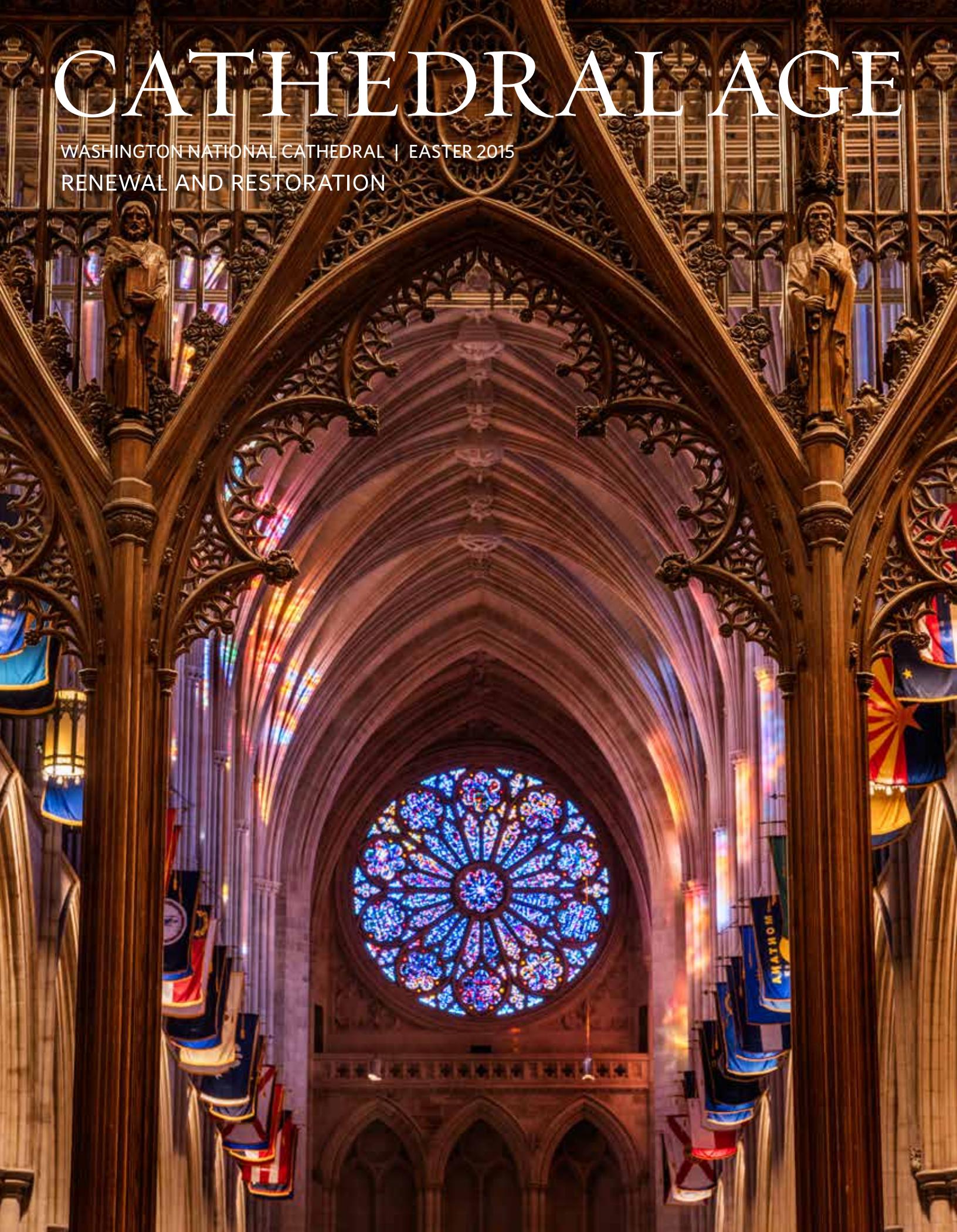


CATHEDRAL AGE

WASHINGTON NATIONAL CATHEDRAL | EASTER 2015

RENEWAL AND RESTORATION



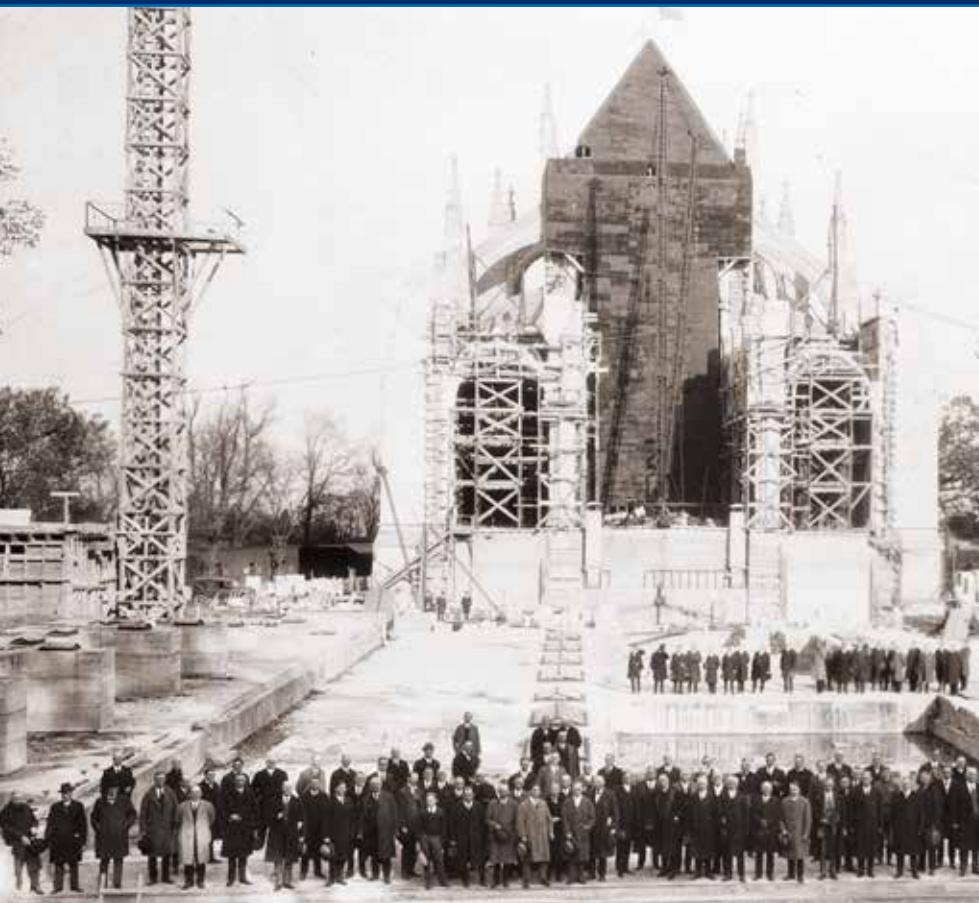
ON AUGUST 21, 2011, A MAGNITUDE 5.8 EARTHQUAKE SHOOK THE EASTERN SEABOARD.

This severely damaged the Cathedral's fabric. Grand pinnacles rotated and came apart, flying buttresses cracked and separated.

These flying buttresses support the walls of the high altar and the great choir, and were some of the first completed segments of the Cathedral.

Founding stones from core drills that extend 22 feet—from the exterior face of the flying buttress towers, through the buttress flyers, and into the exterior walls of the east end of the Cathedral—are now available. These limited-edition founding stones have been hand crafted by the Cathedral's own stone masons from core drills that came from our earthquake repair efforts.

For a donation of \$3,000 toward the Cathedral's restoration efforts, you will receive one of these founding stones. To learn more, please contact Joey Peyton at jpeyton@cathedral.org or (202) 537-5768.



A LEGACY INHERITED

From a single foundation stone in 1907 to the final finial in 1990, supporters crafted this living, growing, speaking Cathedral for our nation.

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Your bequest or other planned gift will preserve this Cathedral and strengthen its vision and mission for future generations.

To learn more about supporting the Cathedral, call (202) 537-5747.



CATHEDRAL AGE

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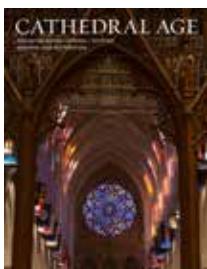
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ABOVE A CRANE MOVING PINNACLE SEGMENTS DURING EARTHQUAKE REPAIRS
PROVIDES A RARE VANTAGE FROM THE SOUTHEAST

ON THE COVER THE ROOF SCREEN FRAMES A VIEW TO WINTER SUNRISE LIGHT
SHINING ON NAVE VAULTS; LAST BITS OF SCAFFOLD CAN BE SEEN AT TOP

PHOTOS C. WINTERBOTTOM

Looking Back on 2014

Half a year after its finish, calendar year 2014 presents an almost unbelievable series of events and activities here at Washington National Cathedral. The already full schedule of traditional and ongoing events seems daunting enough: October's Acolyte Festival, December's *Messiah* and Christmas Services, Lent, Holy Week, and Easter, Flower Mart, and then the full range of ongoing diocesan services (confirmations and ordinations) would fill any cathedral's calendar to overflowing.

In 2014 we carried off those standing events plus so much more. For one week in January we took the chairs out of the nave and played with the space in new and creative ways—we called that week “Seeing Deeper,” and we used the week to allow the space to speak to us and allow us to present more participatory and affective, less audience-like and cognitive ways. In March we were pleased to welcome His Holiness the Fourteenth Dalai Lama for a talk and conversation about holiness, science, and justice in the twenty-first century. In May we hosted hundreds of U.S. service veteran motorcycle riders—a group called “Rolling Thunder” and blessed their bikes in support of their work on behalf of those missing in action.

The list goes on: in June many of the Cathedral staff and congregation members walked in the annual Pride Parade in support of the LGBT community. In September (responding to a request from Attorney General Eric Holder’s office) we hosted a webcast responding to the unrest occasioned by the death of Michael Brown in Ferguson, Mo. October brought the funeral for longtime *Washington Post* Editor Ben Bradlee. November witnessed our second Veterans Prayer Breakfast and our first Veterans Day Concert. And in December we sponsored the third of four meetings of the Christian-Muslim summit (this one in Rome), a gathering we share with Roman Catholics, Sunni, and Shi'a Muslims.

A look at this list would convince even Washington National Cathedral's most severe critic that we are a busy, productive, and missional institution. But there

is much more to our life and work than merely being busy. Let me point to three new things that I believe show signs of where God is calling us to lead in the current moment:

OPEN CITY AT THE NATIONAL CATHEDRAL

After many years of study and planning, we opened our new café in the baptistry, the space which formerly housed All Hallows Guild's Herb Cottage. The café has already become an important gathering place for neighbors, school families, and Cathedral visitors on the Close. It is a sign that we are a welcoming, inviting, and hospitable community. Its effect on our life and relationships is, and will continue to be, transformative.

CONTINUING VIGILS FOR THE VICTIMS OF GUN VIOLENCE

In 2012, Bishop Marian Edgar Budde and I committed the Episcopal Diocese of Washington and Washington National Cathedral to an ongoing witness to the church's compassionate response to the victims of the epidemic of gun violence in America. In March 2015 we welcomed “Team 26,” the group of bicycle riders from Newtown, Conn., who ride from their home to the Capitol building in D.C. to remind the nation of the cost which gun violence exacts on our nation. In December we hosted a more comprehensive vigil in the nave for all who died by the illegal use of guns, especially urban children across America. Our continuing witness on this issue signals the Cathedral's steadfast commitment to be a public church and to help our nation think theologically about the important issues of our shared public life.

THE CATHEDRAL AS AN ARTS VENUE

In 2014, the Cathedral hosted three important visual art exhibits: *Meditation on Mourning* (a gathering of sculptures posed in lamentation), “The Passion of Edith Cavell” (a series of painted panels recounting the martyrdom of the World War I British nurse killed for helping allied soldiers escape), and *Amen: A Prayer for the World* (a lively collection of figures in prayer poses finished by American, U.K., and Egyptian artists). Perhaps no other endeavor in the Cathedral's life has excited

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more interest and conversation than the possibility of using our space as a venue for art exhibits. As we move into 2015 and beyond, we are exploring new and diverse ways of inviting visual and performing artists into our life to complement our already vibrant offerings of worship and music.

