £261,595 in the previous year.

During the year the Friends made grants to the cathedral totalling £115,100 including the sixth payment of £74,000 towards the Little Paradise project, £20,000 towards the cost of restoration of s26, a window in the south nave aisle and a number of smaller grants towards a variety of projects in the cathedral. Grants made in 2018/19 totalled £189,000.

During the year the Association held a number of fund raising events which were well supported, as well as the usual events for members such as Friends' Day and outings. At the end of the year active membership of the Friends stood at 2,851 members.

Signed on behalf of the Executive Council

Ms Julia Lever (Secretary)

Capt D Glass OBE MNM (Chairman)

Approved by the Executive Council

4 June 2020

**MINUTES OF THE ANNUAL GENERAL MEETING OF THE
ASSOCIATION OF THE FRIENDS OF SALISBURY CATHEDRAL**
Held at 10.00am on Saturday 14th September 2019
in the Trinity Chapel of the Cathedral

Present: The Dean, the Very Reverend Nicholas Papadopoulos (*President*)
 Duncan Glass (*Chairman*)
 Christopher Dragonetti (*Honorary Treasurer*)
 Dudley Heather (*Membership secretary*)
 Julia Lever (*Executive Secretary*)
 Robert Titley (*Chapter Representative*)

Council members:

Penny Brown, Keith Millman,
 Katharine Shearing,
 Lucinda Herklots

Approximately 110 members

1. Opening Prayer

The Dean opened the meeting with the Friends' prayer.

2. President's Address

The Dean welcomed everyone to the Friends' Annual General Meeting. Speaking of human friendship in all its varied forms, he recognised the special nature of the spiritual friendship offered to one another by membership of the Friends. The Dean also acknowledged with gratitude the importance of the valuable friendship and financial support given by the Friends to the cathedral itself.

3. Chairman's Welcome

Duncan Glass thanked everyone for their attendance and support and outlined some of the highlights from the 2018/19 year, including the introduction of direct debit, a successful open gardens event in May 2018 and the recruitment of new

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members of staff, Katharine Shearing and Rosie Wilkinson. He announced the retirement from the day-to-day accounts work of Chris Dragonetti, although he will continue as honorary treasurer. DG informed the meeting of the sad death of Ian McNeil, who had been honorary treasurer for many years up to 2013. As part of the ongoing Major Repair Programme, DG reported on the recent topping out ceremony for a number of new stones including a pinnacle on the north east end of the cathedral, funded by the Friends from the proceeds of the 2018 open gardens event. Looking ahead, DG drew members' attention to the forthcoming Salisbury Florilegium Society book launch in Sarum College, with profits from the book sales to be generously given to the Friends' Association. In conclusion, DG thanked cathedral staff, especially Canon Robert Titley, for all their help and support over the year.

4. Apologies for Absence and Minutes of the last AGM

There were 26 apologies for absence. The Minutes of the Annual General Meeting held on 15th September 2018 were unanimously approved by the meeting and signed by the Dean.

5. Matters Arising

DG reported that, following a review, membership cards would continue to be printed on the back cover of the annual report, *Spire*, as this was the most efficient way of production.

6. Election of members to the Friends' Council

DG thanked Colin Colston and Dudley Heather, on completion of their terms of office on council, for their loyal and

valued support. Dudley Heather, he noted, had generously agreed to remain as membership secretary. Paul Williams and Valerie Shrubbs, having been nominated and approved by council, were approved by a show of hands and duly elected to serve on the Friends' council. DG reported that Dr Chris Hamon had accepted the invitation to become the Sherborne representative on council and that the Rt Revd June Osborne had accepted the invitation to become a vice president of the Friends.

7. Treasurer's Report and adoption of the accounts for the year ended 31st March 2019

Friends' treasurer Chris Dragonetti presented the summary of accounts for the year ending 31st March 2019. He reported another successful year for the charity with a significant surplus of funds showing, primarily due to substantial legacies being received. He outlined the grants made to the cathedral, totalling £189,000 for the year as well as explaining the main income and expenditure figures. In response to a question from the floor about retaining such large reserves of funds, he explained that this surplus resulted from the income exceeding the cathedral's grant requests – a situation, the Dean assured the meeting, that would be reviewed in the coming year.

The accounts were unanimously adopted by a show of hands.

8. Appointment of Honorary Auditors

The chairman proposed that Messrs Fletcher & Partners continue as honorary auditors for the Friends – the motion was carried unanimously.

9. Secretary's Report

Julia Lever, reporting on the year's highlights and events, drew attention to the day trips, concerts and coffee mornings that had taken place, as well as the popular Friends' holiday, which in 2018 was based in Chester. She reported on the introduction of direct debit for subscription payments and announced the new-look website for the charity. Thanking the other members of the team, Rosie Wilkinson, Katharine Shearing, Sue Ash and Veronica Armstrong for their invaluable help, JL concluded her report with a glimpse ahead to 2020 and the activities planned in celebration of the Friends' 90th anniversary year, including the Dean's Challenge.

10. Any Other Business

There were no issues raised.

There being no further business, the Dean closed the meeting with the Grace.

The Hon Treasurer's Report



This report covers the 12 months to 31st March 2020 which is the Friends' most recent year-end date. Overall the year was a satisfactory one, even though our income from normal recurring resources was reduced, but this was for a particular reason which I shall explain in the next paragraph. However, income from legacies was much reduced compared with the very substantial amounts received in the previous year. We were well able to meet all the grant requests that were made of us by the cathedral.

Income under the heading 'Activities for generating funds' was very significantly reduced in this last year as, during the year, we handed over the administration of the Friends' annual holiday to a third party organiser. This meant that the booking monies, which in previous years had been received by the Friends and so formed part of its annual income, were

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not received this year. The corollary of this, though is that our expenditure under the heading 'Raising funds' does not include any of the holiday costs.

A summary statement of our finances can be found on pages 22 and 23, but the full accounts are available upon request and, in due course, will be accessible via the Charity Commission's website.

The events committee produced another full programme of events through the year and are to be congratulated, as a gross total of over £18k was raised, though there was a cost associated with this of over £7k, referred to below. Nevertheless, a net £11k was raised, compared with £16k in 2018/19, nearly £14k in 2017/18 and just over £10k in 2016/17. The single most successful event was the *Secret Gardens* held on 9th June 2019 which raised some £9k on a rather grey and cold afternoon. We are most grateful to those in the Close and just outside who so kindly opened their gardens to make this possible.

During the year we also received legacies and donations in memory of those recently deceased of just over £32k compared with £261k in 2018/19, £84k in 2017/18 and £108k in 2016/17. Such legacies are always most welcome, as it makes it possible for the Friends to support the cathedral's grant requests to an extent which would not always be possible did we not receive them.

Overall total income for the year was over £163k compared with £408k in the preceding year.

Our grants to the cathedral totalled just over £115k compared with £189k in

2018/19 when we gave £106k towards the restoration of the cathedral's Willis organ; just over £98k in 2017/18 and nearly £85k in 2016/17. As in the preceding five years, the most significant grant in 2019/20 was the deferred payment of £74k for the Little Paradise development. At the time it was completed in 2015, the Friends had met £670k of the total cost and, to meet the balance, the cathedral borrowed against its endowment funds. This borrowing has to be repaid and this is what the Friends are committed to doing as far as possible and in response to the cathedral's request that this be a high grant priority. A grant of £20k was made towards the restoration of nave window s26 and other lesser grants were made towards new display cases, roof ladders,

new uplighters, an A frame for the grand piano and again for cathedral flowers.

Other expenditure included £7k on raising funds, referred to above and just over £10k on producing *Spire* magazine and the twice yearly newsletters. Total expenditure excluding grants and fund raising costs was just over £55k compared with just over £56k in the preceding year.

The Friends of Salisbury Cathedral will continue to be a safe haven for those who wish to make donations or legacies and you can be sure that any contribution will be used wisely for the benefit of Salisbury Cathedral, the life of which we are all so privileged to be a part.

Chris Dragonetti

Direct debit

Thank you to all those who have signed up to pay their annual subscription by direct debit.

We launched the new system early in 2019 and Friends' chairman Duncan Glass was the first to sign a direct debit instruction (DDI).

Since then nearly 500 DDIs have been completed.

Switching to this form of payment simply involves the completion of a DDI, which is available from the Friends' office.

We will send you email confirmation before any payment is taken and you can cancel your instruction at any time.

Once you have completed and returned the DDI to the Friends' office, remember to cancel your standing order mandate if you are currently paying by this method.

We look forward to hearing from you..

THE FRIENDS OF SALISBURY CATHEDRAL
SUMMARY STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31st MARCH 2020

	2019/20	2018/19
INCOMING		
Subscriptions	51,417	50,668
Share of Cathedral Shop profit	15,000	15,000
Donations	15,898	6,176
Activities for generating funds	18,595	47,784
Legacies	32,148	261,595
Investment income	30,393	27,241
Total	163,451	408,464
EXPENDITURE ON:		
Raising funds	7,476	31,682
Grants to Salisbury Cathedral:		
Little Paradise redevelopment	74,000	74,000
Nave window S26 restoration	20,000	-
Flower arrangements	5,000	3,000
Display cases	6,600	-
Willis organ restoration	-	106,000
Other	9,500	6,000
Total grants to the Cathedral	115,100	189,000
Spire magazine and newsletters	10,269	10,461
Support costs	44,893	45,760
Total expenditure	177,738	276,903
NET INCOME	(14,287)	131,561
OTHER RECOGNISED GAINS AND LOSSES		
(Losses) and gains on investments	(58,249)	32,371
NET MOVEMENT IN FUNDS	(72,536)	163,932
TOTAL FUNDS BROUGHT FORWARD	851,312	687,380
TOTAL FUNDS CARRIED FORWARD	778,776	851,312

**AUDITORS' STATEMENT TO THE MEMBERS OF THE ASSOCIATION OF
THE FRIENDS OF SALISBURY CATHEDRAL**

Respective responsibilities of members of the executive council and auditors

We have examined the summarised accounts, consisting of the summarised Statement of Financial Activities, which are the responsibility of the members of the executive council. Our responsibility is to report to you our opinion on the consistency of the summarised accounts within *Spire* with the full annual Accounts and Trustees' Report. We also read the financial information within *Spire* and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised accounts.

Basis of opinion

We have examined the summarised accounts to agree that they are consistent with the full accounts. Our report on the Association's full annual financial statements describes the basis of our audit opinion on those financial statements.

Opinion

In our opinion the summarised accounts are consistent with the full annual Report and Accounts of the Friends of Salisbury Cathedral for the year ended 31st March 2020.

**THE FRIENDS OF SALISBURY CATHEDRAL
SUMMARY BALANCE SHEET AS AT 31st MARCH 2020**

	2020	2019
FIXED ASSETS		
Tangible assets	1,500	3,000
Investments	591,863	650,112
	593,363	653,112
CURRENT ASSETS		
Stock	3,600	4,706
Debtors	53,338	32,748
Cash at bank and in hand	147,361	186,538
	204,299	223,992
CREDITORS:		
Amounts falling due within one year	5,389	5,153
NET CURRENT ASSETS	198,910	218,839
TOTAL ASSETS LESS CURRENT LIABILITIES	792,273	871,951
CREDITORS:		
Amounts falling due after more than one year	13,497	20,639
	£778,776	£851,312
Representing:		
FUNDS		
Restricted Funds	-	-
Unrestricted Funds	778,776	851,312
	£778,776	£851,312

NOTES TO THE ACCOUNTS

1. ACCOUNTING POLICIES

- (i) Life membership subscriptions: These are taken to income over 12.5 years.
- (ii) Investments: These are shown at market value and gains or losses on revaluation are included in the Statement of Financial Activities.
- (iii) Grants payable: These are accounted for when a legal or constructive obligation to pay the grant has come into existence.

2. RESTRICTED FUNDS

These comprise donations received and raised funds for specific purposes.

Grants

You will have seen from the treasurer's report that in the financial year 2019/20, the Friends made grants of £115,100.

As well as the annual £74,000 for the Little Paradise project and an increased grant of £5,000 for Cathedral Flowers for one year only (£3,000 in 2018/19), a number of new projects have been funded.

New display cases costing £6,600 were purchased for the Chapter House and a £2,000 A frame to enable easier movement of the piano.

The Friends also paid £2,500 for portable uplighters to enhance exhibitions and events, and £5,000 for



One of four festive arrangements for the font by the Cathedral Flowers team, which received a £5,000 grant from the Friends.



Uplighters, more of which have been provided by the Friends, were used to enhance this event featuring dinosaurs.

ten more heavy aluminium ladders for use on the roof of the cathedral.

The remaining £20,000 has been spent on the refurbishment of stained glass window s26 (see separate article which follows).

The grants' total is smaller than the previous year's £189,000.

This is because the Friends' council has decided to keep money in reserve in order to be able to contribute to future larger-scale projects.

