SPIRE

St. Stephen's Community Magazine
Easter 2013
Issue 14

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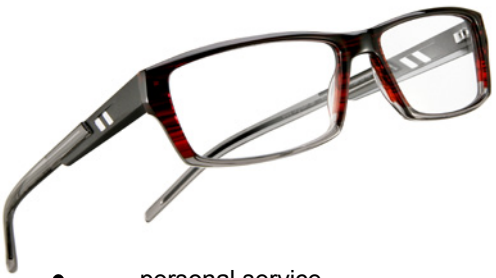
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WELCOME

Angela Emmott
Editor



So how does architecture affect how we feel and behave? Do we spend holiday time visiting majestic buildings? Do we sometimes crave light and space; or places with no buildings to be seen? Let this spring edition take you on an architectural tour, spiritual and physical.

Bernhard our vicar, recently made an honorary Canon in Tamale in Ghana, invites us to feel the prayerful presence that buildings like St Stephen's acquire. Dom Wilson gives us a rich history of architects Sir Charles Barry and more importantly, his son Charles Barry junior, and the strong Gothic and Italian influence he brought to SE21 and surroundings.

Zillah Westwood invites us inside Westminster Abbey, especially on Mondays! The artist Elo Allik-Schünemann brings our attention to the external lines of buildings allowing us a glimpse of her works. John Perry offers us a privileged insight into his worldwide work as a senior architect. In contrast we explore the science behind the new educational buildings of the Gipsy Hill Federation, to which local children are now referred.

We hope this Eastertide, 'Spire' will challenge you to look with new eyes at the varied buildings around us. Join us in our beautiful church for Easter services too!



Our Vicar, Revd Bernhard Schünemann, has just become an honorary Canon of Tamale Cathedral in Northern Ghana. The Diocese of Tamale is one of the poorest in the Anglican Communion. Its Bishop, the Right Rev'd Jacob Ayeebo, has been a close friend of Bernhard for 25 years, having trained for ordination together at Oxford. Bernhard is his commissary here in the UK, organising support for projects in Jacob's diocese, especially several women's health projects run by Rita, Bishop Jacob's wife.

The collection from Bernhard and Elo's wedding went towards Jacob's work, building a whole new church! Tamale Diocese is set in a largely Muslim area of Ghana, with no rain for ten months of the year: part of the encroaching Sahara called the Sahel.

The 13 parishes have between them 30 outstations with congregations assembling in the open air. They raise two thirds of mission costs from their own faithful. "People encouraged each other to give by dancing past the collection plate." Sunday worship lasts between 4 and 5 hours with a normal Eucharist, and hymns complemented by African drumming and dancing. This was Bernhard's first visit to Africa. "I have a much deeper appreciation of the many West Africans who worship at St Stephen's," he commented after his visit. "One of the things I will never forget is how joyful everybody is, despite the harsh conditions in which most people live." Ghana is generally one of the success stories of West Africa with a well-functioning democracy, a growing economy and well established churches. Bishop Jacob belongs to the 'Council of State' - '15 wise people' advising the president on regional policy.



6.30am the children of the Anglican Cathedral School Tamale sweep their school before lessons

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The team:
Angela Emmott, Katie Preusser, Jessica Davies, Maria Anguita, Christine Murrell, Gemma Birt, Caroline Sawle, Rachael Watkins, Linda Inniss & Sarah Bucknall.

Photos: Our thanks once again to Marzena and Adam Cytaccy for their inspiring photographic work; their gift to our magazine. For their portfolio and for 2013 wedding bookings visit http://www.bellestudio.co.uk/



Sacred Walls

by Revd Canon Bernhard Schünemann



I recently visited Ghana, where a newly elected Bishop of Accra had been consecrated and installed. His first act was to share his vision with his clergy and people of the diocese. His mission statement: 'If we build they will come'. Lots of scope there, for giving meaning to the word 'building'!

I am sure that he had it in mind not just to build new churches, though that was clearly part of the plan, but to build up the people of God in faith, thus making the church attractive not just as a building.

Many people come to St Stephen's because it is a beautiful building. Much thought and prayer has gone into the conceiving, designing and building of it, and much effort is expended in maintaining and renewing it, making it fit for worship. Love for a building can and does express love for what it stands for: a faith and confidence in an unseen God, to whom everything beautiful points, including our slim and highly visible pointy spire.