So that's a sketchy account of much (by no means all) of what the staff and volunteers of Washington National Cathedral were up to in 2014. We engage in this comprehensive range of activities because we believe faithfulness to our calling requires that we engage work that is both traditional and innovative. And we engage in this wide array of work only because the generosity of our donors, friends, mission partners, and congregation members makes our ministry possible.

There is no place in America (or indeed the world) like Washington National Cathedral. Thank you for supporting our ministry and sharing in our work. Your faithfulness and generosity will ensure our vibrant ministry in 2015 and beyond.

THE VERY REV. GARY HALL
CATHEDRAL DEAN
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CATHEDRAL AGE

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THE VERY REV. GARY HALL DEAN

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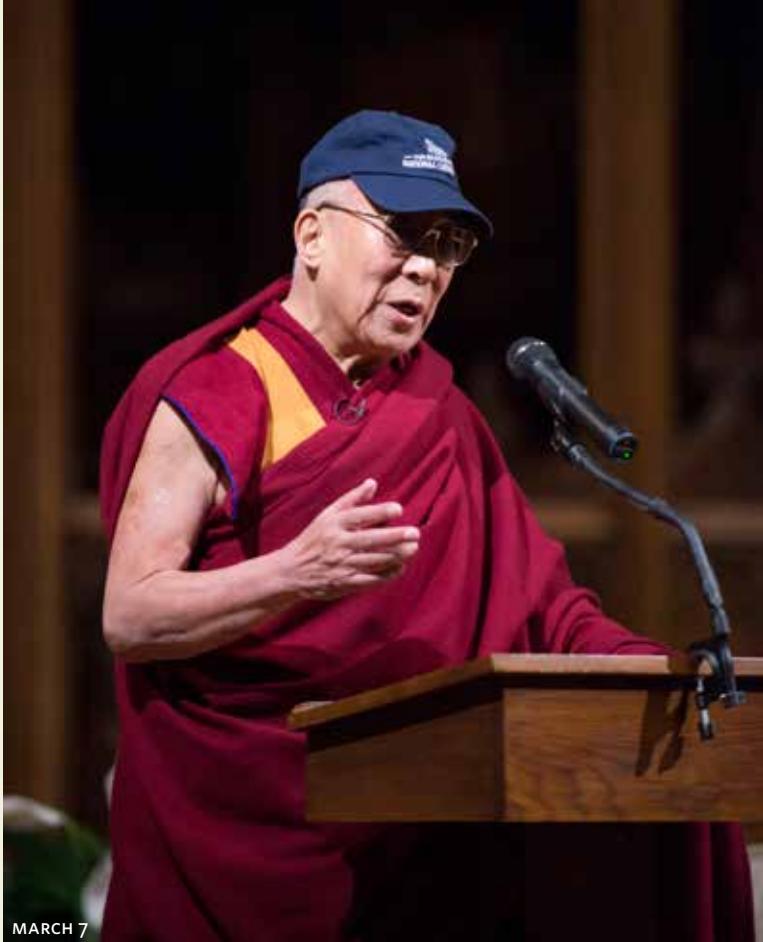
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year in review





MARCH 7

spaciousness inside

The inaugural "Seeing Deeper" week in January 2014 set a theme for the year: the Cathedral as a place to explore spaciousness. All chairs were removed from the nave, literally increasing the sensation of spaciousness. Medieval cathedrals once housed a tremendous variety of sacred and secular activities. "Seeing Deeper" reflected that old practice in new ways, with offerings as diverse as Tai Chi and extreme polyphony.

His Holiness the Dalai Lama made an appearance at the Cathedral in March. Special exhibits were designed to make the world smaller through remembrance of tragedy and hope for international and interfaith collaboration. And a "blessing of the bikes" as Rolling Thunder roared into the District of Columbia on Memorial Day weekend married seamlessly with four days of peal bell ringing to celebrate the fiftieth anniversary of the dedication of the central *Gloria in Excelsis* tower.



MAY 20

JANUARY 13-17 "SEEING DEEPER" PARTICIPANTS WALK THE LABYRINTH **PHOTO** D. MARKS

JANUARY 20 ANNUAL MLK DAY CELEBRATION FEATURED DC PERFORMERS **PHOTO** D. MARKS

FEBRUARY 2, 13 "SHAKE TEST" CHECKS STRENGTH OF CENTRAL TOWER PINNACLES **PHOTO** C. STAPERT

FEBRUARY 24 ASPEN INSTITUTE DISCUSSION: THE LEGACY OF MARTIN LUTHER KING JR.'S "LETTER FROM BIRMINGHAM CITY JAIL" **PHOTO** D. MARKS

MARCH 7 HIS HOLINESS THE FOURTEENTH DALAI LAMA SPOKE **PHOTO** D. MARKS

MARCH 13 DEAN HALL SPEAKS OUT AT THE GUN VIOLENCE PREVENTION SABBATH WEEKEND **PHOTO** C. STAPERT

MARCH 22 HERITAGE SIGNATURE CHORALE CONCERT **PHOTO** C. STAPERT

APRIL 18 GREAT VIGIL OF EASTER: THE REV. CANON GINA GILLAND CAMPBELL, THE RT. REV. MARIANN EDGAR BUDE, THE REV. CANON JAN NAYLOR COPE **PHOTO** D. THOMAS

MAY 2-3 75TH FLOWER MART OPENING CEREMONY **PHOTO** L. HARRISON

MAY 20 DEAN HALL RECOGNIZES VOLUNTEER RUTHANNA WEBER FOR 70 YEARS OF SERVICE TO THE CATHEDRAL **PHOTO** C. STAPERT

2014

EASTER 2015

and spaciousness out

Spaciousness stretched the mind as well as the soul: a panel on race, a webinar on the responsibility of the Church after tragic events in Ferguson, Mo., prophetic preaching, excellence in chorister training, and concerts. The Cathedral extended the broadest possible hospitality to people of faith from traditions throughout America.

The theme continued in the very fabric of this Gothic building. The earthquake restoration work progressed on schedule through the support of generous gifts, including a timely revealing of the "Creation" west rose window on the day of the memorial service for its designer, Rowan LeCompte, and the dedication of the Lilly Tablet on Cathedral weekend in September. As always, the stately architecture of the Cathedral enhanced every experience, from the acolyte festival to our first tribute concert for veterans.

All of the Cathedral's ministry in 2014 owes its very possibility—and its ability to transform lives and shape dialogue from the vantage of faith—to you, our faithful supporters. Thank you!



MAY 23

MAY 23 THE CATHEDRAL WELCOMED ROLLING THUNDER ON MEMORIAL DAY WEEKEND **PHOTO** M. McNAMARA

JUNE 7 CATHEDRAL PARTICIPATION IN ANNUAL D.C. CAPITAL PRIDE PARADE **PHOTO** L. HARRISON

JULY 2 BISHOP BUDDIE INSPECTS CEILING REPAIRS **PHOTO** C. STAPERT

JULY 21 ROWAN LE COMPTÉ MEMORIAL SERVICE **PHOTO** D. MARKS

JULY 24 EDITH CAVELL POLYPYTH EXHIBIT OPENING **PHOTO** D. THOMAS

AUGUST 1 CATHEDRAL SCHOLARS CLASS OF 2014 GRADUATION CEREMONY **PHOTO** C. STAPERT

SEPTEMBER 5 PANEL DISCUSSION: AFTER FERGUSON: RACISM, VIOLENCE, AND THE CHURCH'S RESPONSE **PHOTO** D. THOMAS

SEPTEMBER 28 LILY TABLET DEDICATION **PHOTO** D. MARKS

OCTOBER 5 ANNUAL BLESSING OF THE ANIMALS **PHOTO** D. THOMAS

NOVEMBER 7 VETERANS DAY PRAYER BREAKFAST, GUEST SPEAKER ADMIRAL MIKE MILLER **PHOTO** D. MARKS

NOVEMBER 7 VETERANS DAY CONCERT WITH "THE PRESIDENT'S OWN" MARINE BAND CHAMBER ORCHESTRA **PHOTO** D. MARKS

NOVEMBER 10 REMEMBRANCE DAY SERVICE **PHOTO** D. MARKS

NOVEMBER 14 SOUTH AFRICAN AMBASSADOR TO UNITED STATES EBRAHIM RASOOL OPENS MUSLIM PRAYERS **PHOTO** L. HELFERT

NOVEMBER 19 FUNDRAISING EVENT FOR EARTHQUAKE REPAIRS **PHOTO** E. GRAHAM

DECEMBER 11 VIGIL FOR VICTIMS OF GUN VIOLENCE **PHOTO** D. MARKS

DECEMBER 20 ANNUAL CHRISTMAS PAGEANT **PHOTO** D. THOMAS



DECEMBER 11



SEPTEMBER 28



JUNE 7



AUGUST 1



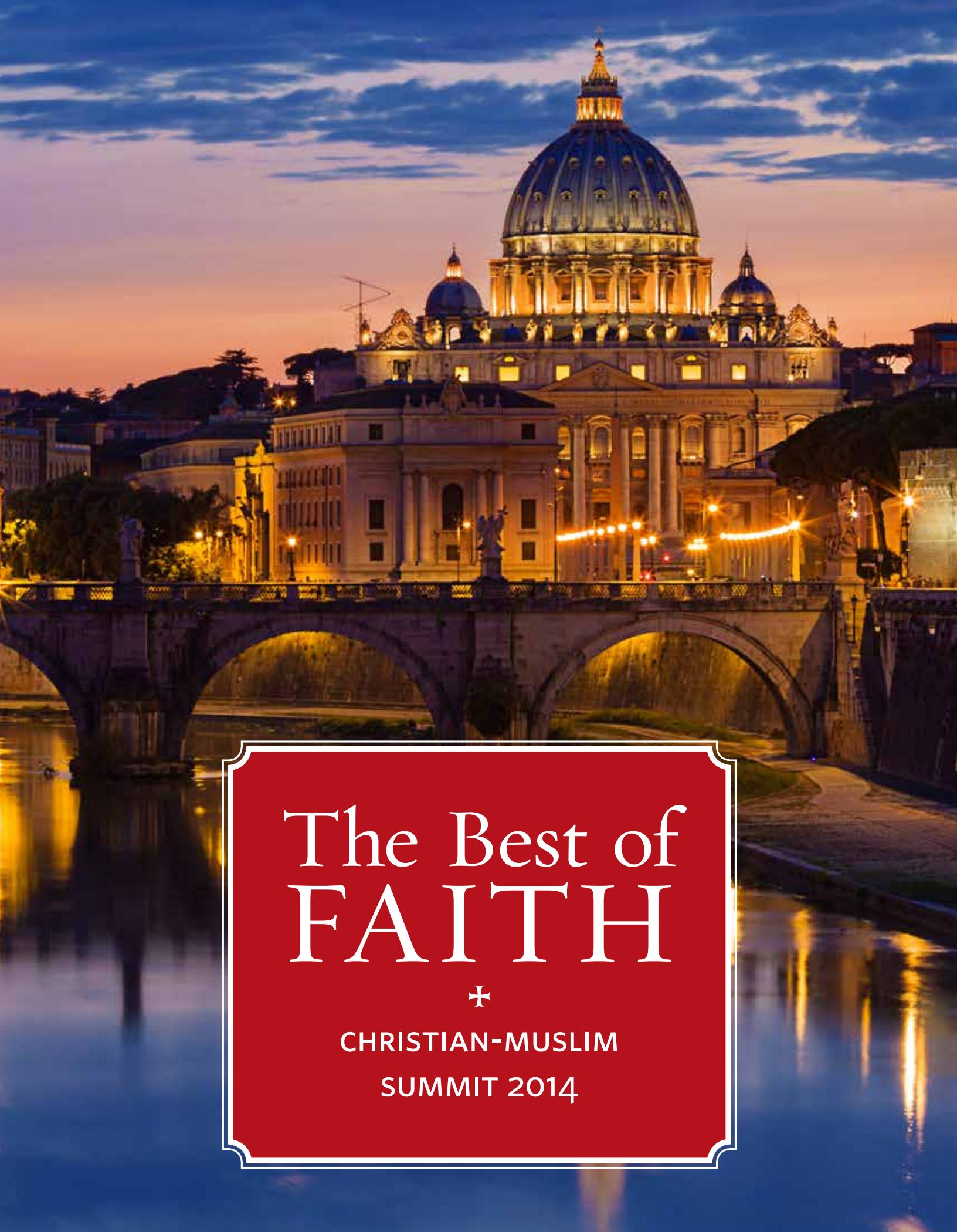
JULY 2



MORE ONLINE

A new webpage gathers all the Cathedral videos of events, services, programs, and more in one place—including seasonal highlights. Visit www.cathedral.org/video.