We are grateful to you all for your continued support, which makes these grants possible.

We will keep you informed of the projects the Friends will be funding in the current 2020/21 financial year.

Salisbury Cathedral Recovery Appeal

Our cathedral needs your help to recover from the loss of income over recent months due to the pandemic and lockdown.

Do please read the enclosed letter - we hope you feel able to help.

Thank you

Window s26

The Friends are delighted to report that stained glass window s26 was returned to its rightful position in the south nave aisle in March after restoration in the glaziers' workshop.

The re-installation was completed just before the cathedral closed, following the national lockdown announcement.

The restoration project was funded by a £20,000 grant from the Friends.

The grant included £9,000 raised at the 2019 *Secret Gardens of the Close* event and a £9,000 donation from Salisbury Florilegium Society.

The Florilegium Society donation came from sales of its original paintings and copies of its *Secret Gardens of the Close* book.

Friends' chairman Duncan Glass said: "We are extremely grateful for this donation.

"The Friends' council decided to add this amount to the income from our 2019 *Secret Gardens* event to meet the cost of restoring this beautiful window – a fitting use of income and donation derived from floral beauty!"



Glazier Tom Clarke hard at work on restoring s26 in the glaziers' workshop.



Sam starts the fixing of the lower panel. This picture and those that follow are at the beginning of the fixing process, working on the bottom four lights. These are fixed into the oak frame at the outer edges and onto the metal (medieval) lug bars on the horizontal and vertical breaks.

The window, one of 12 by Clayton & Bell, was erected in 1886 by 'grateful patients and friends' in memory of William Martin Coates.

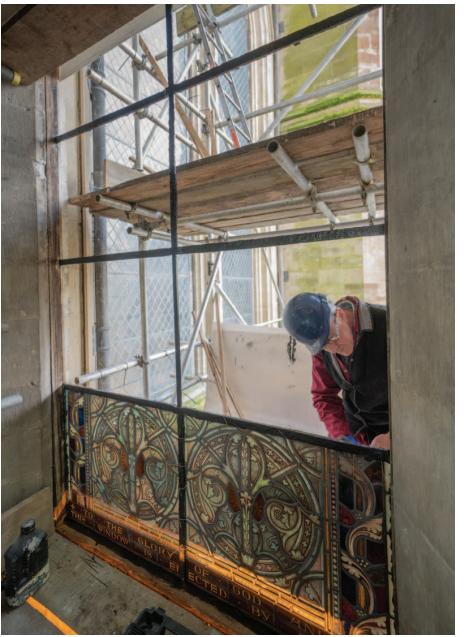
William Martin Coates (1811- 1885) had succeeded his father, William Henry Coates as surgeon to Salisbury Infirmary.

Cathedral senior conservator Sam Kelly said that window s26 had been at risk due to water damage.

"When we put up the scaffolding, we discovered that the top was hanging out and could have fallen out," Sam told



Applying putty to the timber frame rebate in preparation for fixing the second panel. Putty is used on both the timber and metal frames; this has the addition of lamp black to ensure it blends with the lead work and the bars, ensuring no water ingress between the panels.



Finishing off the fixing of the second panel, with the addition of small stainless steel screws that are fixed through the outer lead of the panel and into the timber frame, holding the panel in place against the frame.

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Friends' council members when they visited the glaziers' workshop in February.

He explained that the 16th century, when a great amount of glazing and blacksmithing was being done, was the period when most of the bar work of the nave windows would have been undertaken.



Fixing the third panel, looking to see where the lead work is touching the lug bar; this panel will need slight adjustment, cutting down the outer lead to miss the lug.

However, the bars above the 16th century ones were medieval and would have been fixed in place with handmade blacksmith's nails.

When these nails fail, the bars holding the glass in place also fail, letting in water.

Once in the glaziers' workshop, the window was taken apart and laid out like a jigsaw. It was put back together using new stainless steel barwork to hold the lights in place.

Friends' Events

Looking ahead to the September to December period, we had planned to include with your copy of *SPIRE* a booking form to enable you to book for the Friends' Day lecture and tea, and a coach trip to Wells Cathedral and the Bishop's Palace.

We were also hoping to invite you to our November coffee morning.

However, due to social distancing measures still being in place, Friends' Day will not take place this year (see separate article on Friends' AGM).

And it remains in the balance whether the coach trip and November coffee morning can go ahead.

To give us greater flexibility to react to the changing restrictions and guidelines on events we will advertise our events for the second half of this year as they are known on our website together with booking forms for them, so do keep an eye on the Friends' website www.salisburycathedralfriends.co.uk for the latest information.

If you have not yet done so, please give the office your email address, so that we can contact you quickly and easily.



Visitors flocked to the Friends' fourth **Secret Gardens of the Close** event to see gardens like this one.



Sue Kendell, James Cruse and Rhiann Surgenor were ready to greet the public at Alabaré's stand on Choristers' Green.

Thank you to all those who have supported our events during the last year.

Starting back in April 2019, the coach trip to Stratfield Saye House, the home of the Dukes of Wellington, was a great success.

In June 2019, more than £9,000 was raised, as visitors from near and far flocked to our fourth *Secret Gardens of the Close* afternoon.

Groups of Friends enjoyed the holiday to Durham and Northumbria in June, and the chair blessing service and new members' event, both in July.

Friends' Day in September was well supported, with more than 100 members attending the AGM and the lecture by Dr William McVicker on 'Father' Henry Willis.

The November cosy coffee morning saw a small group of Friends gather in the Bell Tower Tearooms for tea, coffee and cake.

And to round off 2019, This Is My Theatre staged a sell-out performance in



Marcus Dancer did a roaring trade with his plants.

the Medieval Hall of Dickens's *A Christmas Carol*.

Events in 2020 began on a cold and wet January evening with a talk in the refectory by Katharine Hogg on the Foundling Hospital and Museum.

The February cosy coffee morning was much better attended, with more than 60 people enjoying refreshments and conversation in the Bell Tower Tearooms.

And in March, more than 30 Friends took advantage of the new members' afternoon to go on tours of the 'hidden' areas of the cathedral and sample a cream tea in the refectory (see separate article).



By holding the 2019 secret gardens event in June, visitors were able to see roses like these.

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A peaceful stroll through one of the larger gardens.

Sadly, due to the coronavirus pandemic, the coach trip in April to the Weald & Downland Living Museum and Chichester Cathedral had to be cancelled, along with the fifth annual *Secret Gardens of the Close* afternoon in May, the 90th anniversary dinner and Friends' holiday to Derbyshire, both in July.



*This Is My Theatre staged a fast-moving performance of **A Christmas Carol**.*

Plans are underway for our programme for 2021 when we aim to offer a number of events and trips, including a holiday, *Secret Gardens of the Close* afternoon and rescheduled anniversary dinner.

We are reviewing how these events can be offered in the safest possible way.

Please keep checking the website www.salisburycathedralfriends.co.uk for the latest information.

Life in Lockdown

The Friends appreciate how difficult life has been – and continues to be – since the national lockdown announcement of 23rd March due to the coronavirus pandemic. Many people have felt anxious, isolated and lonely.

The cathedral re-opened on 15th June for private prayer, allowing anyone wishing to pause for prayer and reflection to visit, have a few quiet moments and light a candle.

And below are some ‘Friendly’ suggestions for easing tension and brightening the day.

Cathedral head verger Anthony Lewis has come up with a way to bring a smile to everyone’s face.

He has made a video of himself cleaning the cathedral at breakneck speed.

It can be accessed via the following link:

<https://www.youtube.com/watch?v=FzbVkJSBXG0g>.

Many of you will already been ‘joining’ in the cathedral’s weekly services and listening to the *Daily Reflections for Difficult Times*. If you haven’t yet done so, log onto www.salisburycathedral.co.uk

The cathedral’s website has also enabled people to watch the young peregrine falcons (featured on the BBC’s Springwatch programme), go on a virtual tour of the cathedral’s *Spirit & Endeavour* exhibition and listen to the magnificent Salisbury Anthem, conducted by cathedral director of music David Halls.

Find the anthem via this link:

<https://salisbury2020.com/event/the-salisbury-anthem/>



Cathedral head verger Anthony Lewis has made a video of himself cleaning the cathedral at top speed.

Friends’ assistant secretary Rosie Wilkinson has created a slide show of pictures taken by the residents who were to have welcomed visitors to their gardens on our *Secret Gardens of the Close* afternoon. Follow this link <https://salisburycathedralfriends.co.uk/> to enjoy some great pictures and a taste of what might be on show at next year’s event.

The Bishop of Ramsbury, the Rt Revd Dr Andrew Rumsey has been filming pieces to camera entitled *Going to Ground*, a series of five-minute reflections.

These are accessible here:

<https://www.youtube.com/watch?v=EFX6HTxdrsg>

Bishop Andrew said the idea came from his wife, Rebecca and he has found it “a lovely way of being connected”.

“I decide the theme while on my walk,” he said. “I go early in the morning to enjoy the benefit of living in glorious Wiltshire and I take my prayer book.”



*Bishop of Ramsbury the Rt Revd Dr Andrew Rumsey has been filming daily reflections entitled **Going to Ground**.*

“When I have thought of something to say, I stop. I might sing a song – the series has developed.

“My passion is for place and landscape - what affect landscape has on beliefs and being grounded by isolation.

“I am hoping to carry on as long as I can – I wouldn’t want to stop now.”

“He added: “Spring and summer are the months of freedom, so our recent confinement has truly gone against the grain.

“But in these extraordinary seasons we have also found a new connection with the nature of things, so I pray that wherever you are planted may be fertile soil and firm ground for hope.”

See more from Bishop Andrew here:
<https://wp.me/p4lg2u-uD>

Finally, Hugh Champion, a member of the Friends, took a picture of the cathedral and a rainbow – the symbol adopted at the start of the pandemic.

What better sign of hope for the future could there be?



Friends' member Hugh Champion took this magnificent picture of a rainbow arcing over the cathedral.

The Cathedral Architect



The end of my fifth year as the cathedral architect has been a somewhat strange experience. The cathedral is closed and tools have fallen silent for the first time in my tenure, and I haven't been able to travel from my home in Bristol to see the welcoming spire of the cathedral rising above the River Avon Valley for a few months now.

The current coronavirus restrictions have obviously brought an understanding of the term PPE (personal protective equipment) to the public's attention, and an acknowledgement of something that is an everyday part of life for the works department staff, particularly for the stonemasons working with the siliceous Chicksgrove limestone, and the glaziers working with lead.

When works yard tours resume I expect there to be a greater interest in the PPE used and the health and safety aspects of the work, all of which have been taken very seriously by the team for a long time.

Away from the cathedral, head mason Lee Andrews has been producing face visor components for front line workers, and stonemason Carol Pike has been making face coverings.



Stonemason Carol Pike modelling her usual PPE while working on a pinnacle stone.

Even with the shutdown for the last few months, the year up to March was still a very productive time, with the bulk of work still taken up by the external repairs to the cathedral on Major Repair Areas 4 and 6.

MRA 4 (Presbytery Gable)

MRA 4 has provided the lion's share of the work for the masons over the last year and to celebrate this, stonemason Alan Spittle has carved a wonderfully intricate lion's head carving on one of the flower mouldings on a pinnacle base. Alan is applying for the Worshipful Company of Masons' Journeyman award this year and I'm sure that his carving skills will catch the eyes of the assessors.



Stonemason Alan Spittle's carving on a pinnacle base.

The north gable pinnacle has been partially dismantled and rebuilt, and is now complete bar the finial.



The north pinnacle of the Presbytery gable (MRA 4).



The pinnacle finial being carved.

The south pinnacle of the Presbytery gable has also been scheduled to be rebuilt, but it is a daunting task nevertheless.

The pinnacle rebuild is proving to be a challenging exercise involving a lot of complex setting-out, but it is interesting and rewarding to work on.

The pinnacle has been dismantled as much as the structural engineer will allow (the weight of the pinnacle stabilises the buttress and should not be removed for too long).

The full dismantling was scheduled for March but has had to be postponed. Some of the replacement carved stones for this pinnacle are very impressive:

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three huge castellated base stones each weigh 375kgs and have necessitated changes to the scaffold to be able to hoist them up to position.



Complex setting-out of the south pinnacle stonework.

MRA 6 (The Trinity Chapel)

Work has still continued to the Trinity Chapel (MRA 6) during the last year, and in September the gable of the Chapel of St Peter had its topping out ceremony. This is an event that probably pre-dates the Christian church, and was first recorded in Scandinavia in around 700AD where a tree was placed on the gable of a building to appease the gods.

Nowadays it symbolises the placing of the last major structural element, in this case a carved stop mould.



A buttress awaiting installation of its gables on the east gable of the Trinity Chapel.

Cloister Entrance Ramp

The steep 1 in 6 entrance ramp into the cathedral in the cloisters has been of concern for some time, and a design to eliminate the ramp by re-landscaping the external approach has now been granted approval by the Cathedral Fabric Advisory Committee.