The danger with having beautiful buildings, the Church of England is responsible for over ten thousand of them, is that maintenance becomes our prime focus. We may lose sight of the faithful determination of their original builders and sponsors.

Sacred buildings, like ours in South Dulwich, are special only because of the spiritual activity that goes on inside, and has gone on for decades: years and years of prayers of joy and prayers of desire and perhaps above all prayers of those searching for answers; desperate prayers of those seeking healing and reconciliation. Such prayers become part of the fabric of a sacred building, making any building sacred. People entering a church steeped in prayer are affected by a sheer sense of 'presence', of holiness. Even those who do not expect to encounter Him can encounter God in such buildings.

At Easter our church building becomes the focus of resurrection joy. In the Easter night the church is dark and a vigil of readings takes place in total darkness. These recall how God in times past has been faithful even when all hope seemed lost. The congregation then go outside the church and light a fire, igniting from this the decorated Easter candle, which is then processed into the dark church. Just for a moment this building comes to represent the dark and cold grave in which Christ had been laid. Very tentatively the light from the single Easter candle is spread until the church is bathed in the light of many candles and the ancient words of the Exultet are sung, followed by a festive Gloria and the ringing of bells.

Thus the building itself becomes a witness to the resurrection. Church buildings express this holy contradiction: they are in the shape of a cross and at the same time they can express Easter joy, by being a meeting place of people's desires and God's eternal triumph.

St Stephen's Lent Appeal is hoping to raise £1000 to help support staff and outreach projects in Tamale.



Bishop Jacob with his new Canon and the Bishop's wife Rita outside Tamale Cathedral

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An Architect's Journey to Dulwich and Sydenham Hill

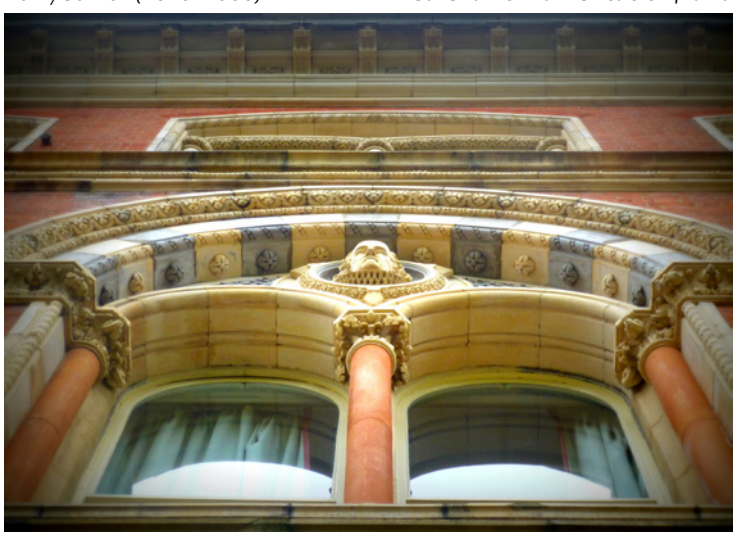
by Dom Wilson



Having no prior links to South London, I consider myself extraordinarily privileged to call this place 'home.' Studies in Architectural History at school taught me the history of the New Houses of Parliament, and the professional relationship between its architects Sir Charles Barry (1795-1860) and Augustus Welby Northmore Pugin (1812-1852), and their contested authorship to the design. It wasn't until I moved to South Dulwich that I became aware of the Architecture of Sir Charles' son, confusingly named Charles Barry Junior (1823-1900).

Arriving on the train at Sydenham Hill station, as I did, immediately visible is the Gothic spire of St. Stephen's Church (which, with its vicarage, is by Barry Jr.). I am reminded of the archaic imagery of the medieval spire breaking the horizon of visibility which divides earth and heaven, epitomised in Jean-François Millet's 'The Angelus', painted a decade before the consecration of St. Stephen's; but the experience here is more impressive – one rises literally out of the earth on which the church is built, and up the station steps to College Road.