The Best of FAITH



CHRISTIAN-MUSLIM
SUMMIT 2014

an Interview with John L. Peterson



In December 2014, Washington National Cathedral participated in the Summit of Christian and Muslim Religious Leaders in Rome, Italy. This was the third of four planned summits promoting interfaith dialogue and reconciliation. Canon John L. Peterson, director of the Cathedral's Center for Global Justice and Reconciliation, served as one of the two coordinators for the summit. He later sat down with Ruth Frey, director of Cathedral College and programs, to talk about the summit.

RUTH FREY The Christian-Muslim Summit in Rome was the third in a series of summits on interfaith dialogue. What prompted the creation of these summits?

JOHN PETERSON These summits came out of a conversation between former President Mohammad Khatami of Iran, Bishop John Chane, and me when the [Iranian] president spoke at the Cathedral in 2006. President Khatami asked Bishop Chane to consider creating summits that bring together the two largest Muslim traditions—Sunni and Shi'a—and two of the largest Christian traditions—Roman Catholic and Anglicans/Episcopalian. The National Cathedral hosted the first summit in 2010. These summits are expressions of the Cathedral's role in convening people of faith to examine and respond to important issues of peace, justice, and reconciliation in our world.

FREY How are the summits structured?

PETERSON Each delegation is responsible for hosting one of the summits. The Anglican/Episcopalian hosted the first summit. The Sunni delegation hosted the second summit in Beirut, Lebanon. The Roman Catholics were our hosts in Rome in December. Plans are now underway for a summit in Tehran hosted by the Shi'a delegation in 2016.

For each summit the four principals, who represent each of the faith

traditions, choose seven or eight clerics and laypeople to serve in their delegation. Observers are also invited by the hosting delegation. At the summit in Rome, we were honored to have two observers: Rabbi Abraham Skorka of Argentina, who is a personal friend of Pope Francis, and His Eminence Metropolitan Emmanuel (Adamakis) of France. The attendees of the summit also had the privilege of being received in a private audience by the pope.

In preparation for each summit, the coordinating group chooses a theme, and then each of the principals prepares a paper on that theme that sets the framework for the discussion. For the summit in Rome, the theme was "Christians and Muslims: Believers in Society." In the summit conversations, the principals and participants discussed the strengths and challenges in their respective religious traditions as each seeks to prevent conflict in society through respect for "the other." They also addressed how their religious traditions can work effectively with governments and civil society to break down barriers and misunderstandings of "the other," and how to shape a culture of peace and harmony.

The outcome of each summit is a "Call to Action" that outlines the key points made and articulates a pledge made by the four principals to take steps to address the issues raised at that

summit. In Rome, the principals pledged to address the rising tide of violence in our world on the global, regional, national, and local levels.

FREY How do you see these summits influencing Christian-Muslim relations?

PETERSON The first summit at the Cathedral took place nine years after 9/11. The summit in Beirut in 2012 took place with the backdrop of an emerging war in Syria. And the Rome summit took place in the context of the ISIL terrorist organization. So each summit has dealt with political situations rising out of conflict with those who claim to be Muslims. The purpose of the summits is to engage and to come to a better understanding of the "other."

What I also hope comes out of the summit is an understanding that the actions taken by those whom we call "Muslim extremists" or "Islamic fundamentalists," and other terms that are so easily thrown around, are not Islam. Muslims themselves would argue the same. Muslims would say, "God does not condone killing the other."

The "shorthand" we get on the newscast doesn't relate to what Islam really is. I've heard people say, "Wouldn't it be nice if moderate Muslims came out to denounce ISIL and Al Qaeda?" Well, Muslims are denouncing them. But this doesn't get picked up in the news. Just do a Google search and you will find the

many Muslims who are denouncing the violence being done in the name of Islam. For example, Prince Hassan of Jordan, who was the principal of the Sunni delegation at the Rome summit, totally rejects the violence that is going on today.

And there is division in our country. I've been told by American Muslims that after 9/11 they fear for the safety of their families. They are afraid people will think they had a part in it. So what is the purpose of the summit? It is to break down those fears and to speak to the "other" so the "other" is no longer an "other" but becomes a brother or sister.

FREY You mentioned the "Call to Action." Describe its major points.

PETERSON The "Call to Action" is the major document that comes out of the summit and reflects the theme and the conversations that took place at the summit.

This summit's "Call to Action" speaks to the violence around the world done in the name of religion. For example, the principals pledged to assist youth and called upon youth to be more informed. They also called for textbooks to be more sensitive to how different religions are presented. Another point in the "Call to Action" is to create a high level Christian-Muslim delegation to travel to places of religious violence as a way to show solidarity. It also cited Jerusalem as a city for Christians, Muslims, and Jews and called for coexistence and respect for and by the three religions. The summit discussed

the role of women, recognizing the progress that has been made to include women in interreligious dialogue, but also identifying the significant work that still needs to be done to reaffirm women's key role in peace-building at all levels of society. The summit recognized that, tragically, women often bear the greatest burden of violence in war, of poverty, of discrimination, and of human trafficking. The summit was also explicit in condemning the use of religion to legitimize any unjust action in the name of religion and reaffirmed that we worship the one God.

FREY How can people who did not attend the summit support its outcomes as individuals and as communities?

PETERSON There is a call for youth and young adults to get to know people of the different faiths, because the hope for the future is in them. So interreligious education is very important. We need to break down the stereotypes that are so often ingrained in our educational system.

No matter where we are in our journey, there are ways for us to respond, to reach out. In Sydney, Australia, after a man calling himself a Muslim took hostages in a café, people offered to escort Australian Muslims who feared they might be vulnerable to racial or religiously motivated attacks. It is so important to see the humanity in someone else and not be afraid because someone is different from me.

FREY We are seeing escalating violence around the world by people who claim

"What is going on with ISIL and Al Qaeda violates the very premise of Islam ... are we only eager to find out the worst of every religious tradition?"

to be acting in the name of religion. We are also experiencing an increase in misunderstanding about Islam, especially in this country. How can a summit such as this help to alleviate these trends of Islamophobia?

PETERSON The questions Christians are asking today about Islam are likely questions that Muslims were asking about Christians during the Crusades. And I would argue that the Crusades were not Christian. But the Crusades were certainly political and violated the core of what Christianity is all about. What is going on today with ISIL and Al Qaeda violates the very premise of Islam. Now, some will quote a Surah verse from the Quran saying that Islam is violent. But that is not the core of Islam. I can take you to the Christian Scriptures and point to plenty of passages the Crusades used to justify violence in the name of Christianity. So the question is, are we only eager to find out the worst of every religious tradition? Or do we want to find out and take advantage of the best?



FREY How does the summit dispel this misunderstanding and help us take advantage of the best of religious traditions?

PETERSON I see the summits as helping people build bridges so we can have a dialogue. Maybe because I lived in Jerusalem for over a decade and had experience as secretary general of the Anglican Communion—which brought me to places all over the world—if I see someone who is different from me, the first thing I want to do is get to know them. For example, on a flight just yesterday, I met a man of Middle Eastern descent who is a Canadian Muslim. It was wonderful to hear his story. As soon as you hear another person's story, barriers and prejudices break down. It is not hard to do. We have to ask ourselves, are we willing to take the risk to walk over to someone and say, "How are you today?" This is what happens at the summits. Religious leaders from all over the world have an opportunity to hear each other's stories. Talking with those who are different than I am is an essential part of creating peace. ✝

TOP 2014 ROME SUMMIT: ARCHBISHOP SUHEIL DAWANI, HIS ROYAL HIGHNESS PRINCE EL HASAN BIN TALAL, BISHOP JOHN BRYSON CHANE, CANON JOHN L. PETERSON

CENTER 2012 BEIRUT SUMMIT: BISHOP CHANE, AYATOLLAH SEYYED MOHAMMAD-ALI TASKHIRI, CANON PETERSON

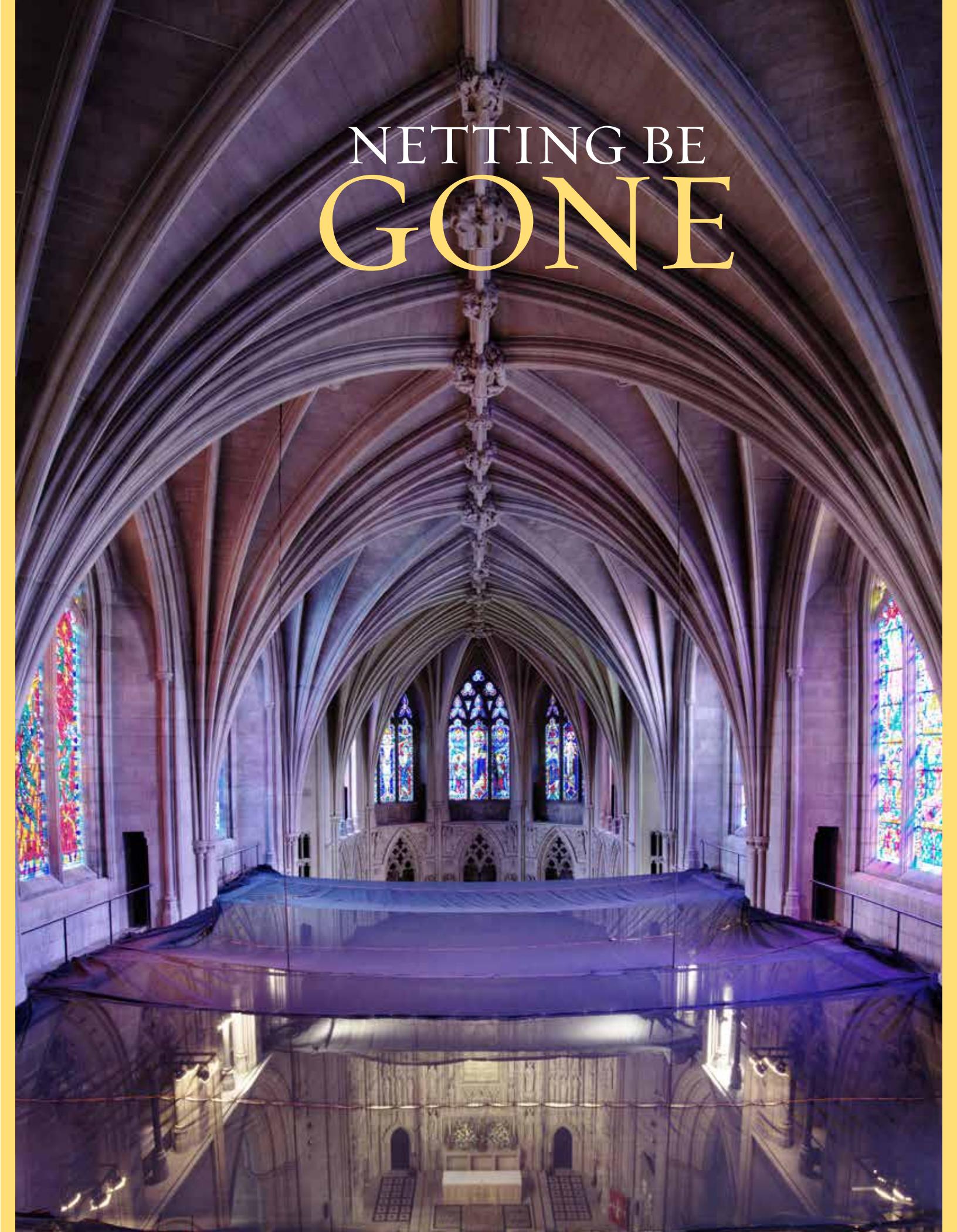
BOTTOM 2010 WASHINGTON, D.C., SUMMIT PRESS CONFERENCE: AYATOLLAH DR. AHMAD IRAVANI, HIS EMINENCE JEAN-LOUIS CARDINA TAURAN (BEHIND DR. IRAVANI), PROFESSOR AHMED EL TAYEB, BISHOP CHANE, AND CANON PETERSON (AT PODIUM)

MORE ONLINE

Read the “Call to Action” from the Christian-Muslim Summit of Religious Leaders in Rome, and the papers written by the four principals.

