Charting the Journey

Summer 2019
A welcome development
After successful installation of the steel framework last year, and with much of the brickwork complete work began on the roof and internal finishing. Electric supplies were fixed, underfloor heating installed and fire precautions added such as fire exits, shutters and alarm systems. Plastering began and the first areas were painted and decorated enabling us to hand over the reception area at the front of the building to the Visits team ready for the summer. As a multi level facility we were also able to install the life, staircases and fix oak beam supports to the first floor viewing area. As we entered the Summer season the ‘chimney’ ventilation stacks were completed and hoarding and scaffolding was removed.

Path to progress
The most notable difference has been the progress with the landscaping. Paving between Cathedral House, the South Door and Cathedral Lodge was completed and paving adjacent to the South West Porch. The focus then shifted to the Great West door where archaeologists from Canterbury Archaeological Trust made several finds, including a silver Elizabethan sixpence, a 17th century bread token (below) and pieces of wrought stone from the medieval builds, used as backfill for the footings of the Victorian and post-WW2 buildings, before the concrete base was laid.

Physical Works
Mark Hosea
Project Director

There has been good progress at the start of this year and with a lot of the preparation and service work completed the physical transformation within the Precincts and Cathedral are becoming more visible.
Nave Roof
The North West Tower roof was completed and the South West tower is also very close to being finished, both have been fitted with new Dormer doors. Work has now started on the West end of the main Nave roof with all the lead and battens stripped. This revealed some decayed timber which was repaired. The lead workers completed the abutment of the roof with the Western gable and gutters have been laid in the valley between the Nave roof and the Western Towers. Some of the scaffolding has already been struck and the Western towers look stunning.

Exhibition Spaces
Work continues on the Exhibition spaces with a Limecrete floor laid in the Western Crypt. The glass doors and screening across the Eastern end removed and a dwarf wall installed on the North side to support the new partitions. The iron gates that stood at the Souther end of the Water tower corridor were also relocated to the Library corridor ready for work to take place in the Water tower exhibition space in the latter half of this year.

The pinnacle of stonemasonry
Our stonemasons spent the first quarter at our Broadoak facility banking (carving) stone ready to install in the spring when the conditions are more suited to fixing. Pinnacles were installed (above) and repairs to the first of the flying buttresses on the North side took place. In June a beautiful coat of arms, carved to celebrate the generous donation by Sir Michael Uren to the refurbishment of Christ Church Gate, was fixed into the South East flank of the North West Turret of the gate.
Art of the Lost
Each year Canterbury Cathedral adopts a theme for our learning and participation programme. This year’s theme is The Art of the Lost which coincides with one of the world’s most prestigious annual art awards, the Turner Prize, coming to Kent. We are delighted to be working with our partners in Margate, Turner Contemporary, who will be hosting the award in 2019.

Art plays a significant part of the experience of the Cathedral space, from music to glass, to graffiti, wall art, textiles, books and paintings. Throughout 2019 we will be undertaking a series of activities with leading experts, art historians, conservators, artists and scientists. We will explore current and developing studies of how art changes, is reused or repurposed, disappears or is rediscovered within the setting of the Cathedral.

There is something for everyone in this diverse programme which draws to a close 27-29 November 2019 with an exciting two day international conference. The conference is supported by the Chapter of Canterbury, and the National Lottery Heritage Fund, through The Canterbury Journey project. It will look at how and why art is defaced, destroyed or lost within architectural settings, focusing on art found in cathedrals, churches and other places of worship. The call for papers closed at the end of February and we received 83 paper proposals. The quality of the proposals submitted made it very difficult to make a final selection and as a result we will be presenting 38 papers over two days in two different venues. We will share a few of these papers as part of a Facebook Live event each day of the conference.

Interpretations
The start of 2019 also saw agreements put in place with ATS Heritage, AY-PE and Graphic Alliance to help produce new interpretation materials for the Cathedral. This will include, amongst other things, a media guide, Exhibition interpretation and children’s trails
featuring Gregory Gargoyle. The Media Guide Content Development Group met on a regular basis to produce the scripts and content alongside the ATS consultancy team and there were several days spent filming content, with interviews, works and panoramic footage all captured.