The Gothic had experienced a resurgence in these times owing, in part, to the efforts of Pugin who, supported by the efforts of the Oxford Tractarian Society and Cambridge Camden Movements, fought to reassert it – on moral and social grounds – as a national style. This stylistic assault came to its apex when Sir Charles Barry – an Italianate designer – won the competition to build the New Houses of Parliament, with Pugin as his assistant. Barry was substantially responsible for the massing and general planning of the buildings, whilst Pugin took responsibility for the interior, medieval ornamentation, and





much of the exterior detailing. Government decree had required that the building took on a Gothic style in order to sympathise with Westminster Abbey – and most particularly the 'Perpendicular Gothic' of the Henry VII Chapel opposite. Barry Jr. was familiar with Pugin's architectural inclinations, his diaries record time they spent together during the former's internship at his father's practice.

Sir Charles Barry was appointed as architect and surveyor to the Dulwich Estate, though he was not to execute a great deal – The Grammar School (standing at the corner of Burbage and Gallery roads) being his principal local work. In 1858, Barry Jr. took over his father's role as surveyor. The Dulwich Estate had become extremely valuable at this time, both, as a result of substantial compensation (£100,000) received from the London Chatham and Dover Railway company for cutting through the Estate's land, and the relocation of Paxton's Crystal Palace to Penge Common, Sydenham. This was the making of Barry Jr. and, arguably, much of Dulwich and Sydenham Hill. No other Barry Jr. work had received such public



attention as did the New College at Dulwich.

Upon leaving his father›s office, Barry Jr. travelled Europe, which significantly affected his later architecture. Barry described his New College building as being in the style of the 'north Italian of the thirteenth century'. Others' descriptions were less favourable! The 'Building News and Engineering Journal' feared that it would "fall sadly short of the quiet and satisfactory character of their less pretentious medieval prototypes." An 'Old Resident of Dulwich Village' (quoted in the same journal) admonished its 'gingerbread ornamentation and terracotta monstrosities'. Being fond of the building, and its impressive presence on the flats of the playing fields, I must admit I can see the 'gingerbread house' in the mass of the central hall! The building draws on this Northern Italian influence (its 'campanile' particularly expressive of this) but the style is less constrained - its picturesque silhouette and the hammerbeam timbers of the central hall hint at its Gothic influence.

Following the Dulwich College Act (1857) much land was leased to fund the work of the Estate and College. John Coulter, in 'Sydenham and Forest Hill Past' notes that the Governors of the College had authorised 'to offer guaranteed places to the sons of those commissioning villas on the Dulwich Wood estate.'

Rising up the hill towards Sydenham Hill and Crystal Palace, Barry was to have a massive impact on the architecture of the houses, alongside his partner Robert R. Banks, (formally of his father's practice). The promontory of Sydenham Hill afforded views across London, and the Kent countryside: thus becoming prime location for the building of



Lapsewood House



"country" villas. Several must have been by Banks & Barry, though few are known to remain. Barry Jr. was responsible for planning Dulwich Wood Park, and the pair produced several residences still seen on Dulwich Wood Avenue; English Heritage recently suggested that Beltwood House, Sydenham Hill, might be the work of the practice.

John Blackie, in 'Villa and Cottage Architecture' noted "as Pugin stated the case, real success is to be achieved only when architect is architect and paymaster." In other words, then alone is an architect equal with the painter of a picture in advantages for production of a work of art." It is, perhaps most sad that Lapsewood, the house which Barry Jr. built for himself on Sydenham Hill, and Banks' own house at the top of Dulwich Wood Park have both been lost. Five of Barry Jr's nine children were born whilst the family lived at Lapsewood through the 1860s and 70s. The foundations and various ruins of the retaining walls and outbuildings can still be seen in the woods at the corner of Sydenham Hill with Cox's Walk.

Dom Wilson is an architect with Foster and Partners in London.

An artist's view

by Elo Allik-Schünemann



Drawing and painting buildings has never been easy. Once you develop a passion for drawing buildings, there is no escape, no going back because you look forward to the outcome every time, and you feel energised by the outcome and the effort you have made.

Sometimes I memorise the look of the buildings that interest me, and I draw them afterwards at home. Sometimes I draw on the spot, out there in busy or lonely places. Sometimes there are opinionated passers-by: it varies from country to country! Sometimes a kindly homeless man settles next to you with his sleeping bag and a cup of tea, making philosophical, other-worldly comments so intelligent that you wonder why he is not running the country. Sometimes the passers-by want to have the picture straightaway, finished or not, especially in Italy! Sometimes I take photographs to avoid being engaged by passers-by.