The ramp will be eliminated by reversing the external landscape gradient so that the ground falls gently down to the threshold rather than up to it, and lowering the current stone threshold so that it is level with the floor of the cloisters.

The internal concrete ramp will be removed and replaced with Purbeck paving, and the external tarmac approach is to be re-laid in coursed Forest of Dean sandstone paving to match the plinth to the Walking Madonna sculpture laid a few years ago.

New drainage will be installed to ensure water is not washed into the cloisters, and the oak door will be extended at the foot by the cathedral carpenter.

When the work is completed it is hoped that the transition to the cathedral will be much more inviting and seamless.

The Friends have very kindly agreed to contribute towards the cost of these works.

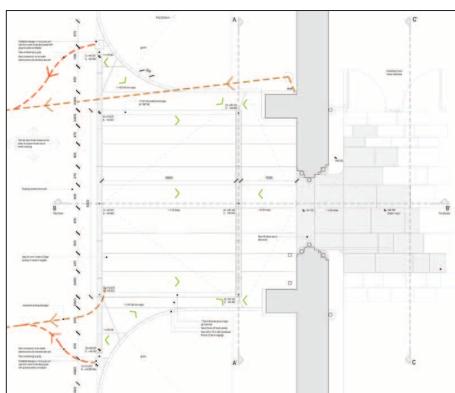
However, external groundworks costs have been returned much higher than anticipated and the work has risen in cost, and it has also been discovered that not all of the VAT can be reclaimed from the Listed Places of Worship Scheme as anticipated.

The work was due to be undertaken in January of this year, but these cost issues and the conflicting need for the voicing of the organ at the same time have meant that the work was postponed.

The works department have ordered and received all of the paving stone for the project and are ready to start, but works can only be undertaken in the quietest time of the cathedral diary, so hopefully this will now proceed in January next year.



The existing cloister entrance.



The proposed new landscaping.

Training

Stonemason Matt Barton is now working towards the Cathedral Workshop Fellowship programme that cathedral mason Luke Kingston graduated from in 2019 with distinction.

Head mason Lee Andrews received the Journeyman award from the Worshipful Company of Masons last year for his 15-year contribution to the stone industry, and new apprentice Ella Baldwin also

received the Apprentice of the Year award from Weymouth College in 2019.

These awards and qualifications are very important, not only for the personal achievement of the staff, but also for the 'saleability' of the works yard.

Rope Access Maintenance

The rope access conservators at Vitruvius were due to undertake their first tranche of annual maintenance of high-level stonework in May this year, and this has now been postponed to September.

They will be working on the south nave aisle and adjoining face of the south transept and the tower.

Cloisters Solar Panels

A project to install 92 solar panels on the southern roof of the cloister has been granted planning consent by Wiltshire Council and has now been agreed by the Cathedrals Fabric Commission for England and Historic England, helped considerably by a mock-up of a panel prepared by the works department.

The panels will be unseen from ground level behind the parapets of the flat cloister roof, but will be visible from the tower for roof tours.

The panels have been developed in collaboration with a local community organisation, Salisbury Community Energy (SCE), who have provided much advice and support for the project, and will hopefully be installing the panels.

Subject to the cooperation of the sun, the proposed 170sqm solar panel array is estimated to generate around 30,000kWh per year of electricity.

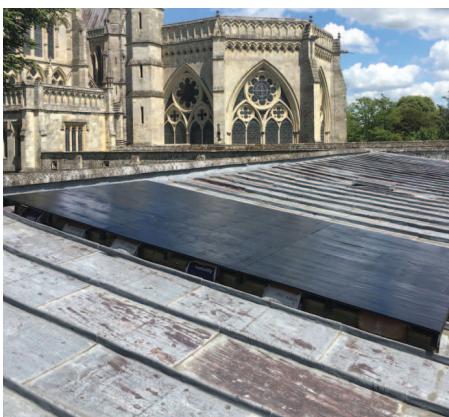
This is equivalent to the electricity consumption of eight average UK houses. This generation should reduce the carbon dioxide emissions of the

cathedral over a year by approximately 7.5 tonnes; nitrous oxide emissions by around 45kg; and methane emissions by around 20kg.

This will be a very important first step in reducing the carbon footprint of the cathedral, which will be an increasingly important goal in the next few years.



The location of the proposed solar panel array on the south cloister garth.



The solar panel mock-up on the south roof of the cloister.

Hopefully I'll be back at the cathedral before too long and the essential repair and conservation work that will always be part of the life of this amazing building can re-commence once more.

Izaak Hudson

The Archivist and Librarian



As I write my report, the cathedral is still closed to worshippers and visitors, but this is not the only time in our history when the doors have remained firmly shut for an extended period. Two particular occasions were within only a 15-year time period - 1778/1779 and 1789/1792 - and were both to enable extensive 'improvements' to take place.

The 1778/1779 closure and renovations took place under Bishop Hume and surveyor of the fabric Edmund Lush.

The main focus was on improving the quire to make this a focal, and more intimate, space for worship.



The Radnor pew, erected in 1779 using ironwork from the Hungerford Chapel.

*Resolved and ordered
That the Clerical Board agree with the Board of Works to admit
such pews as were recommended by Mr Radnor and that one be built
with the Dean in Canon by Bishop's side with the Pulpit
thereon and that Mr Wyatt be directed to design the choir
in place of Hungerford and construct such one into the choir.*

Chapter resolution to shut the cathedral on 1st October 1789.

The quire was lengthened, and pews with galleries were constructed on either side behind the stalls, while the seats and pulpit in the nave were removed.

The new space was heated in the winter by charcoal braziers.

Also at this time Jacob Pleydell-Bouverie, the second earl of Radnor, wishing to have his family pew closer to the centre of worship, arranged for elements of the Hungerford Chantry Chapel to be incorporated into what is today known as the Radnor Pew on the south side of the choir.

Lord Radnor also commissioned a new east window depicting Moses and the Serpent which today stands as a rare survivor of 18th century stained and painted glass.

The whole works were finished in 1779, although there was a brief reopening in 1778 for a visit by George III and Queen Charlotte.

Only ten years later, on 1st October 1789, the second and longer closure began, driven by Bishop Shute Barrington who brought in the fashionable architect of the day, James Wyatt.

One of Wyatt's first tasks was to remove a beam in the choir as it was 'useless in support of the building'. A contemporary writer records that the beam was 'eighty feet long and four feet square' and although weighing several tons 'was removed with great ease and safety, by

erecting scaffold under the middle, by which a man sawed out the centre part, and let it down before the two ends'. The extensive alterations included removal of the Hungerford and Beauchamp chapels, the reorganisation of the medieval tombs, removal of the medieval choir screen, removal of the remains of the belfry, clock and bells, and re-glazing many of the windows with plain glass.

All this occupied more than 50 workmen daily. The Dean and Chapter gave 'strict orders that no person be admitted except such as are concerned in the Works' and that 'Mr Wyatt be desired to enjoin the workmen on pain of dismissal not to admit anyone into the Church'.

Also at this time a new organ by Samuel Green was installed, paid for by George III.

To celebrate the new organ a three-day festival of music was held in August 1792 which was advertised in the press as follows: 'The music to consist of some of the finest and most select compositions of Handel and various other eminent masters. Signora Storace is engaged as principal Singer and the whole monstrous Band will be particularly adapted to give due force and effect to the Chorus, with the powerful addition of Double drums, Trombones etc as used in Westminster Abbey'.

The cathedral was fully reopened with much acclaim in September 1792 with



Two carte de viste circa 1860s showing the Samuel Green organ and James Wyatt's choir screen erected during the 1789-92 closure.

the king, queen and six princesses in attendance.

However, the choir did not resume their singing duties until December 1792, having sung during the closure at St Thomas's Church in the city.

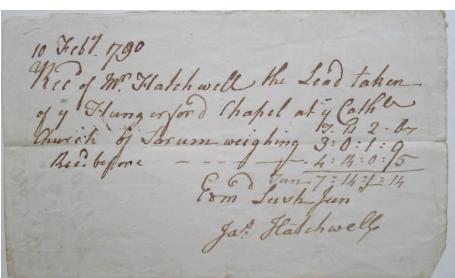
The cathedral was also closed in the previous century, in 1637, although the circumstances as to how this came about do not reflect well on the cathedral authorities of the day.

Salisbury was in the grip of the plague which was to cause the deaths of more than 300 people in the city.

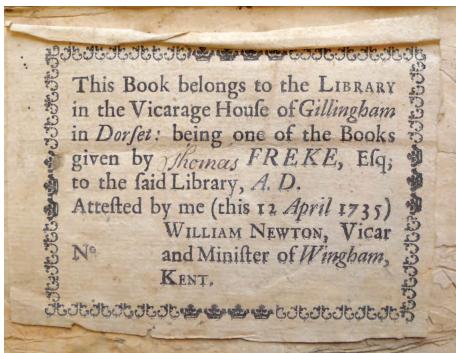
The Close gates were locked to keep people out, but during one service they were inadvertently left open and the people poured in.

As a result, it was decided that the Close was no longer safe and the clergy left, so that services were effectively abandoned for nearly a year.

The Covid-19 lockdown has of course had an impact on work and activities in the library and archive with several staff members being furloughed and the temporary suspension of the work for the Beyond the Library Door project. However,



Receipt for removing lead from the Hungerford Chapel 1790.



As part of *Beyond the Library Door*, the parochial library of St Mary's Parish, Gillingham held by the cathedral library, has been fully catalogued and cleaned.

there is still much which continues, including the ongoing monitoring of the environmental conditions in the library and archive stores, answering enquiries and keeping in touch with our team of more than 30 volunteers.

For me this has also been a great opportunity to do a lot more cataloguing than I would usually have time for!

One major project which sadly has had to be delayed is the planned exhibition 'The Cathedral that Moved' due to be staged in the Chapter House.

Although relatively small, the exhibition tells the story, fact and fiction, as to why the cathedral relocated from Old Sarum and shows off some of our earliest records, including one of the library's 12th century manuscript books written at Old Sarum and the 13th century Register of St Osmund containing the Pope's letter of permission to move and the account of the laying of the foundation stones on 28th April 1220.

To show these treasures, the Friends have very generously funded two new display cases: the cases are finished and were due to be delivered only three days after the lockdown started. They

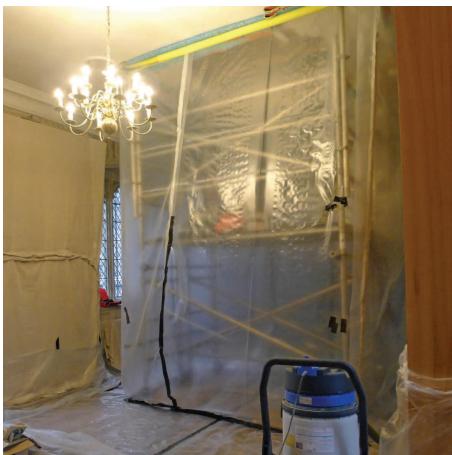
are now expected very shortly and will be invaluable both for the postponed exhibition and also for many other future occasions.

So, despite a rather unexpected end to the 2019-2020 year, these 12 months have been a period of much good and exciting progress for the cathedral's collections.

The *Beyond the Library Door* project is coming to the end of its planned three-year life, but we hope that the excellent work, particularly in updating the library catalogues, will continue into the future.

The project has left us with the legacy of a modern online catalogue database and shelves of cleaned books, as well as (hopefully) many happy and thought-provoking memories for the increased numbers of visitors we have been able to welcome to the library as part of the project's community events.

One slight hiccup to the smooth running of the library was the discovery in the autumn of the perilous state of a section of the library ceiling. This was expertly remedied by masons Matt and Dave in January.



Preparation for repairing the library ceiling.



New archive shelving at Leaden Hall.

Luckily the books at the front of the library, where the damage was, had not yet been cleaned and we were able to seal off the remainder of the room with a purpose-built partition.

As an extra precaution, my colleague, assistant librarian Dr Anne Dutton and I covered each of the shelves with paper.

Thanks to the care of Matt and Dave, and the judicious use of a vacuum cleaner to extract dust at the point of creation, once the partition was down and the covers off, all the dust had been kept at bay and there was no need to start the cleaning again!

Friends are likely to be familiar already with the cathedral's library and archive collections, but may be less aware of the object collection.

This collection is not stored in one place or displayed in museum cases, but is rather all around the cathedral and often in everyday use as the furniture, vestments and plate.

The Care of Cathedrals Measure 2011 requires all cathedrals to compile and maintain an inventory of objects of 'historical, architectural and artistic importance'.

Salisbury's inventory was compiled around 2000, but now needs updating to ensure we have a full record of each item, its whereabouts and general condition.

The inventory is included on the same database as the library and archive collections and in November we welcomed museum professional Karen Clarke to work on this specific project.