Alongside the children’s trails we have also worked closely with the schools departments on our Loan Box scheme. The Stone and Stained Glass loan boxes are nearing completion, for them to be ready for use at the start of the new 2019 academic year. Attention will then turn to completing the other two loan boxes, on Pilgrimage and a Cabinet of Curiosities.
So far 2019 has been the year of Gregory Gargoyle. As his story has evolved, Gregory has become more important in engaging young visitors and the Cathedral shop now have a variety of Gregory themed merchandise. Without doubt my favourite is the Gregory soft toy, one of which sits permanently on my desk grinning at me. And Gregory has every reason to grin because during the Spring half-term we had nearly 800 participants getting involved with Gargoyle Week!

Gargoyles Galore!
Over three days we encouraged visitors to take part in stonemasonry and gargoyle making, allowing them to fashion their own gargoyle creations out of clay and giving them the chance to see our stonemasons at work. It has been our most successful community event so far and it was a great privilege to see the many weird and wonderful creatures the children made.
Future Engineers
For National Science Week we asked young engineers take a closer look at the Cathedral’s architecture and think about how pulleys and levers were used during construction.

Hidden History
In the May half term we turned to our Graffiti volunteers for inspiration. During Stone Week we scratched the surface of the historic graffiti here at Canterbury Cathedral. The team behind the Cathedral’s Graffiti Project shared their discoveries and lead activities for young and old alike before inviting them to embark on a self-led graffiti hunt.

Garden Gate Spring Open Day
The Learning and Participation team was delighted to deliver an outreach activity with our community partners in Thanet again this Spring. Taking inspiration from the heritage and collections of Canterbury Cathedral we ran a fun, hands-on activity at the Garden Gate Spring Open Day in Northdown Park and were pleased to be able to engage with families that have not had an opportunity to visit the Cathedral before.

Images (top to bottom):
Students try their hand at Gargoyle sculpting
Youngster have a go at stonemasonry
The Garden Gate open day
Black Prince Shield Scan
It was a very exciting start to the year as we achieved a Cathedral first and quite possibly a world first. On the evening of 30 January I went with Heather Newton, Head of Conservation, to Kent and Canterbury Hospital to place the 14th Century Black Prince’s Shield through their CT scanner (below), which was funded by the National Lottery Heritage Fund, through The Canterbury Journey.

The aim of this was to use scanning technology to help experts decide whether it was purely ceremonial or if it was made for battle. The scan took place out-of-hours and was paid for by The Canterbury Journey with the understanding that should an emergency arise we would have to vacate the facility immediately. Fortunately we were able to proceed without incident.

Invited to witness the scan, and over the next year to help interpret the findings, was medieval armour expert Bob Woosnam-Savage, Curator of Armour and Edged Weapons at The
Royal Armouries, Leeds, the National Museum of Arms and Armour. The initial images were amazing and we hope to release further details next year, once the analysis is concluded.

Preserving the Passionale
Through the first months of 2019 the Cathedral’s Head of Book and Paper Conservation, Ariane Langreder, has been working to dis-bind our 12th century Passional fragments (bottom right) from a 1950s book.

The Passional was written and illuminated at Canterbury Cathedral in the early 12th century and formed part of Christ Church’s own monastic library. It survives in Cathedral’s collections as a series of fragments from a multi-volume work. The project has been a collaboration between The Canterbury Journey, the Conservation Department and the Archives and Library Department and involved extensive internal conversations and discussions with external experts.

Dis-binding was considered the best approach for long-term understanding, preservation and research of the Passional. It will enable study of textual idiosyncrasies, as the leaves can now be arranged into their correct order and will enable its history to be better told, including its re-use from the 16th century onwards. The fragments will now be included in our new exhibitions in a way that gives visitors the chance to see them as they really are, survivors of reformation, destruction and reuse.

Collection Selection
Elsewhere we have been working hard to prepare more than 160 items for display in our new exhibition spaces, due to open to members of the public in 2020. Through the carefully curated displays, visitors will explore the story of the Cathedral, from its origins to its continued importance today. They will consider the place of the Cathedral in the shaping of the history of England, through a selection of historic and internationally important objects which have been expertly conserved and will be displayed in custom built cabinets.
Mixed Media
I’ve jumped in this year to help out with The Canterbury Journey project and it’s been a real privilege to get involved with some of the work taking place behind the scenes as they prepare for the Exhibition spaces. I also had the opportunity to babysit Gregory Gargoyle for a while and produce some new graphics (below) to help the interpretation teams behind the new media guides and get involved with some of the preparations for Art of the Lost.

Collections Photography
I was provided with a spreadsheet detailing all the items due to go on display and armed with our Fuji GFX50S I set about building a collection of digital images.