There is nothing more satisfying than the curves of the buildings, and the more the better. The curves are everything. They make it! The curves make it easier for me to achieve the beauty of the building and the artwork itself. The curves in art should be worshipped not despised. 1960-s, 70-s and 80-s buildings don't have many curves, making drawing and painting them a bit of a challenge. In this case trees surrounding houses helps a lot. The lack of beauty in most modern architecture has encouraged artists to depict these buildings in a more abstract way. Abstract art comes in handy to those who desperately miss the curves in modern architecture.

When we build new houses, we sometimes ignore the teaching of the ancient Chinese who didn't favour straight lines at all. Even paths leading up to houses were curved. It was all about the energy.



The best buildings for me personally are baroque churches and houses. The curves in the spires make these churches dance and not stand still, so there is







always hope that the churches as institutions are not all as rigid as we think they are. The more curves, the more hope - through movement.

Sadly there is one thing you can never do, that is to add features. You can turn it into an abstract wonder, but you can't add an odd turret! You can simplify, because often less is more. In art, there is always a way out, always a way to do things.

The most difficult thing is painting the background. It can ruin everything. That is why the best thing to do is to paint out there, and see the colours, the surroundings, the people and the sky.

There is so much beauty in Dulwich. My most painted buildings in Dulwich are the Dulwich Picture Gallery and St. Stephen's Church. Every time I see our church I have a desire to paint it in a completely new way and differently because it looks different every time I look at it: be it in the snow, at the height of the summer, or in the moonlight.





The whole process is magical and the outcome is very rewarding, so I recommend drawing and painting buildings to absolutely everyone whenever you have the time. We are inspired by others who are also looking for ways of putting their ideas onto paper or canvas. The London Graphic Centre in Covent Garden is a good place to shop, where you can get anything to start you off. Enjoy!



Elo Allik-Schünemann is a painter, whose main medium is gouache and ink on paper. She can be contacted via the Vicarage.

Elo graduated from Middlesex University with a BA in Fine Art in 2001 and has had 11 solo exhibitions, two in London, one in her native Estonia and 8 in Oxford. She lives and paints in Dulwich and takes commissions.

How spiritual values reflect in a professional life

by Christine Murrell



John Perry is a senior partner in a firm of Architects in Chelsea. He was churchwarden at St Stephen's from 2002 to 2005 and highly involved in the construction of our church hall in the late 1990s and with the refurbishment of our spire in 2003.

John acted as advisor to the Parochial Church Council for both projects and also attended monthly site meetings on our behalf.

The repairs to our magnificent spire were undertaken as somewhat of an emergency. When slates started falling from the spire steeplejacks were sent up on ropes to investigate. When the spire was built in 1867-8 the slates were fixed with copper nails. At some stage, maybe due to war damage, these were replaced with steel screws. The steel rusted, the slates became loose and began to fall off. The cost of removing the slates and fixings and replacing them was small compared with the cost of putting up scaffolding so John advised that we replace some of the stonework and timbers at the same time. It should all last at least another 100 years. The spire was technically challenging because we had to use traditional materials



with work carried out by traditional craftsmen.

In each project that John and his firm undertake they maintain a respect for the environment. One recent commission is an unusual social housing scheme on the Isle of Dogs comprising 188 dwellings. The top 14 storeys of the 27 storey part are private apartments whilst the lower floors and adjacent low rise buildings provide affordable housing for Tower Hamlets' social housing need. So the more wealthy help to fund the affordable housing.

John aims to meet highly sustainable, low energy demands in his buildings. This raises technical challenges. In meeting these, his faith and Christian belief drive him on to tackle these difficulties. An essential aim is to conserve our planet's resources. John feels it is important to use resources that are easily renewable and are carbon neutral.

In his work John is also commissioned by high net worth individuals and families, who want something that is superb. A good



side to this high expenditure is the creation of very many jobs for skilled craftsmen, many here in London. John feels it is important to produce and invest in beautiful things. Many of his wealthy clients are the new patrons of our Art and Culture: this is in a line of history that goes back to the Medici family and before.

It is important to maintain a fair balance between client and contractor and John finds prayer helps when complex situations have to be resolved. Because of his experience he is called upon as an expert in disputes in court between clients and architects. He writes expert evidence which the judge will take into account when deciding the outcome. Again reflection and prayer are essential in being fair and clear in writing evidence for the judge to consider.