Another very positive development this year has been securing space on the old Leaden Hall School site for the archives previously stored for many years in the cathedral's Parvis Room above the north porch.

Here were more than 120 linear metres of drawings, reports, and photographs created by the works department during the Major Repair Programme beginning with the spire restoration in the 1980s.

The Parvis Room suffers from damp, particularly in the autumn and winter when the relative humidity can reach 89 per cent, so not surprisingly many of the documents were showing signs of mould growth.

One of Leaden Hall's outlying classrooms has been fitted up with shelving and the majority of this collection has been relocated by assistant archivist Hannah Whittingham.

Now that the physical storage space is secured, we will start planning how the collection can be sorted, catalogued and amalgamated with likeminded documents still in offices and storage cupboards in the works yard.



The newly-conserved and bound Salisbury Psalter.



The Salisbury Psalter rebound in calf skin with its bespoke box.

The conservation and digitisation work on the Salisbury Psalter, covered in my report last year, is complete and the manuscript was returned to the cathedral library just in time before the lockdown.

We hope in due course to make the images available online and to display the manuscript in the cathedral.

In June 2019 the library and archive team hosted the triannual three-day conference of the Cathedrals Archives, Libraries and Collections Association (CALCA) and welcomed more than 60 delegates from 21 different cathedrals. This was the perfect opportunity for us to showcase

both Salisbury Cathedral and the work we are doing with the collections.

Other personal highlights for me over the last year were the opportunity to talk about the cathedral's 17th century pair of 'eagles' on the Antiques Roadshow and a visit in September by Jeff James, chief executive of the National Archives. Following his visit, Jeff wrote to say that he found it inspiring 'to hear all about the service offered by the library and archive and to see examples of the remarkable material that you hold documenting the cathedral and its place in the religious, cultural and social history of our nation'.

He particularly commented on 'the importance of the collections, not simply for academic researchers, but to support the contemporary and ongoing activities of the cathedral'.

My colleagues and I will continue to collect, record and look after these collections both for the enjoyment of visitors and to support the cathedral's mission and aspirations, regardless of what the future brings.

Emily Naish

Confluence

Sadly, Confluence, the much-anticipated flower festival has fallen victim to the coronavirus restrictions.

Flower festival designers Michael Bowyer, Pam Lewis and Angela Turner had hoped to be joined by 300 flower arrangers from across the Diocese of Salisbury to put on a show in September to celebrate the cathedral's 800th anniversary.

Michael said the festival has been postponed until 2022.

"The new staging date is Monday 9th May with the festival running from Tuesday 10th to Sunday 15th May 2022," he said.

"We are hoping that some of the designs planned for 2020 can still be used."

"The decision to go to 2022 is because in 2021 both Chichester and Winchester already have festivals planned."

The Clerk of the Works



It's always an honour for me to be asked to give an update to our valued Friends, who do so much for my department and the cathedral as a whole.

It's no wonder it has survived as well as it has and indeed for so long, which is particularly relevant in this, our 800th year!

I left you in March 2019 with news of the much-needed organ refurbishment work, which culminated in the voicing of the organ in February 2020 seeing it fully restored to its former glory.

Richard Pike and Phil Court from my team and a few others from various departments were fortunate enough to visit organ builders Harrison & Harrison's workshops in Durham in May to see them in action, which they found very interesting indeed; they truly are specialists in their field.

To tidy up two more bits of news from the last article, although you may well have seen this already in the media, I can tell you that the man who carried out the attempt to steal Magna Carta was found

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guilty of criminal damage and attempted theft.

And on a happier note all round, the four peregrine eggs all hatched last year and the chicks fledged successfully after a naming event that two Salisbury Cathedral School pupils, who are keen ornithologists, helped with.

In March this year she laid another four eggs in a brand new nest box made by our joiner, Richard Pike. The original one was looking a bit tatty!



New peregrine nest box with this year's clutch.

On a blazingly hot day in May last year about 7,000 people joined us on the cathedral lawns for the Antiques Roadshow.

Visitors bought enough items for the BBC to make two programmes.

The first one was aired in December and cathedral archivist Emily Naish was lucky enough to be filmed talking about two stuffed peregrines that are beautifully mounted in a display case. Salisbury Museum kindly loaned them to us for the filming.

These birds are believed to have been shot by workmen in the 1860s while repairing the spire - how things have changed!

Fiona Bruce is undoubtedly a national treasure. She was lovely and I was lucky



Fiona Bruce on the scaffold with head mason Lee Andrews and apprentice Ella Baldwin.

enough to be able to meet her and show her around the stone masons' banker shop and yard where she spent quite some time meeting and talking with the other masons.

I even taught her a little bit of stone masonry and our current apprentice, Ella Baldwin worked the stone that Fiona is chipping away on. She is keying up the joint of the stone ready to take the lime mortar, and stonemason Alan Spittle had carved the Antiques Roadshow logo into the top of the stone to commemorate the event.

Fiona finished her visit with us by going up onto the scaffold with my head mason, Lee Andrews and Ella to fix the stone on the St Peter's Gable at the east end of the cathedral.

In a later radio interview, Fiona mentioned that the visit to the scaffold had been a highlight of her Salisbury experience, which was thrilling to hear.

This episode was aired in January 2020.

In June last year, to herald Armed Forces Day and raise awareness for the Soldiers' Charity, we hosted an Extreme Cream Tea on the top lift of the scaffold, right next to the St Stephen's Gable.



BBC presenter Fiona Bruce tries her hand at some masonry

The event was catered for by our refectory, four cadets came along and we took all the equipment up in the hoist for them. We were very tempted to join in!

Some of you will already know about our behind-the-scenes tours of the workshops on Tuesdays and Thursdays.



Army cadets enjoy an Extreme Cream Tea at the top of the scaffold

They have proved rather popular and we wanted to be able to welcome more guests, so we have increased our guide numbers to include a few who are able to speak German.

My hat goes off to all our volunteer guides, but to our yard guides in particular, who not only have a lot of technical information to take in and impart to the visitors, but they also have to do that in what is not their native language.

While on the subject of volunteers, we have quite possibly just recruited our youngest volunteer at 28.

His name is Anthony Diment and he comes in every other weekend to carry out all sorts of tasks, from clearing leaves to trimming the epicormics from the base of the close trees.

He loves the cathedral and has made a welcome addition to the team due to his passion and enthusiasm.

I would also like to mention our Sponsor a Stone scheme again, and to especially thank our past and present sponsorship donors for their valuable gifts which help towards the vital repair of the cathedral.

This scheme continues to be extremely popular, and since its inception in 2014 has raised nearly £250,000 for the restoration on the eastern end of the cathedral.

We would dearly like some more sponsors before all the stones are fixed in the next few years.

We are very happy to accept pledges and payments in instalments over one to four years. It helps with our planning to know that this vital repair work will be able to continue.

The sponsor's initials are carved into the joint or bed of their chosen stone and their names are handwritten in a special

ledger, which will be kept in the fabric archives to remember your gift.

For more information you can pick up a leaflet in the cathedral or you can contact Jilly Wright in the development office on (01722) 555122 or by emailing j.wright@salcath.co.uk



An example of a stone funded under the Sponsor a Stone scheme. The sponsor's initials are carved into the bottom bed of the stone.

For Christmas 2019 the cathedral wanted to refresh the Nativity and did so, I think, in considerable style.

A new triptych hanging features the traditional scene enacted by members of cathedral staff and volunteers in full costume.

The material on which it is printed is so fine that you can still see the beautiful architecture through it and it hangs in the spire crossing.

Our floor manager, Rob and I did the installation and take-down, which went very smoothly.

I was fortunate enough to be asked to play a shepherd so duly grew a beard, which my wife, Paula liked so much, I kept.

This explains the new picture you'll have seen at the top of this article. See if you can spot me in the photo on the next page!



The cathedral's new Nativity at the spire crossing.

The year 2020 is a very special one for the cathedral and the city, as it marks 800 years since the laying of the foundation stone which took place on the 28th April 1220.

To commemorate this significant date the cathedral planned to put on several events, the first of which was a special stone to mark this occasion.

In February I made a visit to our local quarry with the Dean, Canon Treasurer Robert Titley, Canon Precentor Anna Macham and head mason Lee Andrews to choose this stone.

We all spent a lovely morning walking around the quarry.

Once we had found a block of the correct size and quality we all gathered around it and the Dean and canons blessed the stone during a short service.

This stone will eventually be worked on by all of the masons who will also carve their banker marks into it.



Blessing service around the chosen stone.

An inscription will also be carved in to the back of the stone to honour this anniversary, and it will then be fixed on the east end of the cathedral near to where the first stone was originally laid.



A very muddy quarry visit.



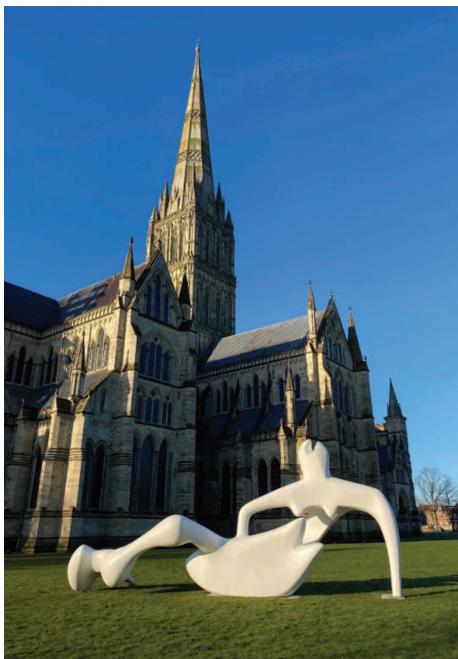
The stone being off-loaded from the truck.

We also put on an art exhibition entitled *Spirit & Endeavour* which was installed at the beginning of March.

This is the first time we have had 20 different sculptures from 20 different artists - famous names in the art world, including Sir Antony Gormley, Grayson Perry, Bruce Munroe, Danny Lane and Henry Moore, to name but a few.



Gary Price fixes the Gormley figure to a stone plinth.



Large Reclining Figure by Henry Moore.

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The Gormley figure in place on a scissor arch.



Danny Lane's Stairway on the north lawn.

My team and I have been heavily involved in installing some of these pieces of work inside and outside of the cathedral.

But at the time of writing, unfortunately there was one piece of art that we couldn't install due to the escalating Covid-19 pandemic.

We were all aware of it in the news, but to be honest we didn't think it would be as severe as it is, and after Boris Johnson's speech on Monday 23rd March, the majority of cathedral staff were told not to come back until the situation improved.

On a lighter note, it has been a real privilege to have been able to work with these renowned artists.

And on a personal level I think I have a budding artist in the family, namely my son, Archie who has just carved his first grotesque for his final year art exam, with a little help from me.

I think he may have found his vocation, well done my son!



Archie's stone grotesque.

I hope I have given you a small insight into our year and I look forward to writing again next year.

It just leaves me to say a huge thank you for reading and please stay safe.

Gary Price



The Director of Music

The past year has been another very busy period for music in Salisbury Cathedral.

Having bidden farewell to our precentor, Canon Tom Clammer in November 2018, we welcomed his successor, Canon Anna Macham, who was installed at evensong on Sunday 5th May 2019.

Canon Anna has come to us having been priest in charge of St Philip, Camberwell, south-east London, and we look forward to her ministry with us. We have also bidden farewell to three lay vicars, Andrew Stewart, Hugh Hetherington and Kit Hobkirk, and welcomed their replacements, Jonathan Woodhouse, Edward Rimmer and Richard Rowntree.

Our organ scholar, Alex Palotai took up the post of assistant organist at Chester Cathedral in September 2019, and we welcomed his successor, Samuel Bristow as organ scholar here in that same month.

The period of Lent, Holy Week and Easter 2019 began with Shrove Tuesday pancakes at the Deanery, and the singing of the Eucharist on Ash Wednesday. Between 5th and 11th April, the complete choir of boys, girls and lay vicars toured Vienna, Salzburg and Bratislava, with concert programmes including Allegri's famous 'Miserere mei'.

This was a very exciting tour which, alongside the concert and service schedule, allowed time for the viewing of exceptional scenery and visiting other attractions.

The choir returned in time to sing the customary services for Holy Week and

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Easter Day, which included a wonderful performance of Bach's St Matthew Passion, accompanied by the early music specialists, Florilegium.

Advent and Christmas were, as usual, highly active periods in 2019, beginning as usual with the three From Darkness to Light processions.

The Chorister Bishop for 2019 was Eva Akerman and during her special evensong, she preached a most thoughtful sermon.

We broadcast a carol service for BBC Wiltshire, and sang Carols by Candlelight to packed congregations, alongside the ever-popular sequence of services on Christmas Eve and Christmas Day.

At the start of 2020, the restoration of our great 'Father' Willis organ gathered momentum and the work was finished by mid-February.