A Sunday forum with Canon Peterson is also available for viewing at www.cathedral.org/easter2015age.

NETTING BE GONE

A photograph of the interior of a cathedral, likely the Washington National Cathedral. The ceiling is a complex Gothic rib vault. A large, translucent blue tarp covers the floor of the nave, stretching from the foreground towards the altar at the far end. Stained glass windows on both sides are brightly lit, casting colorful light onto the floor and walls. The overall atmosphere is one of a quiet, almost temporary space.



by James W. Shepherd • photos by Colin Winterbottom

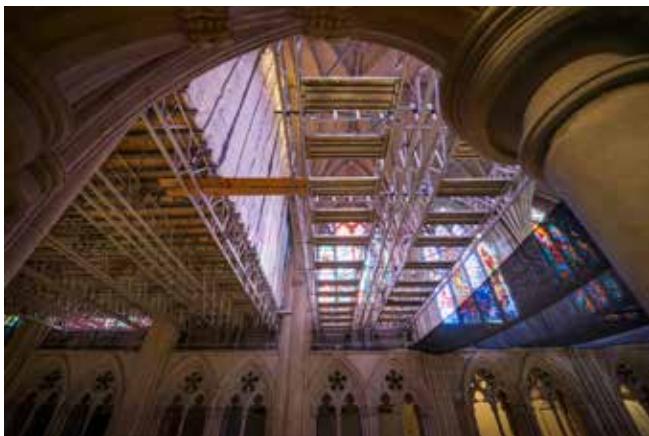
More than 10,000 visitors and worshipers graced the interior of Washington National Cathedral leading up to the 2014 Christmas celebration. Most were likely drawn to the decorative floral accomplishments of the altar guild or were entranced by the enticing holiday music selection filling the nave, but they probably overlooked the recent major change in the Cathedral interior. Two days before Christmas, the last stretches of the protective earthquake netting were removed, returning a full and uninterrupted view of much of the Cathedral's ceiling. The netting that had veiled the nave's vaulted masonry ceiling and the intricately carved boss stones for more than three years was removed. While this milestone marks major progress in completing necessary earthquake repairs, there is still much more to do.

Immediately following the earthquake, the Cathedral was able to raise more than \$10 million of the \$32 million required to address earthquake repair needs. Approximately \$2 million of those funds were spent to stabilize the structure so that the doors could reopen to visitors and worshipers. Another \$2.5 million were spent

to document the building and engineer repairs. In mid-March 2014, after approval by the Cathedral Chapter, the James G. Davis Construction Company was engaged to implement the Phase 1 earthquake repairs. This \$5.5 million project included the cleaning and repairs of the interior high ceiling and repairs of the six flying buttresses on the east end exterior (apse), some of the oldest and thus most vulnerable elements of the Cathedral.

CLEANING AND REPAIRS

One critical aspect of the Phase 1 interior repairs was that the project not interrupt the many activities that occur daily within that sacred space. Davis Construction worked diligently with Safway Services, the scaffolding subcontractor, to engineer a scaffold system that could span between the north and south clerestory ledges 65' above the nave floor. Lightweight aluminum trusses (called Haki trusses) provided support for a "dance floor" from which Safway built fixed scaffolding to reach the vaulted masonry ceiling. All this scaffolding was installed and seemed to move magically from bay to bay in the late evening hours



so that by the next day new areas were accessible for work without affecting activities in the nave below.

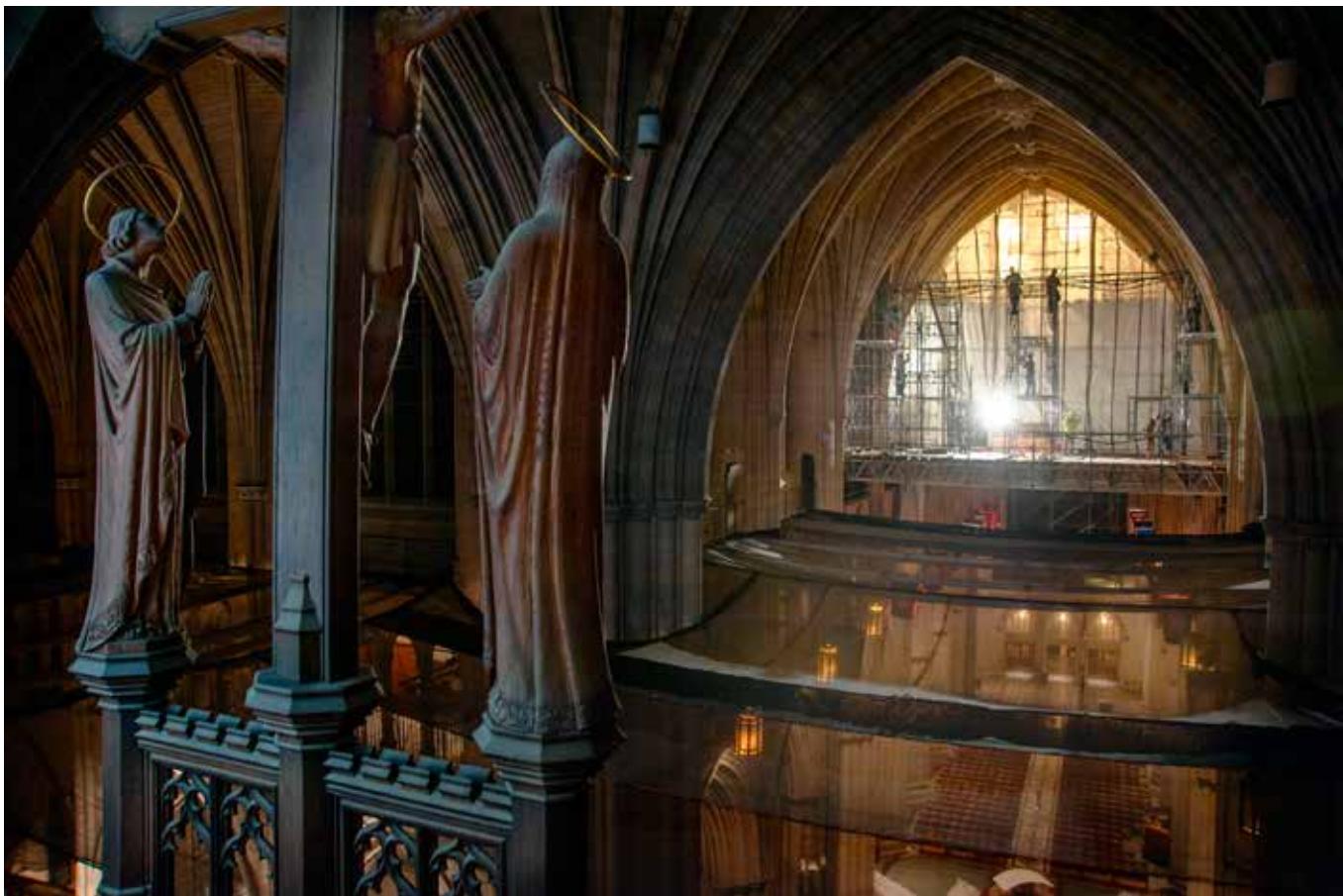
Repairs to the interior masonry ceiling were required before the protective netting could be removed. The overhead scaffolding allowed the masons to perform general masonry cleaning, replace damaged or failed mortar joints, remove old sealant, and install Dutchmen (masonry plugs where stone has broken off) while worshipers, docents, and tourists enjoyed the beauty of the Cathedral's many building crafts below. The buzz of the circular saws and clinks of chisels were audible reminders that repair work was progressing safely overhead.

Restoration of the ceiling included removing 40-year-old (or older) brown masonry stains, caused by leaking roofs, with a poultice—a putty-like material that is applied wet, allowed to dry, and then scraped off. The formula used for the poultice is an old, dependable recipe that originates with the Indiana Limestone Company's Architect's Service Bureau from 1929. Made of paper pulp, fire clay, and sodium carbonate mixed with water until it can easily be worked with a trowel, the poultice has been used on approximately 10,000 square feet of masonry stains. As Cathedral Mason Foreman Joe Alonso says, "The hundreds of cracked mortar joints and other stone repairs were the main reason we had to get up there, but the cleaning of the stonework has had a huge effect. The high vaulting, while always impressive, now looks stunning."

Other work on high has involved the replacement of 1,500 linear feet of old joint sealant and 26,000 linear feet of masonry joint repointing.

WHILE YOU ARE AT IT

It is often said that the five most expensive words during a restoration project are "while you are at it." These five words have been used frequently as the engineering team planned the Phase 1 earthquake repairs, because the scaffolding gave unprecedented access to so many aspects of the Cathedral architecture that had not seen much preservation attention since their original installation. Integrated into the current Phase 1 project was the inspection, cleaning, and repairs of the 45 clerestory stained glass windows and the Cathedral's three rose windows. Many of these windows had not been cleaned in some 50 years, and their post-cleaning appearance is remarkable. The west rose window, cleaned just in time for the July memorial service to honor its designer Rowan LeCompte, has a spectacular renewed sparkle. Most of the aged sealant at the masonry-to-window joints was replaced to improve the weatherproofing performance of the stained glass windows. Andrew Goldkuhle, who has used the access to inspect and report on the conditions of all of these windows, has made crucial spot repairs and developed a long-term stained glass restoration strategy. "What a rare treat to be able to study these windows that I have known all my life up close, and take a trip through



time as we moved from the west to the east with little side trips north and south. The windows did not suffer from the earthquake; however, there are a few of the older windows that will need some help to make it through the next century. It is comforting to know that the majority of the windows are in great shape—a testament to many of the artisans and craftspeople who poured their hearts and souls into these windows over the last century,” says Goldkuhle.

Scaling the scaffold has afforded amazing vantages for photographic documentation of the stained glass as well as the ornately carved boss stones. Colin Winterbottom has been “on assignment” for the Cathedral to mingle quietly among masons and scaffolding contractors, document their progress, and to capture unique images of our Cathedral that will not be possible again for another generation or two.

FLYING BUTTRESS REINFORCEMENT

The interior ceiling restoration progressed simultaneously with the efforts to repair the east end flying buttresses. A frequent question regarding these repairs is how the engineers planned to improve the seismic performance of the Cathedral. Wiss, Janney, Elstner Associates, Inc. (WJE), the project structural and materials engineers, strategized about how to reinforce exterior structural elements that were most vulnerable during the earthquake and that in turn suffered