John firmly believes that our earth is a resource which is finite and we must find ways of replenishing what we use and look after God's wonderful creation with respect care and humility.








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Enjoying our architectural inheritance

by Angela Emmott

King Edward the Confessor originally founded the Collegiate Church of St Peter in Westminster, WESTMINSTER ABBEY, in 1065. However in 1245, King Henry III, influenced by the new French cathedrals, such as Chartres, began extending and developing the church in the new Gothic style. Characterised by pointed arches, ribbed vaulting, rose windows and flying buttresses, Westminster Abbey is unique with narrow isles to emphasise the highest vaulted gothic ceiling, at 102 feet, in England.

Home to 38 Coronations, 16 Royal Weddings and with 3,000 bodies buried there, the Abbey sees over 1 million visitors annually. On arrival you will be welcomed by a 'Green Gown', a friendly volunteer ready to direct, inform, inspire! Zillah Westwood, from St Stephen's, has volunteered here for over 12 years. She reports, "as a teacher I regularly took year 6 pupils from Walworth to the Abbey and soon realised that the visit had a strong effect on them. The Dean's Verger would look after us and I got to know him well, so after retirement I offered to help."

Staff, paid and unpaid, are all the 'Abbey Family', working together, researching, training and always sharing information. The red gowned marshals provide for visitor safety; conservationists perform 'delicate housekeeping', for example at the shrine of King Edward, where a quiet prayerful service is offered twice daily to visitors. Stonemasons care and replace, even opening tombs for the addition of family ashes. The Dean and Chapter manage the Abbey, with 200 staff, but over 400 volunteers supplement their work.

Zillah, is one of the 150 'Green Gowns' working with floor staff, enabling such activities as 'Touch Tours', where blind, partially sighted and wheelchair users can enter the



side chapels to touch the relief stone work and rub the lettering. Zillah enjoys helping the Vergers, with assisting the visitors who come to public services. She has attended many special ones herself, alongside distinguished visitors, including the Royal Family.

On May 21st 1560, Queen Elizabeth I granted a Royal Charter, refounding the Abbey as a Royal Peculiar, directly answerable to The Sovereign. On 21st May 2010 Queen Elizabeth II and Duke of Edinburgh spent a day touring the Abbey, opening the new Education Centre, and joining the Service of Celebration for the 450th Anniversary of the Collegiate Foundation of St Peter in Westminster, at which Zillah was privileged to attend.

Zillah meets many wonderful people: recently, chatting with a Jewish American gentleman, she showed him the Star of David near the West Door; he then used his phone to show her Genesis Ch 4, giving meaning to her own name! A family related to General Gordon asked about his memorial, why yes, the bronze bust is over the door to the Belfry Tower! "I love it," she says, "I come home feeling uplifted and invigorated, it's a pleasure to help."

Look out for her on Mondays, she loves solving new queries!



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A Meat Free Day each week?

I'm Thomas Micklewright from the Dulwich Vegan Society. We run a scheme called 'Meat Free Days' and Lent is a great opportunity to give this a go. Lent, more than any other time of the year is an opportunity to practise self-restraint and give our thoughts over to others.

Reducing your meat consumption is very beneficial for a number of reasons:

- *for the environment:* reduces your consumption of water, land and oil and reduces deforestation.
- *for your health:* meat is high in salt and saturated fat, adding to issues with heart disease, high cholesterol and obesity.
- *for animal welfare:* Scriptures teach us to be peaceful and kind, and that includes towards animals too.

God gave us a beautiful planet and we should do our best to preserve it for future generations. Please join a growing group of people with a weekly meat free day.

For tasty meat free recipes please see:-
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Will my child learn more in a bright new building?

by Rachael Watkins

Walking down long corridors with drab décor and tired curtains hanging in the null perspective windows, and wood, lots of dark wood. These are my memories of a Birmingham school in the 1980's.

Thankfully, times have changed when it comes to building schools in the 21stcentury.

Architecture shapes pupils' moods and so local authorities have increasingly re-shaped their schools. One example on our doorstep, Fenstanton Primary School, is getting its finishing touches right now.

The emphasis on light and free-flowing spaces in such new buildings is based on a number of studies into how architecture makes children feel and behave.

Lighting, circulation, acoustics, individuality and colour have all been revealed to affect pupils' progress by ongoing research at Salford University. It found the most important of these was how easily pupils could move around the school – something teachers report has a strong influence on behaviour and cohesion in busy schools.