During the absence of the cathedral organ a digital organ had been in use, and many inventive musical projects were undertaken, including several



Bach cantata evensongs, and the Epiphany Procession, which featured Parts V and VI of Bach's Christmas Oratorio, accompanied by distinguished baroque instrumentalists.

The Southern Cathedrals' Festival was held in Chichester between 18th and 20th July 2019 and included a fine performance of Bach's St John Passion.

The cathedral choir returned to sing the final Sunday services of term on 21st July, and we said farewell to our loyal Year 8 choristers at evensong.

It is always a great pleasure to work with choirs, schools and ensembles from outside the Cathedral Close, and over the past year we have furthered our musical ministry with the choirs of St John the Baptist, Westbourne, St Dunstan's, Mayfield and the Stanford University Chamber Chorale.

In summer 2019 the choir took part in the second highly successful service of Evening Songs – an unforgettable collaboration between La Folia, Exeter House School, and Salisbury Cathedral.

A selection of our choristers took part in a polished Salisbury Musical Society performance of Britten's timeless classic, St Nicolas.

The cathedral junior choir has gone from strength to strength, and the cathedral youth choir has grown enormously.

It has been a pleasure to continue to work alongside these two groups in so much of what we do.

In September 2019, George Richford took over from John Challenger as the director of the cathedral chamber choir.

Our Choral Foundation concerts continued to offer a wide variety of performances in aid of the cathedral's music.

The ever-popular December performances of Messiah, accompanied by the City of London Sinfonia, have become an annual highlight, and in November 2019, the choir gave a moving performance of music for Remembrance-tide, including Fauré's Requiem.

Outside the cathedral, the choir returned to St Albans to sing a joint concert as part of the St Albans International Organ Festival.

In the Diocese of Salisbury we continued to offer regular concerts, and we have recently visited Fovant, Beaminster, Silton and Moreton.

But as I write this during the week after Easter 2020, there is an air of sadness and uncertainty.

Because of coronavirus and the resulting closure of all religious buildings, the Lent term for the cathedral choir came to an end in March, well before the excitements of the choir's involvement in Elgar's The Apostles, Bach's St John Passion and the services during Palm Sunday, Holy Week and Easter Day. When we shall return to our duties remains a mystery and there is a good chance that the choir will not be heard again in the cathedral before the autumn. Although much of what we would have done will come around again, I fear that my senior leaving choristers will not receive the public thanks and recognition they deserve.

I hope and pray that we can say our farewells to them in an appropriate way.

However, I would like to end on a positive note, so I take this opportunity to thank all of you who support the cathedral's musicians in many different ways. Let us trust that the time ahead will be easier than this present time.

David Halls



The Cathedral's Year in Words and Pictures

The cathedral continues to mark the great Christian festivals and turning of the seasons with services, events and exhibitions.

It also reaches out to the community, to people from all walks of life, including those who have disabilities or are marginalised in some way.

This 'reaching out' was brought into sharp focus at the end of the period on which *Spire* reflects, namely April 2019 to March 2020.

The coronavirus pandemic, which started in China at the end of 2019 and by March 2020 had spread to Europe, America and the rest of the world, changed everything.



Salisbury Cathedral Flowers created another magnificent Easter Garden.

The cathedral's extensive plans to celebrate the 800th anniversary of the laying of the foundation stone, which had begun so well with the sell-out Sarum Lights event in February, had to be postponed as the virus took hold.

Social distancing regulations meant no services could be held. The cathedral remained open for private prayer until the evening of 23rd March when the Prime Minister announced a lockdown of all public places.



The queues were long when the BBC's Antiques Roadshow team visited Salisbury Cathedral in May.

But despite all this, there is plenty to look back on with joy, as the following words and pictures attest. We hope they will bring back some happy memories.

In April 2019, Salisbury Cathedral Flowers once again created a magnificent Easter Garden. A family visiting from Paris, who had seen their own cathedral, Notre Dame almost completely destroyed by fire at the start of Holy Week, commented on the beauty of the garden and all the Easter flowers. They were not alone: the cathedral's hundreds of Instagram followers responded in a similar way.

The following month, the cathedral hosted the BBC's Antiques Roadshow



The cathedral took part in Dementia Action Week, with Salisbury Cathedral Flowers running creative workshops for people with dementia and their carers.



Gaia, a sculpture depicting the earth's surface was a popular attraction during Salisbury International Arts Festival.

programme. The queues were long, with some reporting that they arrived between 9am and 10am, but didn't see an expert until 4pm. Luckily many had brought fold-up chairs and a packed lunch. Among those included in the programme were cathedral archivist and librarian Emily Naish.

Also in May, the cathedral took part in Dementia Action Week, putting on a special tour of the library and a flower



Armed Forces Day National Event in Salisbury in June included a parade of hundreds of service personnel, led by the Household Cavalry and watched by thousands of spectators.

arranging session for people living with dementia. Salisbury Cathedral Flowers prepared bunches of foliage and blooms for participants to make into posies to take home.

In May and June, as part of Salisbury International Arts Festival, Gaia, a sculpture depicting the earth's surface was suspended above the crossing of the cathedral. The artwork by Luke Jerram measures seven metres in diameter and features detailed NASA imagery of the earth's surface. The installation gave visitors the chance to see our planet on



Two Chelsea Pensioners were among a group who toured the cathedral following the Armed Forces Day National Event parade.

this scale (1.8 million times smaller than the real thing), floating in three dimensions. In Greek mythology Gaia is the personification of the earth. After it left Salisbury it was displayed at exhibitions and festivals around the world.

At the end of June Salisbury hosted Armed Forces Day National Event. All personnel mustered on the cathedral lawns where there was a great deal of camaraderie and friendly chatter. There was a spectacular parade, led by the Household Cavalry, from the Cathedral Close around the city. The salute was taken by Princess Anne who had arrived in Salisbury by helicopter.

After the parade, a group of Chelsea Pensioners, resplendent in their red uniforms and tricorn hats, went on a tour of the cathedral.



Beyond, an exhibition of eight sculptures by Diane Maclean was a great talking point throughout the summer.

From June to September visitors to the cathedral were able to see Beyond, an exhibition of eight sculptures by artist Diane Maclean. The sculptures were created in stainless steel and aluminium and were sited inside the cathedral and on the lawns outside.

Confluence, the art installation by Bruce Munro, remained in the refectory until

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Art installation Confluence on the walls of the refectory continued to give diners food for thought.

spring 2020. Described as five gleaming panels of light representing the five rivers, each was made of 240 recycled CDs.

During the summer, members of the works department were able to get back



The Prisons' Week exhibition in October featured ceramics made in creative workshops by inmates of Erlestoke Prison, near Devizes.



Elias, a book by Friends' member Sue Allenby (front right) was launched at a reception in the refectory, hosted by Dean Nicholas (right) and attended by (from left) Mayoress of Salisbury Carrie Walsh, Mayor John Walsh, Salisbury MP John Glen and leader of Salisbury City Council Jeremy Nettle.

onto the roof. They fixed in place a number of stonework replacements, many funded by the cathedral's Sponsor a Stone initiative. In September, on a gloriously sunny afternoon, a topping out ceremony was held to mark completion of work to St Peter's Gable. Dean Nicholas blessed one of the stones before it was fixed in place by head mason Lee Andrews.

A display by Cathedral Flowers comprising bread, baskets, flowers and pumpkins



Visitors were greeted by this poignant display during the season of Remembrance.

greeted visitors to the cathedral crossing during harvest time. The pumpkins were donated by Haywards of Wellow and the bread by Reeve the Baker.

In October, to mark Prisons' Week, there was an exhibition of ceramics made by inmates of Erlestoke Prison near Devizes.

It was the culmination of Unearthed, an eight-week course run by HMP Erlestoke in partnership with Hoodwink, the Mobile Museum and the cathedral.

Prisoners studied artefacts and learned about life for ordinary people during different periods of time. They then took part in creative workshops and made their own ceramics.

One said that his figurine of a wizard had been inspired by a telephone conversation he had had with his daughter. She had been clearing out drawers and had found a pendant he had given her 20 years before.



Salisbury Cathedral School pre-prep department's entry in the St Thomas's Church Christmas Tree Festival.



The much-anticipated unveiling of the cathedral's new Nativity scene enabled locals to spot some familiar faces in the panels.

"It was a wizard holding a crystal ball," he said, "and so I decided to make her a one-foot tall wizard."

Also in October a reception, attended by Mayor of Salisbury John Walsh, was held in the refectory to launch *Elias*, a book by Friends' member and cathedral guide Sue Allenby about the founding of Salisbury.

Dean Nicholas described the book as 'a labour of love by someone who loves Salisbury and Salisbury Cathedral'.

Salisbury MP John Glen said he had been struck by the devotion of the people of Salisbury in getting the city back on track (following the novichok attack of the previous year) and Sue's devotion 'has been expressed in this wonderful book'.

November marked the season of Remembrance and Cathedral Flowers created displays to complement the

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solemn services which were, as always, well attended.

November also saw the end of the *Pulling out the Stops* exhibition, which told the story of the cathedral's 'Father' Willis organ. It had been visited by thousands, many of whom had taken the opportunity to have a go on the virtual organ.

In early December pupils from the prep department of Salisbury Cathedral School took part in St Thomas's Church Christmas Tree Festival.

Their tree was entitled Gold, Frankincense and Myrrh.

The nursery children made handprint camels, the reception children made shiny gold coins, Year One made crowns and Year Two made frankincense and myrrh perfume bottles.



The magnificent Christmas tree at the west end was best viewed from the font where Salisbury Cathedral Flowers created these beautiful arrangements.



The Salisbury Pancake Race gave deputy head guide Tricia Glass and cathedral marketing officer Shane Brennan a chance to show off their skills.

Throughout Christmas visitors were invited to remember loved ones by writing a name and message on a card and tying it to the Christmas Prayer Tree in the south transept.

One of the highlights of Christmas 2019 was the unveiling of the new Nativity scene, a Renaissance-style photographic tableau.

Featuring members of staff and volunteers, including deputy head guide Tricia Glass, clerk of the works Gary Price and Canon Chancellor Ed Probert, it is printed onto three 35-foot long voile panels and was hung nearly 50 feet above the ground in the spire crossing.

The new Nativity replaces the group of crib figures created by Peter Rush that had graced the crossing for nearly 20 years. They are now displayed at Christmastime in the parish church at Chettle.

With the arrival of 2020 – the 800th anniversary of the laying of the

cathedral's foundation stone – activity moved up a gear.

During February half-term, hundreds of people flocked to the cathedral to see Sarum Lights, a spectacular sound and light show.

Tickets sold out quickly, with many left disappointed they didn't snap one up quickly enough.

There was heavy rain on Shrove Tuesday, but that didn't stop the eighth annual Salisbury Pancake Race going ahead as planned.

Organised by St Thomas's Church, the race was run in the cathedral cloisters instead of the High Street, enabling competitors and spectators to stay dry.

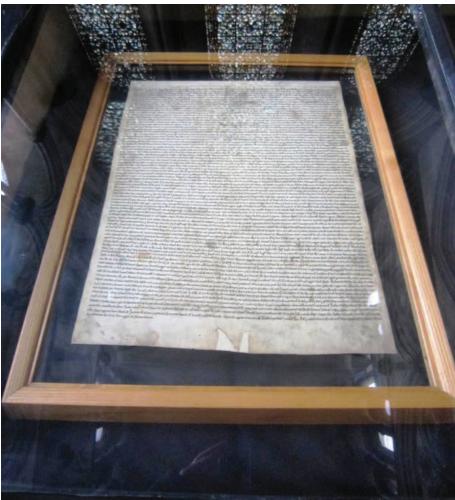
Tricia Glass, deputy head guide and wife of Friends' chairman Duncan Glass, ran on behalf of the cathedral volunteers, and cathedral marketing officer Shane Brennan represented the Friends.

Tricia was knocked out, but Shane battled on to take third place.

Sadly, the year on which *Spire* focuses ended in completely new territory, as the march of coronavirus gathered pace. Visitor numbers plummeted, as one by



Spirit & Endeavour, the exhibition inside and outside the cathedral, features 20 pieces of contemporary art. This giant crane was needed to lift the pieces of Danny Lane's Stairway installation into place.



During the period before the national lockdown due to the coronavirus pandemic, when the cathedral was still open but the Chapter House was closed, a copy of the Magna Carta was on display in the north transept.

one countries grounded all flights and stopped all ferry crossings. Millions of UK citizens were confined to their homes, and staycation holidays - as well as overseas ones, were put on hold for the duration.

The cathedral postponed its programme of events, which had included the Choral Foundation concert, St John Passion and the organ festival, the latter intended to show off the newly-restored 'Father' Willis organ.

In March the exhibits for Spirit & Endeavour, an exhibition of 20 pieces of contemporary art, began to be put in place inside and outside the cathedral.