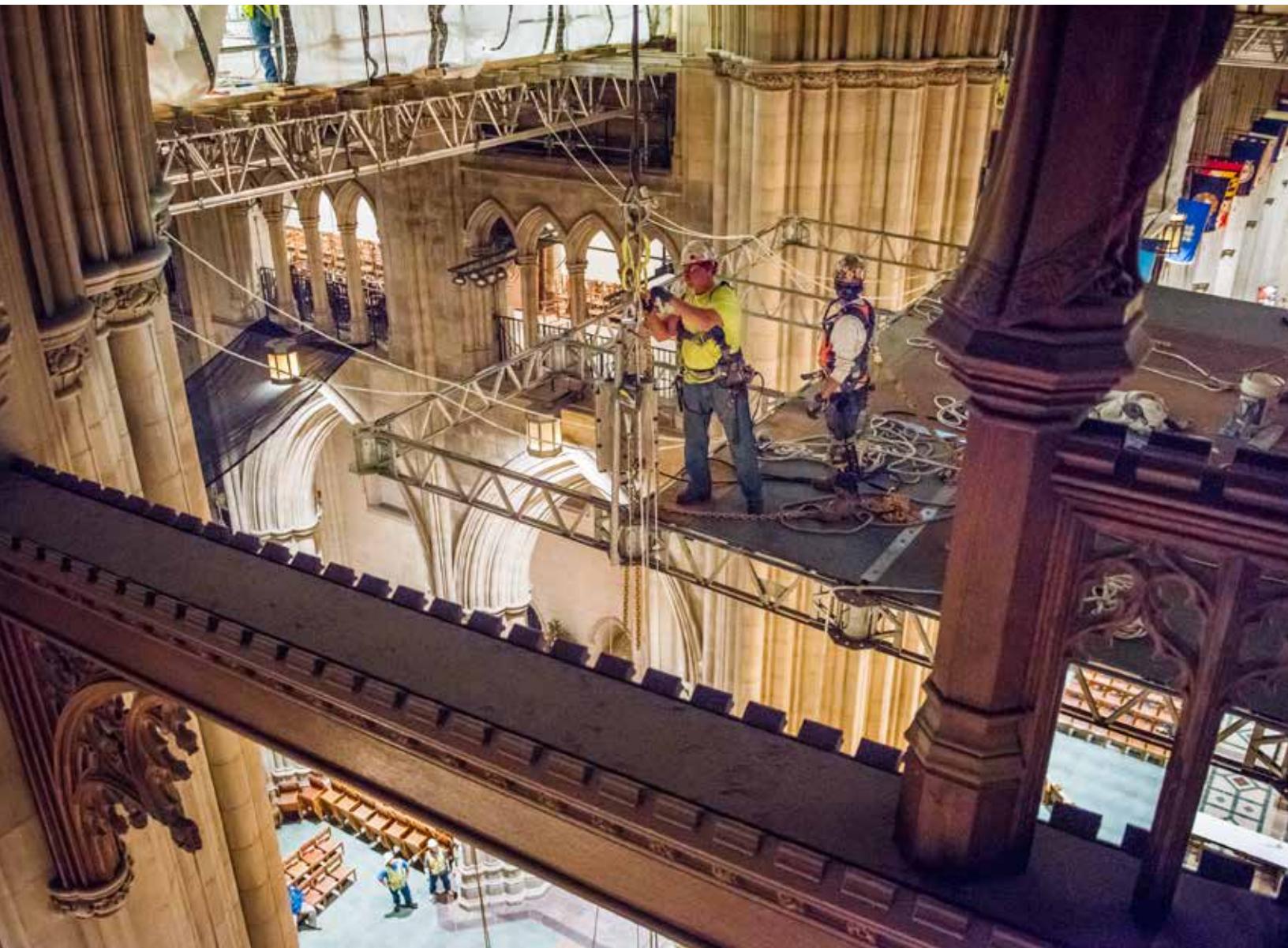
the most damage—the buttresses and buttress pinnacles. Their approach has not necessarily been to design to an earthquake code such as they have in California, as repairs to meet such codes are invasive, costly, and are not warranted given the low future risk of a seismic event and in light of how well the Cathedral survived the earthquake overall. What WJE has designed and Davis has executed are targeted interventions to improve stability and performance of elements that demonstrated a particular vulnerability to seismic loads, so that the structural and decorative elements will resist them even better, should there be another seismic event.

The repair strategy for the six flying buttresses on the east end of the Cathedral is not that different from the principle of putting a steel reinforcement rod in a concrete wall. A hole 3" in diameter and 22' in length was drilled into the upper and lower flyers of each buttress with the last 18" penetrating the exterior wall of the apse. Inserted into the full length of this hole was a threaded stainless steel rod. Once the rod was in place, grout was injected into the void around the rod, which, when cured, enabled the rod, stone, and grout to form a cohesive structure that will prevent major collapse should another earthquake occur. Matt Farmer, a principal at WJE and the Cathedral project manager, indicated that “the buttress strengthening

OPPOSITE, TOP LEFT HAKI TRUSSES BEAR ON FIXED SCAFFOLD AT NAVE CLERESTORY LEDGE **TOP RIGHT** DRILLING BUTTRESS FLYERS TO PREPARE FOR REINFORCEMENT **BOTTOM LEFT** CONTRACTOR INSPECTING GREAT CHORUS VAULTING AND USING TAPE TO MARK JOINTS TO BE REPOINTED **BOTTOM RIGHT** CATHEDRAL STONE CARVER ANDY UHL WORKING ON A DUTCHMAN REPAIR

THIS PAGE VIEW OF NAVE SCAFFOLDING OVER THE SHOULDERS OF THE ROOD BEAM FIGURES

EASTER 2015



has proven to be the greatest technical challenge of the project; but with the close cooperation of the project team, we have been successful in executing an unobtrusive structural enhancement that we all hope will never be needed.” A similar strengthening technique was also used to reinforce the top three to four stones on each buttress pinnacle.

One surprising outcome during the flyer strengthening process was that portions of the Cathedral’s imposing exterior wall were not found to be quite as solid as expected. When one of the 20'-plus long holes on a north buttress flyer was injected with grout, it took more than 70 gallons of the liquid material—30 gallons more than was used to fill the other flyers!

CROSSING SCAFFOLD

The suspended scaffold over the great crossing is another unique engineering feat that allowed earthquake repairs to progress at a rapid pace without interfering with Cathedral operations. Unlike the nave and transepts,

where the clerestory ledges provided a bearing point for the scaffold structure, the crossing had no such areas to support the immense scaffolding spans needed. Safway Services proposed that four existing ceiling holes previously used for crossing chandeliers be repurposed to thread heavy supporting cables from the nave up through to the overcroft, where they would be anchored and supported by temporary steel framing. The cables were then used in conjunction with heavy-duty chains to hoist and support a steel-trussed platform system, called quick deck, at the required 65' height over the crossing. A similar system is used for maintenance and repairs to bridges where scaffold cannot be built from below.

Once the platform was raised into place and braced back to the crossing piers, a fixed scaffold was built to several feet just below the crossing ceiling’s apex. The Rev. Gina Gilland Campbell, the Cathedral’s canon precentor, who continued her work on the crossing platform directly below this suspension system, said, “The first thing I thought when I saw the scaffolding platform is, ‘There’s no way I’m

climbing up there.' And then it occurred to me that not many people would ever have the opportunity to climb to the top of the rood screen and see the carving of Jesus up close, or to see the intricate and beautiful carving of the oak screen itself, or to touch the ceiling and the severies above the crossing. It's deceptive from the ground—it looks like a simple platform. But there's an entire house of scaffolding built on top of that platform—you climb and climb to get up to the ceiling. It's quite humbling to have had that view of the Cathedral. And a little scary to think all that keeps that entire scaffolding in place is four strategically placed cables. I didn't find myself looking up very much when I'm sitting on the platform on Sunday morning underneath it all. Now that would make me nervous."

BEYOND THE NETTING

The protective netting has been fully removed from the interior of the Cathedral. The scaffolding continued to shift until all interior ceiling repairs were completed, prior to Easter. This milestone, along with the completion of the reinforcement of the six flying buttresses, marks the end of the Cathedral's Phase 1 earthquake repairs with a restored view of the majestic masonry vaults and dazzling stained glass—all of which contribute to making this building a national treasure. Meanwhile, work continues on the exterior of the building to repair the remaining damage to buttresses and pinnacles and to remove the stabilization scaffold from the central tower—the most visible reminder of the remaining work. The earthquake project team is currently strategizing about how to not only raise the remaining \$22 million to complete this work, but also how it might be phased so that work can continue while monies are raised. It will take many years to complete all earthquake repairs. In the meantime, the newly restored splendor of the interior can continue to inspire the faithful as originally intended. ✝



DESIGN TEAM

Advanced Project Management, Inc.
Building Conservation Associates, Inc.
Direct Dimensions, Inc.
Goldkuhle Studios
Kirkegaard Associates
Syska Hennessy Group, Inc.
Wiss, Janney, Elstner Associates, Inc.

project management consultant
conservators/Akoustolith specialists
laser scanning documentation
stained glass conditions assessment
acoustician
lightning protection
structural/materials engineers

CONSTRUCTION TEAM

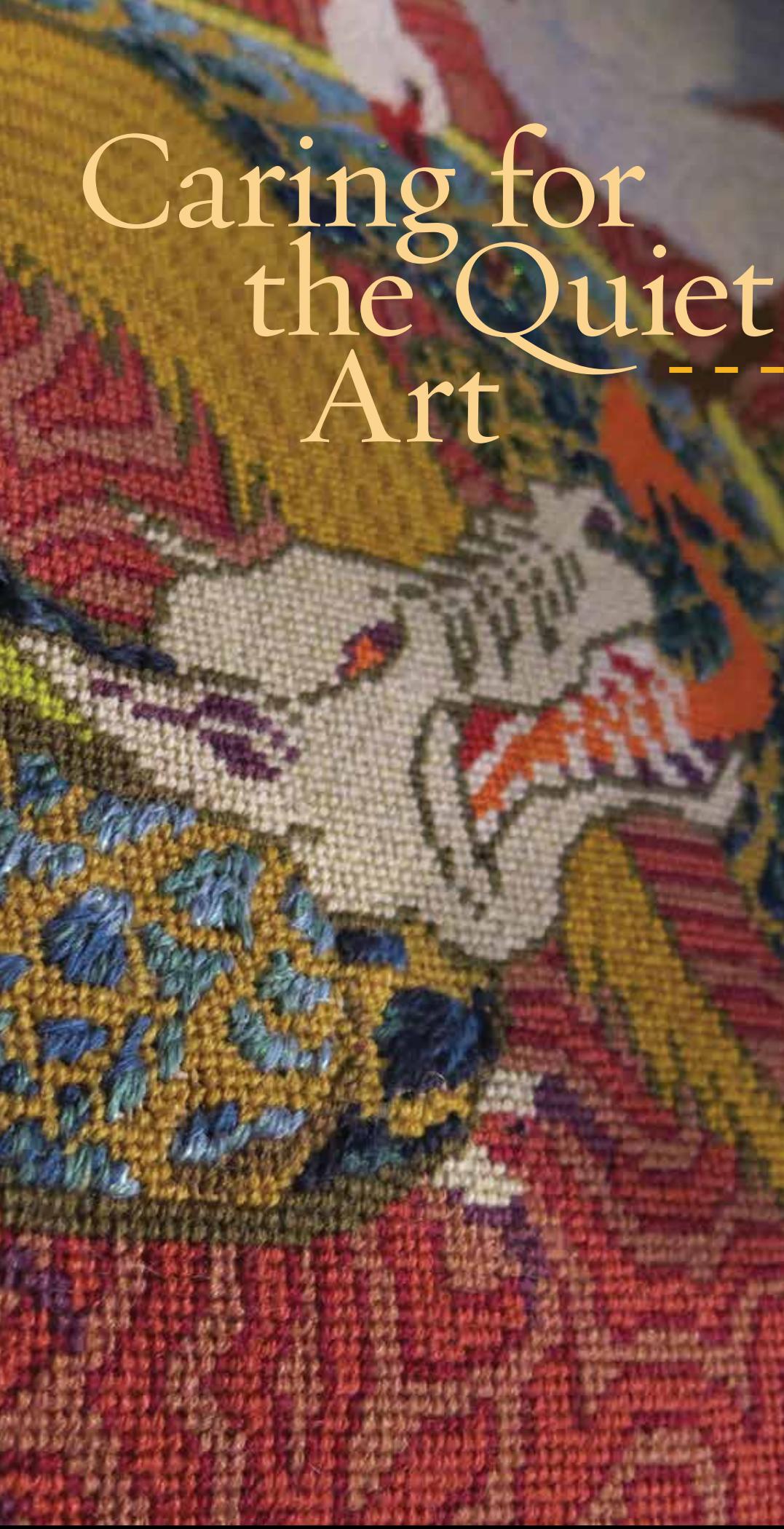
James G. Davis Construction Corporation general contractor
Lorton Stone LLC masonry restoration contractor
Safway Services LLC scaffolding subcontractor
Worcester Eisenbrandt, Inc. stained glass cleaning subcontractor



MORE ONLINE

Watch video from the Phase 1 completion press conference, as well as interviews with Joe Alonso, James Shepherd, and other restoration team members. Check our blog for updates on restoration at www.cathedral.org/dcquake.

ABOVE TE DEUM WINDOW PANEL BEING REMOVED FOR OFF-SITE RESTORATION
OPPOSITE QUICK DECK SCAFFOLDING BEING RAISED AT CROSSING



Caring for the Quiet Art

Great cathedrals contain great art. Washington National Cathedral is no exception, with its soaring columns and arches, its magnificent stained glass and mosaics, its stone and wood carvings, and its wrought iron and cast bronze gates. A quieter form of art also can be found throughout the Cathedral, smaller in scale, closer to the ground, but no less delightful to the eye: 1,500 pieces of superb needlework on seat cushions, kneelers, and larger specialty works.