Academics say daylight is also key because of its important role in synchronising our sleep-wake cycle, or circadian rhythm, enabling us to stay alert during the day and to sleep at night. So it will come as no surprise to learn that a recent American study showed students in the sunniest classrooms advanced 26% faster in reading and 20% faster in maths in one year than did those with the least daylight in their classrooms.

Smooth objects and furniture make us feel more relaxed, experts claim. Neuroscientists have found the amygdala, which is involved in fear processing, was more active when people were looking at objects with sharp angles. Nature views have also been found to be more rejuvenating than urban scenes. Such studies are having a direct impact on the way we build our schools.

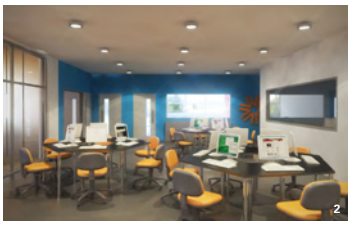
These new buildings do come at a price, however, and the government has indicated schools will not escape budget cuts. Education Secretary, Michael Gove recently unveiled new requirements for all future school architecture to be "plain and simple" designs that can be repeated building after building. The department for education says new designs will provide "light, bright and airy learning environments" but it maintains "there is no convincing evidence that spending enormous sums of money on school buildings leads to increased attainment."

However, Fenstanton Primary in Tulse Hill, has escaped cutbacks. Now part of the growing Gipsy Hill Federation, the old school has been demolished and in its place stands an impressive, modern, colourful building which has an interesting and inviting demeanour even before it is complete. Plans promise rooftop play areas and



Rachael is a children's writer and parent at Fenstanton.

a social layout with surrounding trees and a south-facing courtyard. Glass facades will admit reams of sunlight to encourage the students' learning. Once the primary school is complete, work will start alongside it on a school for older pupils, the City Heights Academy.







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http://www.salford.ac.uk/home-page/news/2012/study-proves-classroom-design-really-does-matter
http://www.cityheightse-actacademy.org/about-the-academy/the-new-building/drawings.php
http://www.cityheightse-actacademy.org/about-the-academy/our-local-education-partner.php

Easter at St Stephen's

A journey from death to life!



Holy Week

Palm Sunday - 24 March

8am Holy Communion (BCP)
10am Procession with choir, donkey and brass band- together with the other churches in the area.
Assemble by shops in Seeley Drive for 10am.

Monday - 25 March

7pm Concert by the choirs of Sydenham High School

Maundy Thursday - 28 March

8pm The Maundy Thursday Service parish supper in the church hall.
Followed by a commemoration of the foot washing, a choral Holy Eucharist and the Watch Service until midnight.

Everyone is welcome to all or part of this event!

Good Friday - 29 March

2pm Good Friday Liturgy with choir and Veneration of the Cross

Holy Saturday - 30 March

6pm Easter Vigil with the lighting of the Easter Fire, baptisms and confirmations with the Bishop of Woolwich, the Right Rev Michael Ipgrave and our choir

Easter Sunday - 31 March

8am Holy Communion (BCP)
10am Choral Eucharist for Easter Day

Regular Services

Sundays
8am Holy Communion (BCP)
10am Choral Eucharist with Sunday School during term time
12noon Holy Baptisms

Tuesday to Friday
8.30am Silent Prayer followed at 8.45am by Morning Prayer

Wednesday
9.45am Holy Eucharist

St Margaret Clitherow RC Church

4 Kingswood Drive, SE19 1UR
Fr Sean Hearty (020) 8670 1639

Palm Sunday
10am Procession followed by 10.30 Mass

Maundy Thursday
7.30pm Mass for the Lord's Supper

Good Friday
3pm Solemn Liturgy
7pm Stations of the Cross

Holy Saturday
9pm Easter Vigil Service

Easter Sunday
10.30 Mass

Kingswood Community Baptist Church

Langbourne School Gymnasium, entrance in Bowen Drive
Pastor: Mawuli Doe (further information: Sandra Surrey 07986 002389)

Palm Sunday
10am Procession followed by 10.30 service at Langbourne School

Maundy Thursday
7pm to 9pm Fellowship and Communion gathering in the KETRA rooms Telfer House, Kingswood Estate, SE21.

Good Friday
10.30 Service

Easter Sunday
10.30 Service