Pieces by artists including Henry Moore and Grayson Perry had been chosen to reflect the changes in thought and creativity over the past eight centuries.

Many local people were able to see the exhibits, before the cathedral closed

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following the lockdown announcement on 23rd March.

For those living in the Close, the outdoor installations provided much-needed diversion and cheer.

It is hoped that next year's Spire will be published in happier circumstances.



Large Reclining Figure by Henry Moore keeps watch in the rain over the Deanery and Chapter Office on the cathedral's 800th birthday.



When Soak Becomes Spill by Subodh Gupta on Choristers' Green stands as a beacon of light and hope during the dark and difficult times.

The Cathedral Caretakers

Most job descriptions for a caretaker involve cleaning, putting out tables and chairs, and making sure everything is put away at the end of the day.

At Salisbury Cathedral, its caretakers might also find themselves walking a mother duck and her ducklings to safety and picking up bats from the floor to prevent them from being stepped on.

Tony Marshall, Steve Marshall and Mark Organ perform all these tasks and many, many more.

The trio are a familiar sight inside and outside the cathedral as they go about their daily work.

Tony, who this year marks 25 years' service at the cathedral – younger brother Steve has notched up 13 years and Mark five, estimates there are about 40 different jobs.

"In the old days caretakers did the cleaning and put the chairs out," he says.

"Nowadays there are lots more events, so we do a lot of stage building for concerts and lectures, and set up screens, as well as cleaning and putting out chairs."

Steve says: "Virtually everything you can see or touch has either been cleaned by us or put out by us. It never stops!"

Tony continues: "There are 1,800 chairs, so we could be putting out a couple of hundred in the transepts for lectures or all of them for college graduations and big events like Darkness to Light (Advent services)."

Some of the chairs are fixed in threes, 44 chairs high, the racks of which weigh three-quarters of a tonne. The racks of chairs fixed in twos weigh half a tonne



Those chairs won't put themselves out! This view from the west window shows the nave with some of the cathedral's 1,800 chairs regularly put out by the caretakers.

and the single ones, a quarter of a tonne.

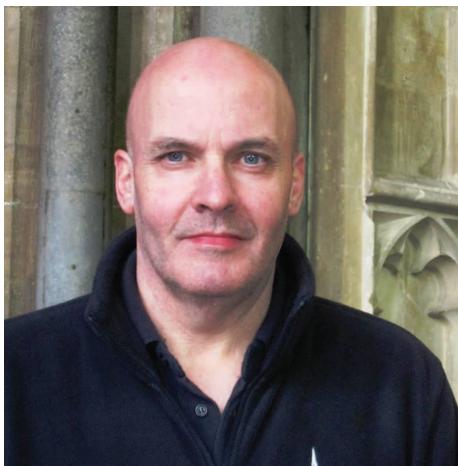
"We can change the chairs east to west three or four times a day," says Tony, "that's hundreds of times in a year."

"We also do the nave altar building for services."

This task requires sticking masking tape along the edges of a platform to hold the side pieces in place while they are painted.

An enormous carpet is then rolled out over the platform and stapled down before the altar is put in place. This can be done four or five times a year.

The scaffolding for stage and altar building, the carpet and other materials



"We could be in a windowless factory, but instead we are in this wonderful building," says Tony.

are stored in Little Paradise, the building which was funded by the Friends and which houses the caretakers' office, boiler room, storerooms and toilet facilities.

Other heavy jobs include moving the piano from the north transept into position for concerts. (*Editor's note: the Friends agreed in February to fund the purchase of an A frame to make moving the piano much easier*).

On the caretakers' office computer, an online diary details all the up-coming events entered by the cathedral events team at Wyndham House.

Tony says: "The caretaker who is on duty at the weekend will write out what we need to know for the coming week."

External events include Salisbury College's graduation ceremony, speech days and carol services for Bishop Wordsworth's, South Wilts Grammar and the Godolphin schools, and Salisbury International Arts Festival concerts.

"In the summertime when there are concerts, we put out the chairs for the

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audience and for the musicians and choirs on stage," says Mark.

"If there is a big event like a flower festival, we will bring in the stands for that, and there's the annual Friends' Day, which needs chairs and a big screen.

"And we help carry the exhibits in and out for the art installations, and keep them clean."

One of the major events of the cathedral year is the three Darkness to Light services heralding the start of Advent. They begin in total darkness and by the end of the 75-minute services hundreds of candles will be lit.

Tony, Steve and Mark set up dozens of metal candle trees between the Monday and Wednesday leading up to Advent Sunday and fill them with candles and tea lights. These are pre-lit to burn off the wax from the wicks and blown out,



Steve builds one of the many stage configurations.



Stage building is now one of the main tasks for the caretakers.

making them easier to light on the evening of the services.

“We use 3,500 tea lights over the three nights,” says Mark.

“On the Monday following the services we clear it all up.”

Tony continues: “Sometimes Easter can be busier than Advent.

“There are lots of services and a concert during Holy Week, as well as the dawn liturgy and the other services on Easter Day.”

The cathedral’s education department organises a programme of summer holiday activities and workshops for primary school children.

The caretakers set up long tables and chairs and put down carpets for the children to sit on.

“Then we clear up the mess afterwards!” jokes Mark.

For this year’s 800th anniversary celebrations, the cathedral’s events team had put together a full programme of events, which would have seen Tony, Steve and Mark busier than ever.

When the coronavirus pandemic was gathering pace, events up to the end of July were postponed.

Services too were suspended, meaning those throughout Holy Week and on Easter Day itself could not go ahead.

Steve says that while all this meant that some tasks could not be done and others were scaled down, one stepped up a gear.

“While the cathedral was still open, one of our jobs was to go round every hour wiping down the surfaces and door handles with disinfectant wipes. It’s all about keeping people safe,” he says.

“We feel we have an important health and safety role. For example, we cannot



Tony paints the platform before the carpet is unrolled and the altar put in place for a service.



Tony and Mark with the giant carpet in the storeroom of Little Paradise.

work on our own to do things up high, such as high level cleaning.”

Before the cathedral was closed to the public at the end of March, the artworks for the Spirit & Endeavour exhibition were being installed.

Steve says clerk of the works Gary Price and ecclesiastical carpenter Richard Pike went up in the cherry picker 14 metres above the quire to fix in place Sir Antony Gormley’s wire sculpture GRIP (Net).

“While they were up there they got rid of years of dust from the scissor arches,” he says.

“It was a real darkness to light moment!”

Anyone who doesn’t like spring cleaning their home or who doesn’t have a head for heights should spare a thought for Tony, Steve and Mark.

The annual deep clean of the cathedral involves tackling every surface – floors, ceilings, pillars and everything in between with vacuum cleaners, backpack Hoovers and a variety of brushes.

“The deep cleans include high-level cleaning,” says Tony.

“We use the cherry picker to dust the hard-to-reach parts of the building.

“And we remove all the cobwebs from the friezes and monuments with delicate soft horsehair brushes.

“We can spend a week up a ladder cleaning the sills of the windows.”

In the early stages of the coronavirus pandemic before the cathedral was closed, Tony, Steve and Mark could carry on with these cleaning tasks in an almost deserted cathedral, as there were few visitors.



Mark prepares one of the dozens of candle trees for the Darkness to Light Advent services.



Tony at work making sure the floors are swept regularly.

Steve says: "Moving around the building with cleaning equipment was a lot easier while it was quieter."

"In normal times we try to get a lot of the deep cleaning done between January and March when there are not many visitors."

The 2019 and 2020 deep cleans were somewhat hampered by the restoration of the 'Father' Willis organ, something that could not be avoided.

At the beginning of last year, scaffolding went up in the quire and quire aisles to enable the organ to be dismantled and the pipes removed for cleaning by organ restorers Harrison & Harrison.

And in January and February this year the quire and quire aisles were regularly closed to visitors and staff because voicing of the organ was taking place

and the staff from Harrison & Harrison needed absolute quiet in which to work.

Tony says: "The voicing took place between 8am and 9pm Monday to Sunday with only a couple of weekend breaks, so we couldn't do any noisy vacuum cleaning!"

Tony, Steve and Mark fight a never-ending battle with cobwebs.

"They can be under radiators, on the plinths, on the quire canopies, everywhere," says Mark.

"The sun can be at one angle and you think you have got them, but no - the sun moves round and there they are again!"

One of the jobs that usually falls to Tony is the maintenance of the font.

"Before a baptism we empty it out and flush the water away," he explains.

"I pull everything out, including the grating, drain the water out and the sump is vacuumed with a water vacuum cleaner.



"Cobwebs can be under radiators, on the plinths, on the quire canopies – everywhere!" says Mark.



“Virtually everything you see or touch has either been cleaned by us or put out by us,” says Steve.

“The grates are made of bronze and things end up in it, bits from the flowers, for example.

“The bowl of the font has to be wiped out with sponges – and the algae removed, which is the worse bit! It is done four times a year and it takes five hours. The water is topped up every week.”

Earlier this year, the caretakers helped cathedral archivist and librarian Emily Naish in the library.

Some ceiling plaster had come down and the bookcases and cabinets had to be covered over with tissue paper before the stonemasons could repair the ceiling.

Once this was done, the tops of the cabinets and bookcases had to be vacuumed and a thorough clean of the library and staircase was done.

Other tasks include making sure the oil bottles in the quire are regularly replaced and the cupboard in the vestry has a bountiful supply of multi-lingual leaflets, so that when the guides come on duty they can keep the displays at the entrance topped up.

It's not just the cathedral that occupies the caretakers' time: there are the Chapter House, cloisters, refectory and shop to look after.

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They clean the refectory, shop and the Chapter House every morning, from about 6.30am, and ensure the cloisters are kept clean.

“In the Chapter House we have to keep the case holding the Magna Carta clean, as it gets covered in fingerprints and marks where people press their noses against the glass,” says Mark.

The caretakers also deliver tables and chairs around the Close for functions such as the Sudan Fete in the Bishop’s garden and the Friends’ Secret Gardens event.

They also move furniture at the cathedral’s Wyndham House offices when required and help to take down the strings of Christmas lights around the Close.

The hours are 6.45am to 4pm, Monday to Friday.



A backpack Hoover is a vital piece of equipment for removing the dust and never-ending cobwebs.



Mark lifts one of the grills before cleaning of the font gets underway.

At weekends one person is on duty from 5.30am to 2.30pm and that person has two days off the following week.

The caretakers are on duty 365 days a year.

Steve says that once the coronavirus pandemic is behind us, the caretakers will be busy.

"The building will have to be thoroughly cleaned," he says, "it will be manic!"

"This is the worst year all this could have happened, but we will get through it."

Floor manager Rob Douglas, who, they say is very 'hands-on' and helps them a

lot, says of Tony, Steve and Mark: "The guys are fantastic to work with and they're a conscientious and hard-working bunch.

"They're also a fountain of knowledge regarding the cathedral and how it operates.

"If there's something you need to know, they're the ones to ask!"

Tony, Steve and Mark agree that a caretaker needs to be physically strong, have a keen attention to detail and a lot of patience.

"It's a long week, especially in the height of the summer," says Mark, "You can work nine straight days."

He adds that it is rare for all three to be working at the same time: most of the time two are on duty.



Tony makes sure there are enough multi-lingual leaflets for overseas visitors.



"If there's a problem, we help each other, we all work together as a team," says Mark (right, with Tony).

"But if there's a problem, we help each other," he says. "We all work together as a team."

Tony and Steve know one another inside out, being brothers, and both have known Mark for 30 years.

All say they feel privileged to work at Salisbury Cathedral and Mark remembers that when he came for the caretaker's job, more than 30 people applied.

Tony says: "We could be in a windowless factory, but instead we are in this wonderful building."

"A woman said to me once 'I would love to have a job like yours'."

They agree that the job offers plenty of variety and as well as the interaction with thousands of people, there is the contact with wildlife too.

Mark says: "There's a duck that nests in the cloister garth and when her babies hatch she finds she can't get out with them.

"So we walk them through the works yard, past the cat and safely down to the

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Bishop's garden so they can get to the river.

"Often bats which gather in the ceiling bosses of the cloisters fall onto the ground.

"They could be trodden underfoot, so we pick them up and put them in a bat box to keep them warm before releasing them later."

They all joke that since they have worked at Salisbury Cathedral, they have lost nearly all their hair and Tony remembers one of the funniest things someone said to him while he was cleaning the brass one day.

"An American lady said she thought I was a criminal doing community service work," he laughs.

"You definitely need to have a sense of humour!"

Editor's note: the interviews for this feature were conducted prior to the closure of the cathedral due to the coronavirus pandemic. They have been updated since to reflect the changed circumstances.



A duck that nests in the cloister garth is walked with her ducklings safely down to the river in the Bishop's garden.