Needlework embellishment was not originally included in the overall plans in 1907 for building the Cathedral, but in 1954, Cathedral Dean Francis B. Sayre, Jr., inspired by a visit to cathedrals in Europe and especially to those in England, whose needlework holdings were outstanding, called together a small group of talented volunteer stitchers to see what could be done for Washington National Cathedral. The rest, as they say, is history. His original request for 100 pieces of needlework quickly grew to 500, and then, by the 1970s, some 1,500 items had been created by volunteer stitchers from all parts of the country.

NEEDLEWORK IN THE CATHEDRAL

by Linda Freeman

Stitchery has never been expected to last as long as, say, a wrought iron gate (although gates, too, from time to time need restoration). The majority of the needlework in the Cathedral is in needlepoint or petit-point, worked with bright-colored wool on canvas. The difference between embroidery and needlepoint is that embroidery is done on top of a piece of material; needlepoint actually creates the fabric itself from canvas and stitches. Under ordinary conditions, needlepoint is durable and should last 100 years or more. But the Cathedral's needlepoint, particularly in the great choir, is not used under ordinary conditions: multiple daily services are held year round. After the turn of the twenty-first century, the seat cushions in that area—cushions with needlepoint representations of the seal of every diocese in the Episcopal Church—were clearly deteriorating. The Needlepoint Sub-committee, a part of the Cathedral's Facilities and Fine Arts Committee, was concerned and put forth a plan to address the problem.

Enter another Cathedral volunteer group, the Washington Committee of the National Cathedral Association, a local branch of an organization whose roots go back to some of the earliest regional and national committees set up in 1898 to help raise funds to build the Cathedral. In 1947, the Washington Committee was reorganized to assist in providing hospitality to visitors, to make new friends for the Cathedral, and, from time to time, to run benefit events to raise money. The Needlepoint Sub-committee asked the Washington Committee if they could sponsor a benefit to raise money to help in the restoration of the great choir diocesan cushions. The response was a prompt “yes,” and on April 23, 2013, a successful benefit concert by organist-pianist Jeremy Filsell, Cathedral artist-in-residence, was held in the great choir, in the very space where the cushions had been fraying. The money raised, some \$34,000, was immediately given over to needlework restoration efforts. The funds enabled the restoration of 26 cushions.

It takes a lot of money—\$1,200 to be exact—for the restoration of each diocesan cushion. Restoration of a kneeler costs \$1,000, while some of the larger, specialty pieces cost more than \$5,000. Sooner or later many of these other forms of needlework will need attention.

Once again the Needlepoint Sub-committee, under the leadership of Betsey Gallagher, turned to the Washington Committee for more benefit help. The response was prompt: “Yes.” This time the benefit was an all-day affair, “Stitches in Sacred and Secular Spaces,” a needlework symposium on October 18, 2014, held in Perry Auditorium and the Pilgrim Observation Gallery.

The symposium encompassed a number of goals: to be a benefit, to introduce the Cathedral to new audiences, and to serve as a hands-on teaching opportunity. It was also part of a larger vision. As Gallagher explains, “The symposium was the first part of a new series of programs being developed under direction of Cathedral Dean Gary Hall to celebrate the Cathedral as a center for the performing and visual arts, which include the building arts. The Cathedral’s needlework provided a great opportunity to profile its extraordinary collection while also highlighting the need for its preservation to both the community and new audiences. Honoring the work of past and present volunteer stitchers was an integral part of the plan from the start. And, according to exit evaluations, the participants loved it.”

In the morning, the symposium’s three presenters, Kimberly Ivey, curator of textiles for Colonial Williamsburg, Catherine Kapikian, author of *Art in the Service of the Sacred*, and Nancy Lukoskie, the Cathedral’s needlework specialist, gave in-depth lectures on many aspects of needlework and the Cathedral’s unique collection. (Watch online at www.cathedral.org/easter2015age) The afternoon featured a series of workshops: “Introduction to Needlepoint” with Suzanne Howren, “Care of Ecclesiastical Needlework” with Nancy Lukoskie, and a “Conversation” with Hyla Hurley. Small-group tours of needlework took place throughout the Cathedral. A comprehensive needlework exhibit in the south transept, created by Lori and Chip Amos, was a highlight of the symposium. Lori says she was truly pleased that “the exhibit provided an outstanding opportunity to showcase the Cathedral’s needlepoint collection and the decades of dedication by designers, artists, and needle workers from across the country and beyond.”

This rich and varied day came about through able volunteer leadership, supportive Cathedral staff, and many volunteer workers. The overall planning committee was headed by Chairman Virginia Cretella Mars, a member of the Fabric and Fine Arts Committee, who notes, "It was a joy to work on this very important project and with such dedicated and enthusiastic volunteers who insured its success." Julie Bres Slavik, vice chairman (and co-chair of the Washington Committee) was particularly pleased by the number of Washington Committee members involved. "Out of our 69 members, 38 were involved either financially, in person, or both," Slavik said.

How successful was the overall benefit? Very, by almost any measure. According to Barbara Miller, the benefit treasurer, 123 people attended, mostly from nearby locations, and many new to the Cathedral. Several had traveled from far away places: ten states were represented. Many had heard about the symposium electronically and responded to an emailed invitation. The workshops were filled to capacity and the tours well attended. When all the bills were paid (the use of volunteers had kept the costs low), the net income from the needlework symposium was \$48,000. The goodwill generated for the Cathedral is immeasurable.

Where do we go from here? A recent appeal jointly from Dean Hall and Bishop of Washington Marianne Budde to diocesan bishops about those diocesan seals in the great choir has generated interest and some funds, and the money will be added to the restoration funds raised by the symposium. As James Shepherd, director of preservation and facilities and the point person on the Cathedral staff for the stewardship of the needlework, remarked, "We hope that the interest in the needlework and the generous support of its care continues, enabling us to restore all diocesan cushions so that they can be enjoyed for years to come." These works of art will be around to share with new generations, and the warmth and color of Washington National Cathedral's quiet needlework art will continue in the future to warm and humanize the vast stone spaces for visitors and worshipers alike. The Facilities and Fine Arts Needlepoint Sub-committee will be guiding this complex and lengthy restoration task, which will culminate with a special re-dedication.

No new needlepoint projects are underway. Instead, right now the name of the game is "Restoration with a capital R." For information about helping in this worthy and greatly satisfying effort to share the Cathedral's quiet but glorious needlework treasures with generations to come, please be in touch with the development office (jpeyton@cathedral.org). *

TOP VIRGINIA MARS HELPS ATTENDEE WITH THE BASICS OF NEEDLEWORK
TOP CENTER ECCLESIASTICAL NEEDLEWORK DESIGN PRESENTATION BY CATHERINE KAPIKIAN **BOTTOM CENTER** DIOCESAN CUSHIONS IN THE GREAT CHOIR **BOTTOM** NEEDLEWORK CARE SEMINAR LED BY NANCY LUKOSKIE **PHOTOS** J. SHEPHERD AND C. STAPERT



Acolyte festival

Hundreds of acolytes from across the country filled the Cathedral once again on October 11. This year's national acolyte festival counted participants from 92 churches coming from 21 states and six denominations. Cathedral Dean Gary Hall welcomed participants, and the Most Rev. Katharine Jefferts Schori, presiding bishop and primate of the Episcopal Church, presided and preached at the service. In a tradition dating back to 1979, the service began with a grand procession of all acolytes with processional crosses, banners,

flags, torches, thurifers, and streamers. Schori reminded the acolytes that their job is to make Jesus known through their chosen ministry: "So remember to find joy in what you're doing. God loves you—now show the world! God loves you, Jesus is your friend, Jesus is your homie, now go find some more! Discover new friends here, and new skills, and let the world see your joy—shout it out! Jesus is my friend—let me be your friend, too!" Following the service and a rainy, indoor lunch, acolytes participated in breakout sessions and instructional groups.

Watch video of the service and read Bishop Schori's sermon online.





And Then, He Blew the Candles Out

The soaring arches made the boldface figures appear diminutive. There was, however, nothing undersized about those gathering in the Cathedral nave on October 29, 2014, to bid farewell to Benjamin Crowninshield Bradlee, the celebrated *Washington Post* editor whose courageous publication of the Pentagon Papers in 1971 and Pulitzer Prize-winning reporting of the Watergate affair led to the resignation of an American president.

In addition to Vice President Joseph R. Biden, Secretary of State John F. Kerry, British Ambassador Sir Peter Westmacott, Justice Stephen Breyer, Sen. Patrick Leahy, Reps. Nancy Pelosi and Steny Hoyer, the congregation of 1,500 was peppered with Pulitzer Prize-winning journalists, best-selling authors, television anchors, and the faces of Washington's political establishment. The roster of 18 pallbearers, including Rick Atkinson, Michael Beschloss, Norman Lear, Jim Lehrer, Jon Meacham, Peter Osnos, and Katharine Weymouth, was a "Who's Who" of the literary world.

THE CEREMONY

Ben Bradlee and Sally Quinn were noted for their elegant dinner parties. And for Ben's memorial service, Sally "wanted to plan a ceremony where Ben would cry all the way through," explained the onetime atheist who now pens the blog *On Faith*.

"Sally came with some very clear ideas about what she would like to see in Bradlee's service," says the Cathedral's Canon Precentor Gina Gilland Campbell. "And she also brought a spirit of graciousness and flexibility about her ideas as she worked with Canon McCarthy and myself to plan the liturgy and the music, to create a beautiful and fitting tribute to a unique person."

Sally laid a single white rose on Ben's casket: Ben had given her one each year on their wedding anniversary. Evergreens—symbols of everlasting love—entwined the Paschal candle and filled urns on either side of the casket, draped with the Cathedral's funeral pall. Famed Irish tenor Mark Forrest sang Barbra Streisand's "Evergreen," the theme song from the 1976 film *A Star Is Born* that held personal meaning for the couple, who married in 1978.

CELEBRATING THE GOOD LIFE OF BENJAMIN CROWNINSHIELD BRADLEE (1921-2014)

by Margaret Shannon

THE TRIBUTES

In a 2012 video interview for the *Post*, Ms. Quinn asked her husband how he would like to be remembered. “To leave a legacy of honesty,” he replied, “and to live a life as close to the truth as I can.” Reverence for truth was the silver thread that wove through tributes by Bradlee’s *Washington Post* colleagues and family members.

Donald Graham, former publisher of the *Washington Post*—a position previously held by his parents Philip and Katharine Graham, in turn—spoke of the rare relationship that had existed between publisher and editor. Donald said simply, “He was our hero—Benjamin C. Bradlee—and he will be always.”

Bob Woodward and Carl Bernstein recounted episodes of their editor’s unbridled courage during Watergate. Woodward said, “Ben’s passing, in some respects and in some very clear ways, marks the end of the twentieth century. . . . He had the courage of an army, a lion in all seasons.” Bernstein described how “Ben lived and worked in an ungerrymandered world. He lived off the main road.” The co-author of *All the President’s Men* said his editor “pulled off being Bradlee because he wasn’t afraid of presidents, of polio, of political correctness, of publishing the Pentagon papers, or possible retribution . . . of going off to war in the Pacific, of making mistakes.”

Bernstein’s voice broke as he spoke of sitting beside Bradlee at his 93rd birthday party last August 26. “He held my hand at times,” he said of the man who titled his autobiography *A Good Life*. “He and I talked about his oldest friends from another Washington era. . . . He seemed to be having a kind of revelry, savoring some memories. And then, he blew the candles out.”

Newsman Tom Brokaw described himself as an outlier amid the assembly of print journalists, “a heathen from



RIGHT CARL BERNSTEIN AND BOB WOODWARD WALK TO THE LECTERN TO DELIVERY THEIR TRIBUTES TO BEN BRADLEE PHOTO D. MARKS



"Bradlee's work and values and commitments helped us see through the dim darkness of our present moment into a glimpse of what life is finally all about."