The task at hand had four phases. The first was to capture straightforward reference shots, these are images with colour cards and scales. After that things started to get really interesting. For each item I had to capture ‘Hero’ shots, these are extremely high
resolution images which attempt to showcase each item in the most dramatic or interesting way to form a set of catalogue photos. It took quite some time as many of these objects required very careful handling and I was fortunate to have members of the Conservation and Archives team on hand to assist.

As technology evolves we also had the opportunity to experiment with two other photo techniques. The first was 3D Photogrammetry - a process of capturing hundreds of images and then transferring these in the computer to create three-dimensional digital models. The second technique was RTI - Reflectance Transformation Imaging, whereby the camera remains in a static position but the flash gun is moved to about 30-40 different positions around the object. When fed into the computer the software is able to work out how the image looks under various lighting conditions. Both of these techniques have produced some surprising results and have huge potential from a conservation perspective as, in theory, it will now be possible for people to research these items without having to put any stress on the objects.

Images (top to bottom):
Oakley Model of Canterbury Cathedral
Grant of William de Tracy
Hubert Walter’s Chalice and Paten
This time we’re finding out more about Kristina Kapitza Mesiano.

**What’s your role?**
I am the Community Engagement Intern. I am working with the Learning and Engagement team to open up the collections and heritage of the Cathedral in new and exciting ways to a wider audience. I have been delivering half term events, graffiti tours, as well as coordinating The Memories Project, which aims to capture the memories of those who work at, live near to, and visit Canterbury Cathedral.

**What did you do before coming to the Cathedral?**
Before I started my internship at the Cathedral, I was doing my Master of Arts in Museum Studies at Newcastle University. Prior to that, I was studying history and working in numerous museums in Canada.

**What’s your favourite part of the Cathedral?**
It’s so hard to choose just one! I’ve spent so much time in the crypt as part of the graffiti project and really love the peace and history of that space, as well as the beautiful symmetry of the Jesus Chapel. The Cloister and the herb garden are two of my favourite spaces as well.

**What do you do to chill out in your spare time?**
In my spare time, I love reading, painting, and watching netflix. I also practice martial arts to chill out and stay in shape.

**What are your must have picnic items?**
I think a comfy blanket, a beautiful view, and a tall pitcher of sangria are key to a good picnic.
The Canterbury Journey exceed the NLHF’s target within the first year of the project, but the positive feedback evidenced the learning and skills development benefit to the volunteers so we continue to recruit volunteers and have developed a number of specific and bespoke roles such as the Graffiti Research Volunteers, Collections Care Volunteers and Community Engagement Volunteers.

The Canterbury Journey team have worked closely with the Cathedral’s HR Department to embed the volunteer strategy for the organisation and to create a new recruitment framework, which has now been rolled out across the Cathedral.

This work culminated in the production of a new Volunteer Handbook which not only set out this new framework for our volunteers but which also served as a celebration of all their excellent work and support. The handbook was filled with images that really demonstrated the huge variety of volunteering opportunities here at Canterbury, the wide demographic of people involved and their diverse skills and interests.

The framework and handbook will be launched later this year at our Volunteers AGM in November.

Our volunteer graffiti research team have been busy recording some of the Cathedral’s eclectic collection of historic graffiti dating from the 13th to the 20th centuries. In the Spring we invited visitors to come along and meet our volunteers who looked dashing in their blue and white tabards with Graffiti Research Project written on the back. They were more than happy to share some of their exciting discoveries with visitors to the Cathedral, and revealed the meaning behind some of the enigmatic drawings, marks and symbols etched into this iconic building.
Things to come...

Here is what will be taking place over the next six months of The Canterbury Journey...

• Lime trees will return to the Cathedral Precincts.
• The re-roofing works on the Nave aisles will continue.
• The final fit out of the Visitor Centre and Community Studio will take place.
• Display cabinets for the Exhibition spaces will be installed.
• Object selection and interpretation script writing is ongoing.
• Script development and filming content for the new Media Guides.
• Audio software visual content production.
• Design of Young Explorers’ themed trails.
• Development and production of online schools resources.
• Launch of the Annual Schools Outreach Roadshows.
• Design, production and launch of the Volunteer Handbook and new framework at the Volunteer AGM.
• The Art of the Lost Conference will take place.
• Outreach and community engagement activities can be found in the What’s On guide - the next issue is out at the end of June.

As more work gets underway, your continued support is hugely appreciated. If you have questions about The Canterbury Journey and want to find out more, please don’t hesitate to get in touch.

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