The Organ Scholar

When Sam Bristow takes up his new post as the William and Irene Miller organ scholar at St Paul's Cathedral in September, he will look back on his year at Salisbury Cathedral with a great deal of affection.

It is a testament to his character and professionalism, for Sam has had to contend with the 'Father' Willis organ being out of commission for nearly the first half of his year and then the coronavirus pandemic, which saw all public worship suspended and the cathedral closed.

As a result, the organ festival, which was to have showcased the newly-restored Father Willis, had to be cancelled.

But Sam remains undaunted.

"The fact that Father Willis would be out of action was well publicised and I went in for this job with the attitude that I would be the one who welcomed it back," he says.

"It is a once in a generation thing and I have been a part of it."

"Hearing it being tuned was an experience - you learn a lot by observing."

"And it was back in action at the end of February, so I have been able to play it."

Before being furloughed due to the coronavirus pandemic, he said: "These are life-changing times and it is challenging, but we have to carry on."

Assistant director of music John Challenger said the spread of coronavirus and the consequent lockdown had "clearly had a huge effect on the cathedral community."



Sam Bristow, Salisbury Cathedral's 2019/20 organ scholar. "Salisbury has a magnetic pull for applicants," he says.

"Even in wartime the cathedral's statutory services were maintained, and it was very odd not being able to mark Holy Week and Easter in the usual way, with all services suspended," he said.

"Our restored Father Willis organ was back in use for only a month before the lockdown began, and so it feels even stranger not to be using it at the moment."

He says the restoration of the Father Willis organ was a great learning experience for everyone.

"It's been good for us to find out how it operates," he says, "the internal layout and where each rank of pipes is sitting in relation to the other ones."

Sam says the role of organ scholar varies from week to week and he has found that very rewarding.

"Part of the fun is the variety," he says, "but there is a pattern – an expectation for each week."

"On Monday morning, David (Halls, cathedral director of music), John and I have a meeting to talk about the week ahead. It's very important and extremely useful.

"Everything that needs to be said is said there."

John explains that the boys' and girls' choirs rehearse simultaneously in the song room and Cathedral School.

"Sam's responsibilities are quite big, as he has to do a lot of these rehearsals on a rotation system," he says.

"Then there are the probationers (youngest choristers, the seven- eight-year-olds).

"You cannot throw them in at the deep end. They may not have had any training.

"Sam is the one who gets to work with them.

"David, Sam and I are with one of these groups (for rehearsal) three times a week."

Sam says that every child is different with different strengths and weaknesses.

"I find that out and feed it back," he says.

"Making up – when they are admitted as full choristers - is very rewarding.

"It makes me smile when they come through."

He says there is "always something happening" at the cathedral.

"There are nine services a week and there might be a concert like the St John Passion," he says. The weekends can be busy!"

Sam was born into a musical family. His father studied piano with Herbert Sumson CBE (organist at Gloucester Cathedral from 1928 to 1967).

"I was not a chorister," he says, "but I went to a boarding school and started playing harpsichord when I was 14.

"Two years into that my teacher said he had been appointed organist at a church in Cirencester and asked me if I wanted to have a go on the organ.

"He started teaching me the organ and that was it."

John says that being a good organist is all about getting the experience and people do that in different ways.



Sam celebrates the return of Salisbury Cathedral's Father Willis organ

"Being allowed to play at evensong is the way to learn and that often comes with scholarship," he says.

Sam continues: "Just before university I went to the parish church (to play the organ). It was a nurturing environment in which to learn the basics.

"Then I went to the Royal Birmingham Conservatoire (at Birmingham City University) to study organ. It was a four-year course."

John says it is good to see young organists coming from different backgrounds.

"There has always been the Oxbridge route," he says.

"But it's hard to get experience if you are not in a place where there's a high standard of music happening.

"Sam's experience in Birmingham was hugely immersive."

Sam, who graduated with first class honours, adds: "I was fortunate to have additional opportunities – the organ scholarship at Coventry and Birmingham Cathedrals alongside the degree."

Salisbury Cathedral's website describes the organ scholar as a "full and important member of the team who will be able to see at first hand cathedral music making of the highest quality".

Whether or not the young person is considering a career in church music, the organ scholarship is viewed as "a great opportunity for a talented, hard-working and organised musician".

Auditions are held in mid to late September - almost twelve months before the appointment begins.

John explains that the organ scholarship at Salisbury Cathedral is popular because it enables the student to experience all aspects of cathedral music in a unique setting.



Sam has been appointed William and Irene Miller organ scholar at St Paul's Cathedral.

He or she works alongside David and John with the cathedral choir as an organ accompanist, as well as with the choristers in rehearsal. There are also conducting opportunities.

"We do not struggle for applicants," says John.

"There is a lot of competition and (nationally) there are more applicants than there are positions.

"It's such an immersive year and a very hands-on experience.

"It is nice that there are still so many people wanting to do it and they all go off to a good appointment afterwards.

"St Paul's will have been able to select exactly whom they wanted.

"Confidence is important, as it is such a public learning experience – you will



mess up in front of a lot of people! You have to dust yourself down and carry on.

"It is important to have standards and a lot of people decide they cannot do it."

Sam continues: "You can practise to death, but before a service you think 'I have done the work for this and I believe in myself'."

John agrees. "We have things of national significance happening in this cathedral, but we still say 'do not practise all day'."

John says the cathedral and diocese actively encourage young people to take up the organ by offering advice, workshops and subsidised lessons.

The hope is that they will continue with their studies, learn from organists in churches and become church organists themselves.

"We need to plan for the generations going ahead of us," says John.

"We were encouraged and helped by those who went before us and we must do the same."

Sam says the advert for the organ scholar at Salisbury stood out and really caught his eye.

"Salisbury has a magnetic pull for applicants," he says. "There are many people watching out for a job like this."

"And now I am going off to St Paul's (Cathedral) as organ scholar where I will be one of four organists."

"I am one of many who have gone on to distinguished jobs from here."

He is right: last year Alexander Palotai became assistant organist at Chester Cathedral, Dan Mathieson is currently graduate organ assistant at Worcester College, Oxford, Claudia Grinnell has been assistant organist at Winchester Cathedral since 2017 and Kris Thomsett



Salisbury Cathedral assistant director of music John Challenger.

is assistant director of music at Newcastle Cathedral.

Sam's successor is Eleanor Carter, who will come to Salisbury following a year as organ scholar of Tewkesbury Abbey and Dean Close School.

John says he will be sad to see Sam leave, but everyone wishes him well.

"We are delighted that Sam has been appointed to such a prestigious role," he says.

"He joins a long line of Salisbury organ scholars who have become highly distinguished cathedral musicians."

"While it will be sad to say farewell to him at the end of this year, I am hugely pleased that he will be going to work in a place of such musical excellence."

"We have been really lucky to have him."

"Sam has a particularly strong knowledge of the organ and its

repertoire which he showed from the moment he turned up for his audition.

"He has a particular interest in the French Baroque and German Romantic period.

"He was very good at just getting on with working with the organ we had.

"He has always been imaginative with it, despite its not being Father Willis and we are thankful for that.

"He has been exceptionally supportive of what we do here and what we are about.

"We wish him well.

"I hope we will be able to have Sam back to do some playing before his appointment is over, or at the very least, we will ask him back to play a few things in the next academic year."

Simon Johnson, organist and assistant director of music at St Paul's Cathedral, said: "Sam's organ playing at audition was very impressive indeed and we are looking forward to welcoming him to the music department in September.

"He will join a long line of exceptional musicians who have held organ positions at the cathedral."

Sam says: "It is an immense honour to have been appointed to the organ scholarship at St Paul's and to have the opportunity to join its exceptional music department.

"I will relish the chance to play a part in the highly esteemed musical tradition at St Paul's and will view every day as a unique opportunity to learn my craft to the very highest standard."

He says he will be sad to leave Salisbury, but he does so knowing he has made the most of the experience.

"I have really enjoyed rehearsals with the probationers and playing for evensong," he says.

"You are thrown in the deep end and that teaches you how to respond with a clear head.

"I have really enjoyed my time at Salisbury."

Volunteers

We are always grateful to members who step up to volunteer at our events.

Whereas a few are needed to help with the twice-yearly cosy coffee mornings - serving tea and coffee, clearing tables and washing up, a small army is required for our annual *Secret Gardens of the Close* event, acting as stewards to welcome visitors to the gardens and manning the pay tent and Friends' gazebo.

We will be calling out for volunteers in the New Year!

If you are interested in volunteering at our cosy coffee mornings, evening talks and musical events, or the *Secret Gardens* afternoon, please get in touch with the office on (01722) 335161 or 555190.

Thank you.



New Members

More than 30 Friends, staff and trustees had the cathedral almost to themselves when they attended the 2020 new members' event in March.

It was 11 days before the coronavirus pandemic led to the lockdown of the country, and while conversation was increasingly dominated by the virus, life was carrying on almost as normal.

The only visible sign that all was not well was the absence of tourists.

The new members were welcomed in the Trinity Chapel by Friends' executive secretary Julia Lever and trustee Katharine Shearing before dividing into three groups for the tours.

Julia said the aim of the afternoon was to give new members a 'peep behind the scenes' at areas of the cathedral not normally open to daily visitors.

Katharine, standing in for Friends' chairman Duncan Glass, thanked the new members for attending and for their contribution to the charity, and



Cathedral archivist and librarian Emily Naish (centre) tells new members about some of the library's oldest and most precious books.

encouraged them to come along to future events.

She outlined the history and objects of the Friends' association, and explained how grants to the cathedral were funded by subscriptions, donations and legacies, and supplemented by income from events, such as the annual Secret Gardens of the Close afternoon.

Recent grants had included £106,000 towards the restoration of the 'Father' Willis organ and the continuing funding of the Little Paradise project, comprising toilet facilities, a boiler room and storage areas.

"You may have noticed that it is a little chillier in the cathedral today," she said.

"This is because window s26 is being re-installed in the south nave aisle following its restoration, which has been paid for by the Friends."

Julia said the Friends had nearly 3,000 members, which included a group of regular volunteers.

She invited new members to consider volunteering, saying help was especially



Members take a closer look at some of the books.



Cathedral guide Chris Macey talks about the history of the song room.

needed at the Secret Gardens event and at the twice-yearly coffee mornings.

The tours comprised visits to the library, song room and west window.

Cathedral librarian and archivist Emily Naish said the library was built in 1445.

“It has always been the library, but the history of the collection goes back to the cathedral’s original site at Old Sarum,” she said.

“There they had a scriptorium: the priests would write and bind their own books – we have 60 books from there and the oldest is a page from a book from the ninth century.”

Nearly three years ago a project began to catalogue the uncatalogued books to improve the information about these books – looking at the book for its own

history, rather than just the information it contained.

“We do not know how many books we have got,” said Emily.

“This is because it was often the case in the 16th and 17th centuries that when you bought your book, it was not in bound format and you would take it to a binder.

“You might take several books to the binder and they would be bound into one book.”

She said that between the 1470s and Victorian times, books came via donations and bequests. The subject matter includes theology, science, medicine, literature, anthropology and even cider making.

During the 1950s a lot of the manuscript books were re-bound and in the 1980s the modern bookcases were made from elms that fell in the Close during the 1970s.

“The originals were made from 30 oak trees donated by Henry VI, whose bust is over the door,” she said. “At that time this was a chained library.”

Cathedral guide Chris Macey introduced new members to the song room and



Tower guide Nick Coulson explains how the roof timbers were fashioned.

pointed out “the jewel” - the original 13th century tiled floor.

“They are like the tiles of Clarendon Palace,” he said, “so they may have been manufactured there.

“Clarendon Palace is where Henry III would have stayed before coming to the cathedral’s consecration in 1258.

“Since 1970 the cathedral choir has rehearsed in the song room. Before that the chapter office conference room was used.

“The (song) room was originally built to keep valuables securely – the ground floor was the treasury and up here munitments (documents of value) were kept, including deeds and the Magna Carta.

“It was built of limestone and flint between 1240 and 1280, and the old furniture dates back to the 1200s and 1300s, including a chest that is chained to the wall.”

Chris also took members on a tour of the east end of the cathedral, taking in the chests, floor tiles, and chapels.

He pointed out the statues smashed during the Reformation and the glass prism etched by engraver Laurence Whistler in memory of his artist brother Rex who died in the Second World War.

Tower guide Nick Coulson showed members the room at the base of the (west end) stairs where the night watchman would have based himself and where some relics were kept before the Reformation.

He then took members up to the west window, showing them the roof timbers and some of the original pieces of wood from 800 years ago.

“A thousand years ago the oak tree (whose wood is used here) would have started growing,” he said.

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One of the windows whose history was recounted by tower guide Nick Coulson.

“Oak was sought after for boats and bridges and so many things.

“If you were an apprentice, you would do a piece of fine work to show you had the necessary skills.

“This was called an apprentice or ‘master’ piece – a piece of work you did for the master and it is where the word masterpiece comes from.”