—CATHEDRAL DEAN GARY HALL

television." It had been an encouraging word from Bradlee—"Kid, you know what you're doing"—that took the young correspondent to a new level while covering the White House during Watergate. National correspondent Walter Pincus recalled asking Bradlee for a raise. "Bradlee looked up from his crossword puzzle and said, 'You ought to be paying me for all the fun you are having!'"

Washington Post columnist David Ignatius said, "Ben was meticulous in his outrageousness. . . . He had a pure zest for life. Ben made it seem fun. Cool even. No wonder we all tried so desperately to be like him. Ben was a tough man who hated lies and weakness, but he could also be gentle and protective." Ignatius concluded, "Future journalists should ask themselves, with us: 'What would Bradlee do?'"

His oldest child and namesake, Ben Bradlee, Jr., a reporter and editor at the *Boston Globe* for twenty-five years, gave poignant recollections of a father often absent as he built his career. "As David Remnick once wrote in *The New Yorker*, 'Dad gave the lie to Socrates's idea that the unexamined life is not worth living,' the son said to knowing laughter.

Quinn Bradlee, Ben and Sally's only child, gave a deeply personal tribute: "He was the bravest . . . the happiest . . .

the most courageous . . . the wisest . . . the most confident . . . the deepest voice, the broadest chest, the loudest heart . . . the strongest man I ever met."

THE READINGS AND PRAYERS

Bradlee's daughter Marina Bradlee Murdock read from 1 Corinthians 13:1–13. His stepdaughter Rosamond Casey read his favorite poem, "Invictus," by William Ernest Henley—"I am the master of my fate, I am the captain of my soul." In addition to the traditional Episcopal burial rite, Michael Newman, M.D., Bradlee's physician and friend, recited the mourners' Kaddish, a Jewish prayer said on behalf of the dead, which was chosen to acknowledge the faith of many colleagues and friends. Canon Campbell led the prayer of St. Francis of Assisi.

THE HOMILY

Cathedral Dean Gary Hall offered the homily, saying, "It falls to me to say a brief word about what Christian faith proclaims in regard to such a long, blessed, and accomplished life." Building on St. Paul's letter he continued, "in our earthly state, we only see 'through a glass darkly. . . . But every once in a while a person appears among us who allows us to see things more clearly. . . . These people are not usually conventionally pious, but they help us see things from



God's point of view. They point us toward justice. They point us toward compassion. They point us toward truth. They point us toward the sheer exuberance of being alive, of the breadth and depth of human existence and all its possibilities. . . .

"In his professional life, in his family life, in his friendships, in his role as a public figure and citizen, Bradlee's work and values and commitments helped us see through the dim darkness of our present moment into a glimpse of what life is finally all about," Dean Hall concluded. "I thank God for making, redeeming, and sustaining a universe in which love, justice, and compassion are finally the things that matter. . . . In other words, I thank God for Ben Bradlee. Amen."

THE MUSIC

The hymns reflected various stages of Bradlee's life. "Sun of my Soul" was the hymn of St. Mark's School in Southborough, Mass., where the Ben graduated in 1939; his father also attended the school. The Navy hymn "Eternal Father Strong to Save" honored his years as a naval officer in the Pacific during World War II. The Cathedral Singers, under the direction of Canon Michael McCarthy, sang Psalm 23 and René Clausen's setting of words from the Song of Solomon, "Set me as a seal upon thine heart." After the homily the Cathedral Singers, accompanied by members of the Washington Symphonic Brass and

organist Christopher Betts, sang "The Battle Hymn of the Republic," with its fitting refrain—"His truth goes marching on."

The Naval District Washington Funeral Honors Detail rendered military honors with the sounding of "Taps" and presentation of the folded American flag to Bralee's widow Sally Quinn. The singing of "America the Beautiful" summed up Bradlee's "deep and unalloyed love of his country," in Brokaw's words. And then Benjamin Crowninshield Bradlee's casket was borne from the Cathedral to the rousing strains of John Philip Sousa's *Washington Post March*—the perfect coda for a good life.

"I didn't want it to end," Sally told guests afterwards, "because I knew when it ended, it would be over. I just wished I could sit there forever and just listen to music and people talking about Ben. I wanted to stay there forever." *

Margaret Shannon was a Democratic National Committee staff member at the time of the Watergate break-in.

OPPOSITE

LEFT TOM BROKAW DELIVERS HIS TRIBUTE

CENTER JOURNALIST DAVID IGNATIUS GIVES A TRIBUTE

RIGHT DONALD GRAHAM, SON OF FORMER WASHINGTON POST PUBLISHERS PHILIP AND KATHARINE GRAHAM

THIS PAGE

LEFT WIDOW SALLY QUINN PLACED A SINGLE WHITE ROSE ON THE COFFIN, LIKE THOSE BRADLEE GAVE TO HER FOR EACH ANNIVERSARY

CENTER CANON GINA GILLAND CAMPBELL AND CATHEDRAL DEAN GARY HALL OFFER THE PRAYER OF COMMENDATION

RIGHT U.S. SECRETARY OF STATE JOHN KERRY

PHOTOS D. MARKS

MORE ONLINE

To watch a video of the service and read Dean Hall's homily visit www.cathedral.org/easter2015age.

sustaining support



Looking Outward

THE DEAN SHARES VISION AT CATHEDRAL WEEKEND

On the Cathedral's 107th birthday weekend last September, friends new and old gathered for a weekend of reunion, updates, and celebration. A reunion for long-time NCA friends and supporters began Friday afternoon, which included conversation, tours, and a reception in Sayre House. Choral Evensong and the dedication of the Lilly Tablet (see *Focus*) offered the closing bookend to the three days.

Saturday overflowed with presentations and access to Cathedral senior staff. The opening session in Perry Auditorium featured a "virtual" keynote address from *Washington Post* columnist and long-time Cathedral partner David Ignatius, who had been dispatched to the Middle East on business. Ignatius recalled his early days at St. Albans School, family weddings and baptisms on the Close, and the leadership his mother, Nancy, has provided to the Diocese of Washington and the Cathedral. Central to his address, however, was the world that the Cathedral has been called to serve and the voice and message the Cathedral alone can speak in our global community.

Cathedral Dean Gary Hall then offered his "State of the Cathedral" address. Dean Hall thanked the Cathedral

Chapter and staff for their dedication and their collaboration and living out the vision that drew him to the Cathedral as dean in late 2012. Living out that vision brings both challenges and opportunities.

The Cathedral faces three challenges, two of them financial. The Cathedral relies on the faithful generosity of friends across the nation to fund its approximately \$13 million annual budget, and the Cathedral has about \$100 million in fabric needs: deferred maintenance, mortgage on the parking garage debt, earthquake repair, and ongoing growth of the endowment. Like most churches in America, the Cathedral also faces demographic challenges. Says Dean Hall, "The Episcopal Church is 87 percent white, but by 2040 the United States will have no majority racial/ethnic group." Embracing the racial diversity of America and the habits of younger generations of donors is key to both the Cathedral's future and the future of churches across the country. "If the National Cathedral can navigate these challenges the way all faith communities need to navigate these challenges, then we really help not only the Episcopal Church, but all mainline religious traditions in America."



WASHINGTON
NATIONAL CATHEDRAL



The opportunities are fully as compelling: The Cathedral and the Episcopal Church represent a kind of Christianity that is a well-kept secret in America. "I think most people in America don't know that a comprehensive church like ours—with a long respect for the individual conscience that can hold within it tensions not only about politics and worship but theology itself—exists."

Building on Ignatius's remarks, Dean Hall continued, "The new age of interfaith work is collaboration and action. We have a history and a set of relationships to really move interfaith dialogue and ministry forward. We are uniquely positioned to engage the intersection of faith and public life. I am interested in how the faith community gets to the table with the business, non-profit, government sectors to be shapers of public policy in America for the common good. It's about using our institutional role and authority to bring the values of the faith community and of the Christian tradition to the formation of public policy in the twenty-first century."

Drawing from the Cathedral's Strategic Plan, Dean Hall highlighted two core initiatives. The veterans initiative, he said, is "central to our understanding of the role of

faith in public life." And the use of the Cathedral as an arts venue "expands on our great tradition of liturgical and classical music and performance." His vision includes the Cathedral and its grounds as a venue not only for art installations but also for literary and performing arts.

The day continued with custom tours, a tour of the new café, and a Q&A session with senior staff before a late-afternoon reception at Bratenahl House and an optional moonlight bus tour of the District of Columbia. The assembly of staff, chapter members, NCA leadership, and friends who flew in from across the country brought tangible energy to the weekend and commitment to the vision and path ahead.

Dean Hall's "State of the Cathedral" address, David Ignatius's keynote, and other highlights of the weekend can be viewed at www.cathedral.org/easter2015age.

OPPOSITE THE GATHERING IN PERRY AUDITORIUM
ABOVE CATHEDRAL DEAN GARY HALL DISCUSSES CHALLENGES
FACING THE CATHEDRAL IN THE TWENTY-FIRST CENTURY
PHOTOS C. STAPERT

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Staff Updates

Autumn saw a number of staff transitions at the Cathedral.



Robert Sokol was appointed chief operating officer. He came to the Cathedral in 2010 to lead a strategic

planning effort, which culminated in the adoption of a plan and creation of an implementation roadmap to see strategic priorities realized. Sokol has since completed the second edition of the Strategic Plan, spanning 2014-17. As chief operating officer, he assists the dean in developing policy and streamlining operations across the organization. Over his four years with the Cathedral, his principal areas of focus have been enhancing the visitor experience, building a café, improving Close-wide relations, renovating the College, establishing the veterans' initiative, and working on the financial health of the organization.



Charles E. Fulcher, Jr., who joined the Visitor Programs staff in 2006, was named director of Visitor Programs in

June. He and his colleagues welcome hundreds of thousands of visitors each year and provide an array of guided and self-guided touring opportunities as well as general hospitality. Fulcher has been instrumental in developing educational content for families and school groups, implementing enhancements to the entrance policies, and creating an early summer evening touring experience for groups. He is a graduate of the College of William and Mary (B.A., History)



and the George Washington University (M.A.T., Museum Education), and he often mentors graduate students in

the gwu Museum Education Program.



Robert C. Billups, Sr., was welcomed as director of finance in October. Prior to coming to the Cathedral, Billups was the director of finance and business at the National School Board Association. He started his career as an internal auditor at the Barlow Corporation, a real estate developer in Chevy Chase, Md. He is a graduate of Marshall University, where he earned a bachelor's degree in business administration with an emphasis in accounting. Licensed in Maryland, Billups has been a certified public accountant and certified internal auditor since 1998.

Find more about Cathedral senior staff online, including fuller bios.

Intentionally Arty

With the adoption of the 2014-2017 Strategic Plan (visit website) the Cathedral has embarked on an expansion

of its longstanding role as a center for the arts. Director of Programs Ruth Frey brought three large-scale art exhibitions to the nave to introduce this theme, and several in-house displays brought additional variety and interest.

Beginning last Lent, the collection of eight shrouded figures by S. B. Woods, entitled *Meditation on Mourning*, offered an opportunity to reflect on humanity's violence against other humans. The pieces, originally crafted as a memorial to the 9/11 terrorism tragedy, have been given to the Newtown Foundation in Connecticut to raise awareness of the impact of gun violence. The somber, life-sized figures evoked many responses. In her artist's talk, Woods noted, "It is my hope that *Meditation on Mourning* can help those in grief lay their burden down for just a moment. Perhaps in that moment there is a peace, a visitation, an intimacy with the one we have lost. Perhaps there is a moment of surrender that can bring light to the heart, that can bring communion and connection to one's beloved." Watch or read the artist's talk online.



As the world prepared to acknowledge the centennial of the beginning of World War I, the Cathedral welcomed an exhibit of 14 panels detailing the life and martyrdom of Edith Cavell. An International Red Cross nurse, Cavell is known as a humanitarian who gave her life to the cause of her fellow human beings and who treated British, German, Belgian, and French soldiers alike during World War I. She is also known as a Christian martyr of the modern world who strove to model her own life and work after the example of Jesus Christ. Brian Whelan painted "The Great War: Faith and Compassion on the Front Lines" as a commission for Norwich Cathedral, but the Cathedral was honored as the work's premiere site. Dean Hall and Whelan spoke of WWI poetry and Cavell's life at an opening reception attended by representatives of the Belgian embassy, and the exhibit received an extensive profile in the *Washington Post*. View the exhibit guide and watch talks online.