Nick also talked about the clock bell, history of the windows and scratchings on the walls.

After the tours, members enjoyed a cream tea in the refectory.

Friends’ chairman Duncan Glass said how grateful the Friends were to the cathedral staff for enabling the new members’ event to go ahead each year.

Cosy Coffee Mornings

Once again the Friends held two cosy coffee mornings during the period covered by *Spire*.

Turnout in November was very low, due to wet and windy weather – in contrast to the November 2018 event when it was so warm and sunny, a large group of Friends sat outside.

In February this year more than 60 people came, despite wet and windy conditions again – a testament to the spirit of our stalwart supporters!

Some came from as far afield as Eastleigh, Andover and Fordingbridge.

We are grateful to cathedral refectory manager Sarah Goodyear for allowing us to use the Bell Tower Tearooms.

Thanks are also due to kind Friends who donate coffee, cakes, biscuits and their time in serving refreshments, clearing tables and washing up.

The generous donations made at the coffee mornings, along with money raised at other events enable us to make extra grants to the cathedral.



The cathedral provides a wonderful backdrop for the Friends' November Cosy Coffee Morning, as Anne Chapman (left) and Patricia Monger discover.

In March the coronavirus pandemic put a stop to all large gatherings.

At the time of writing, it remains uncertain whether our November 2020 coffee morning can go ahead.

So here are some pictures of Friends gathering in happier times for coffee, tea – and, of course, friendship.



Not three little maids, but three jolly gents enjoy the ambiance of the Bell Tower Tearooms on a dark February morning. From left: Peter Goddard, Tony Peace and Geoffrey Williams.



Loyal volunteer Rosemary Allen (right) takes a break for a chat with Jenny Harrison.



Salisbury Cathedral through the seasons

Salisbury Cathedral looks wonderful at any time of year!

Here are some pictures from April 2019 to March 2020 that capture the building in all its splendour.



The spire, set against a bright blue sky, welcomes visitors on a spring afternoon.



Colourful bunting sets off the west front on a summer's afternoon.



*One of the **Beyond** exhibits that graced the lawn throughout the summer offered a different perspective of the cathedral.*



The Walking Madonna is the only figure to be seen on an early spring morning.





Autumn leaves bring a warm glow to the cathedral on a damp and misty morning.



The cathedral ready to welcome worshippers to evensong during the Epiphany season.



A solitary swan pictured by the Old Mill at Harnham on an autumn afternoon with the cathedral in the background.



Christmas arrives and the Cathedral Close gets all lit up.



Friends' Christmas cards

It's not too early to think about ordering your Christmas cards!

You will find an order form for Christmas cards enclosed with your copy of *Spire*.

You can also order via the website www.salisburycathedralfriends.co.uk or by contacting the office on (01722) 335161 or 555190.



Secret Spitfires

Keen readers of *Spire* will remember the part of clerk of the works Gary Price's report last year in which he talked about being involved in the showing of the film *Secret Spitfires*.

As Gary recounted, "unknown to the enemy, in 1940 the British were building Spitfires in secret.

"Salisbury became a major centre for manufacturing Spitfires, hidden in sheds, garages, back gardens, a bus depot and a hotel," wrote Gary.

"With a workforce mainly made up of unskilled young girls, boys, women and a handful of engineers, over 2,000 Spitfires were built, becoming instrumental in winning the war.

"The film's promoters very kindly donated their profits to the cathedral's fabric fund and we carved a commemorative stone that will be fixed onto the east end of the cathedral (Trinity Chapel)."

Following the publication of last year's *Spire*, the Revd Victor Standing got in touch.

He wrote: "I am a life Friend of Salisbury Cathedral, a native of Salisbury (born 1944) and a former pupil of Bishop Wordsworth's School (1955-1963).

"I was ordained in the cathedral by Bishop George Reindorp (1978).

"I am writing in connection with the article by clerk of the works Gary Price, who writes (pages 21-22) about the new Secret Spitfires' commemorative stone.

"Gary's words really rang bells with me.

"My late father, Charles Arthur Samuel Standing (1902-1976) was one of those involved in building Spitfires in a

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requisitioned garage and showrooms in New Street, which I well remember as a boy after it had reverted to its original purpose after the war and before it was eventually demolished.

"It was either Anna Valley Motors or Wessex Motors, I believe.

"My father grew up in Woolston, Southampton (having moved with his parents and siblings from Plumstead), where my paternal grandfather was a fitter/engineer in shipbuilding and my father served a five-year apprentice as a boilermaker from the age of 16 at John I Thorneycroft & Co Ltd.

"He subsequently worked for Supermarine Aviation Works Ltd, being involved in building 'flying boats' among other things, and then, as a sheet metal worker (subsequently toolmaker), moving on to working on Spitfires (a reserved occupation during the war).

"When the Supermarine works were destroyed during the Southampton Blitz, Spitfire production was dispersed to secret locations all over the south of England and beyond, which is how my father, accompanied by my mother and two elder brothers, eventually came to Salisbury.

"This is where I was born on Boxing Day/St Stephen's Day 1944 in one of the war-time emergency prefabs hastily put up for the aircraft factory workers in the original Essex Square at the foot of Harnham Hill in West Harnham.

"But what a place it was to be born and grow up initially, when all's said and done, with Harnham Hill so close, and distinguished in those days not only by the Chalk Pit but by wonderful grassy slopes to play on and run up and down on, and

also toboggan on when the snow came, long before the present tree cover took over!

"As regards the 'workforce mainly made up of unskilled young girls, boys, women and a handful of engineers' at the New Street requisitioned garage, my father was one of that handful of engineers who supervised the unskilled ad hoc workforce.

"Among that workforce was a young lass sent up from Plymouth, whom my father and mother took under their wing and who became one of my Godmothers early in 1945.

"So you will understand that I read about the new Secret Spitfires' commemorative stone at the cathedral with great pleasure and, I must admit, with a certain pride in my father's involvement in the project in those dark days of war, without which, incidentally, my younger sister and I would probably not have been born and brought up in the fair city of Salisbury!"

The editor is grateful to Victor, who lives in Lichfield, Staffordshire, for getting in touch with this most interesting account.

The Friends' Holiday to Durham, June 2019

The 2019 Friends' holiday was to Durham and Northumbria. Here are some of Veronica Armstrong's pictures and memories.

The first stop was at 14th century Broughton Castle, near Banbury, bought by William of Wykeham, Bishop of Winchester, and later passed to the Fiennes family.

There was a hidden room where Pym, Hampden, Fiennes and others met secretly to plan their opposition to the King's government.

A long drive to Durham followed and we arrived at the Royal County Hotel just before dinner.

Next morning we visited Bamburgh Castle, passing Gateshead, the Angel of the North and Newcastle.

The castle was the home of the first Lord Armstrong and the museum housed many of his inventions, from domestic electricity to cars, locomotives, marine engines, aircraft and armaments. He also established factories, schools and almshouses.

Holy Island and Lindisfarne Priory came next, reached via the tidal estuary.

Guide Julian Humphreys gave a talk about Saint Aiden, Saint Columba and the establishment of the Priory in the 7th century.

The next day was spent in Durham, starting with a trip down the River Weir with views of the cathedral, followed by a visit to Crook Hall, one of the oldest houses in the city.



The visit to Lindisfarne included a talk on its history and the chance to explore.



John Brake relaxes in a shady arbour.

The 13th century hall became a Jacobean country manor and then a Georgian house before being bought by the Bell family in 1995.

In the afternoon the Friends of Durham Cathedral gave us a warm welcome and tea in the Prior's Hall before a tour of the cathedral, taking in the tomb of St Cuthbert.



Members enjoying the gardens at Felly Priory.

The many stunning windows include the Transfiguration window given by the Friends of Durham Cathedral in honour of Michael Ramsey, former Bishop of Durham.

We stayed for evensong and met up with Ian Wicks and his wife, well known to Salisbury Cathedral members.

Next day we drove north to Alnwick Castle, home to the Duke of Northumberland's family, the Percys for more than 700 years.

We then went to St George's Church, Cullercoats where we were welcomed by former Salisbury Cathedral assistant canon, the Very Revd Charles Taylor and his wife, Catherine.



Enjoying the sunshine in the gardens at Alnwick Castle.

At the start of our journey home the following day, we stopped at an industrial estate on the outskirts of Durham for a tour of Harrison & Harrison's factory, including a visit to see parts of Salisbury Cathedral's organ (then undergoing restoration).

We had lunch at Nostell Priory and our final stop was at Felly Priory, near Nottingham for tea and cake, and a stroll through the gardens.

Veronica Armstrong

Encourage your Friends to become Friends of Salisbury Cathedral

This year it has been the Friends' 90th birthday.

Sadly the coronavirus pandemic meant we had to cancel a number of events to mark this milestone. We hope to be able to run some of these next year, so do keep checking the website for the latest news.

Now is a good time for you to encourage your friends to join our Friends' community as we continue our story towards our centenary and beyond.

Your friends' annual financial commitment will contribute to the preservation of our cathedral, its life, ministry and worship, helping to enhance and safeguard it for future generations.

They will receive a Friends' membership card, entitling them to visit the cathedral as many times as they wish (excluding ticketed events, concerts or parking).

They will be sent our annual report *Spire* and our Easter and Christmas newsletters, containing information about grants and activities.

And they will receive invitations to our events: musical evenings, talks, coach trips, holiday and our annual Friends' Day.

If they've a birthday coming up, why not consider gift membership?

Details are available from the Friends' Office, 33a The Close, Salisbury, SP1 2EJ; tel 01722 335161 or 555190; email friends@salcath.co.uk.

Salisbury Cathedral: 800 Years of People & Place

Sarum Chronicle is a journal focusing on the history of Salisbury and the surrounding area.

The first issue was published in 2001 and since then, it has been published annually with occasional additional issues known as *Sarum Studies*, focusing on a particular topic.

This year, to celebrate the cathedral's 800th anniversary, cathedral archivist Emily Naish and Dr John Elliott have co-edited *Sarum Studies 7: Salisbury Cathedral: 800 Years of People & Place*, which explores past and more recent aspects of the cathedral's life and history.

Emily said: "This is not a comprehensive history of all aspects of the cathedral's 800 years, but rather the authors have written about our own interests and experiences.

"The 18 articles range from architecture to graffiti, Old Sarum to art exhibitions, and repair work to flower festivals.

"John Elliott, who as well as being a lecturer in art and architectural history is also a cathedral guide, and I hope that everyone will find something of interest among its pages.

"Several of the articles have been based on recent research among the cathedral's archive."

Bequests

People making a will or altering an existing one, do so to make the future more secure for their family and friends.

They can also support a cause they care about by making a gift in their will.

We hope you will consider making a gift to the Friends in this way. It is a simple and cost-effective way to help preserve the cathedral for the future, its treasures and the Christian faith they celebrate.

Most charitable donations in the UK are free from inheritance tax, which benefits your family by helping to reduce the tax payable on your estate.

Your support has already helped conserve many of the most inspiring features of our medieval cathedral, as well as keeping our wonderful choral tradition alive, supporting cathedral life, its worship and ministry – there is hardly a part of the cathedral or area of cathedral life that hasn't been touched by the Friends.

Will you consider making one more special contribution?

Legacies to the Friends have formed the foundation of substantial support in recent years and we are immensely

grateful for this and to those of you who have already taken this step. If you can find a place for the Friends in your will, it will enable more people to experience the richness and inspiration of our cathedral and pass it on securely for whatever the future holds.

If you do wish to support us, all you need to do is speak to your solicitor and request that the Friends of Salisbury Cathedral (charity number 243439) should be included either as:

A residuary beneficiary to receive the whole or a percentage of your estate after other bequests and liabilities have been met;

A pecuniary beneficiary to receive a specific sum;

A specific beneficiary to receive property, stocks and shares, works of art or other objects;

A reversionary legacy, which becomes payable after the death of another named person, often a spouse.

We are grateful to all our members, past and present, for remembering us in this way. We think hard about the projects we support and your help will be appreciated every day.

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The Objects of the Friends

To support the Chapter of Salisbury Cathedral in maintaining, preserving, improving and enhancing the fabric, fittings, ornaments, furniture, music and monuments of the cathedral, and to support its life, worship and ministry.

The association was formed in 1930 and has approximately 2,900 members.

Please push out your membership card(s) below for immediate use for the year July 2020 to 2021, irrespective of when you pay your membership subscription.

Current rates of membership are as follows:

Individual Friend	minimum £20 per annum
Joint Friends	minimum £30 per annum

Application forms, direct debit mandates and Gift Aid declaration forms are available from our registered office:

33a The Close, Salisbury SP1 2EJ tel: (01722) 335161 / 555190
Email: friends@salcath.co.uk

Or can be downloaded from www.salisburycathedralfriends.co.uk
We are open Tuesday – Thursday, 10am to 1pm for enquiries.



2020/2021

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