Just before Labor Day, the Cathedral joined with CARAVAN, an interfaith and



intercultural arts organization, to exhibit 48 life-sized fiberglass sculptures of figures in prayer. Muslim, Jewish, and Christian artists, primarily from Egypt and the United States, painted the figures crafted in four poses by noted Egyptian artist Reda Abdel Rahman. CARAVAN's founder/president, the Rev. Paul-Gordon Chandler, organized the exhibit and an opening reception sponsored by the Egyptian ambassador to the United States. "The exhibit, 'Amen: a Prayer for the World,' allows us to continue exploring the Cathedral's nave as a space for artistic exhibition and expression," said Dean Gary Hall. "It has brought us into a partnership with both CARAVAN and the embassy of Egypt. It continues our great tradition of interfaith ministry and collaboration. A wide range of artists from varied cultural and religious backgrounds are bringing their own unique gifts and perspectives to the decoration of these praying figures." After its U.S. premiere at the Cathedral, the exhibition moved to the Cathedral of St. John the Divine in New York. View the opening talk online.

An exhibit of Cathedral needlework (see page 18) and the annual crèche exhibition rounded out the visual arts in 2014. Two online tours of the crèche exhibit, curated again this year by



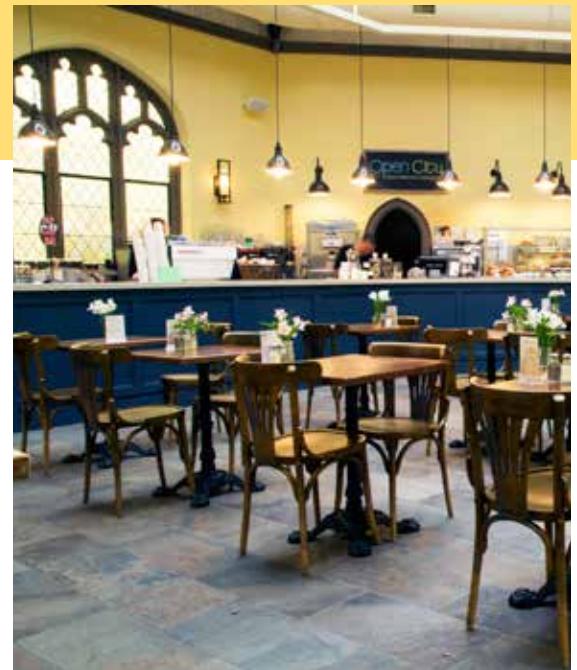
Lori Moglia Amos and her husband Chip, are available online. This year's exhibit, "Angels We Have Heard on High," displayed about 100 of the Cathedral's many hundreds of nativity scenes from around the world. Sadly, Beulah Summer, who gave part of her collection—some 300 crèches—to the Cathedral, passed away in mid December. She was 91.

Lilly Tablet

The Cathedral marked its 107th birthday the weekend of September 28-29 with a day of programming for friends and donors, special tours, a festive worship service, a forum about the progress of restoration, and the dedication of the Lilly Tablet. The tablet, designed and carved by the Cathedral's team of stonemasons—Joe Alonso, Sean Callahan, and Andy Uhl—was installed in the arcade outside Good Shepherd Chapel, a location chosen because of its proximity to the apse buttresses. The tablet acknowledges the generous support from the Lilly Foundation, Inc.—\$5 million—toward earthquake restoration following the August 2011 seismic event that caused more than \$22 million of damage to the Cathedral.

As Evensong concluded that Sunday, the choir led a procession through

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the nave, out the west doors, back around the north side of the building, and arriving at the arcade. There Dean Gary Hall acknowledged the oversight of the Fabric and Fine Arts Committee and the carving skill of the Cathedral's craftsmen as he dedicated the tablet. The Rev. Dr. Christopher L. Coble, Th.D., vice president of the religion division of the Lilly Endowment, Inc., and representatives the National Trust for Historic Preservation, as well as worshipers and neighbors, witnessed the moment before walking to the garth for brief updates on restoration progress and refreshments.

The Lilly Foundation's gift has enabled the execution of phase I earthquake repairs, which addressed the six flying buttresses around the apse and the high ceiling of the nave. Phase II repairs, which comprise the remaining 85 percent of the exterior work, await additional support from generous friends.

Café Opens

After two years of planning, securing permits, and construction, the Cathedral's new café, Open City at the National Cathedral, opened quietly on a cold morning in early December

2014. Filled with the warmth of coffee, pastries, sandwiches, and other light fare, the inside of the remodeled Old Baptistry shone nearly as brightly as the sun. Bishop Mariann Edgar Budde, Dean Gary Hall, Robert Sokol, and James Shepherd raised a cup to the long-awaited coffeeshop. Sokol had overseen the process of selecting a vendor, and Shepherd had managed the repairs and renovation to the century-old building. A small, local, and very popular restaurant chain, Open City, is operating the café in a fashion similar to their operation at another D.C. location, Tryst at the Phillips Collection. In addition to providing much-needed hospitality to visitors, the café will contribute to the Cathedral's financial stability.

Early reports confirm the expectations: the café is a busy place, attracting staff and students as well as visitors and neighborhood regulars. High-quality food, signature animal crackers with coffee, and a very conscientious staff are hallmarks of the new venture. Says Shepherd, "I stop here every morning on my way in." The only complaint so far? "There were so many people in the café, it was hard to find a seat."

Leadership in Liturgy

As the world remembered the centennial of the beginning of World War I on July 28, the Cathedral responded to the invitation of the congressionally appointed World War I Centennial Commission to craft liturgical resources for the nearest Sunday, July 27. Canon Precentor Gina Gilland Campbell wrote collects and a litany as well as preaching notes recalling the events and tragedy of the so-called War to End All Wars and seeking God's mercy.

The resources, distributed online and through the WWI Centennial Commission, attracted the attention of Religion News Service (RNS), the *Christian Century*, and the LDS newspaper *The Deseret Times*. The prayers were offered at the Cathedral with a musical setting composed by Organist and Associate Director of Music Benjamin Straley.

Canon Campbell and Straley reprised their collaboration for the Sunday of the Martin Luther King, Jr., weekend. The prayers, available on the Cathedral's website, may be used and distributed freely.



Sayre Collection and Crypt Dedication

During the “slow days” of late summer, the Cathedral marked two quiet but significant dedications. For the past several years, the family of the late Dean Francis B. Sayre, Jr., has been working with the Cathedral’s archives to collect and catalog his writings and sermons. The collection was officially received and dedicated by Cathedral Dean Gary Hall in a small ceremony with Sayre’s children and friends. Cathedral archivist Diane Ney described the collection and its importance: “This collection contains correspondence, news clippings, and other written materials related to the religious, social, and moral issues of the 1950s, ‘60s, and ‘70s. Researchers will find Dean Sayre’s correspondence with many of the leaders of his time unique and invaluable. Included also are materials related to President Woodrow Wilson, who was the dean’s grandfather; Sayre’s service as a Navy chaplain in the Pacific in World War II, and his involvement in such timely issues as civil rights, labor relations, the Cuban Missile Crisis, and refugee issues.” A forthcoming project to digitize the contents is currently underway. A reception followed in Sayre

House, formerly the home of the Sayre family, and now the location of the Development Department.

A project to improve and expand the usefulness of the columbarium was dedicated in August 2014. The space, appropriately located in the crypt level behind St. Joseph of Arimathea Chapel, is the final resting place of close Cathedral friends, artisans, architects, and prominent Americans, including Helen Keller. The renovation converted unused and never-finished space into a solemn venue and added niches for future use. The architectural features reflect the Roman vaulting of the crypt level and provide a quiet intimacy for families at times of memorial. Director of Preservation and Facilities James Shepherd oversaw the work. “It has been wonderful to reinvent underutilized Cathedral space to better accommodate the needs of our community. This work was not without challenge, as making changes to existing concrete and masonry structure is never easy. However, the end project has provided a space of warmth and visual interest that complements the surrounding St. Joseph’s Chapel design,” says Shepherd. The completed effort was made possible by a generous donor.

Wrought Iron Book

Ironwork adorns the Cathedral, as it does many great buildings. From massive gates and grilles to delicate chandeliers, crosses, and liturgical embellishments, ironwork graces, enhances, and speaks. The hands of a master ironworker transform this rigid material into fluid shapes: leaves, flowers, people, animals, and biblical stories.

Nol Putnam’s work joins that of Samuel Yellin and many other artisans in the National Cathedral. Putnam’s new book, *Beauty in the Shadows: Wrought Iron in Washington National Cathedral*, catalogs this collection with insightful descriptions and beautiful photographs by Cathedral volunteers Chris Budny and Jim Pittman and contributions by researcher and docent Barry Bem.

View Putnam’s lecture online at www.cathedral.org/easter2015age.

OPPOSITE, LEFT OPEN CITY OWNER CONSTANTINE STAVROPOULOS, ROB SOKOL, DEAN GARY HALL, BISHOP MARIANN EDGAR BUDDE, AND JAMES SHEPHERD AT OPENING OF CAFÉ **PHOTO** C. STAPERT
RIGHT CAFÉ INTERIOR **PHOTO** COURTESY OPEN CITY NATIONAL CATHEDRAL

THIS PAGE, LEFT HARRIET SAYRE MCCORD, THOMAS HART SAYRE, AND NEVIN SAYRE, CHILDREN OF DEAN FRANCIS B. SAYRE, JR. IN FRONT OF THEIR CHILDHOOD HOME, NOW DEVELOPMENT OFFICES **PHOTO** D. MARKS **RIGHT** DETAIL OF WROUGHT IRON **PHOTO** C. BUDNY

passages...

Dedication of Handmade Rugs and Needlepoint

Some of the finest crafts in the Cathedral were created by gifted needlewomen who lived throughout the United States. Even the woollen rugs at the high altar were designed and made entirely by women volunteers, as this Cathedral Age excerpt from 1957 reminds us.

On May 8, 1957, the annual meeting of the National Cathedral Association, held this year in conjunction with a meeting of women who have worked needlepoint for cushions, kneelers, and other furnishings to beautify the Cathedral, opened on Wednesday morning with a service of Holy

Communion in the great choir and a service dedicating the needlepoint subsequently placed in the Cathedral's Chapels

Dean Sayre, assisted by Canon Luther Miller, conducted the service and placed cushions brought to him by members of the needlepoint committee on the high altar for dedication, saying, "O Glorious God, whose perfect beauty the wonderful design of all thy works proclaim; Bless, we beseech thee, these cushions and kneelers, which we devotedly offer unto thee, that they may beautify the place of thy sanctuary and show forth thy glory...."

The needlepoint rug, worked for the high altar of the Cathedral by a group of 23 women from Pittsburgh, Pa., headed by Mrs. John Walton, Jr., was dedicated, together with nearly 400 other pieces of needlepoint, at a service. Shown

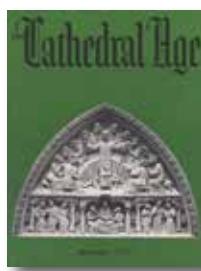


admiring the workmanship of the small Gospel rug, which corresponds in position to the Epistle rug on the right in the picture, are the designers of all three rugs, the Misses Tebbetts of Kent, Conn. From left to right are the Misses Ruth, Marian, Elizabeth, and Mary.

The rug is 21 feet long by 80

inches wide, and the side rugs are 45 by 65 inches. The large rug has a deep cream background with borders of dark green to match the green marble in the floor.

There is a great deal of blue and red which gives the effect of sun coming through a stained glass window. The design is similar to that of an old Oriental rug, except that in the corners there are Jerusalem crosses of the same design as the bronze cross set into the Jerusalem stone altar. The cushions at the high altar have center symbols of the dove, the lamb, the book, and the flame, on blue backgrounds, with border designs of the lily, rose, grape, and oak.



ABOVE THE MISSES
TEBBETTS HOLDING
THE GOSPEL RUG,
CATHEDRAL AGE,
SUMMER 1957,
PAGES 26-28

Members of the committee carried the articles to the sanctuary. After the communion service, groups of women took all of the kneelers and cushions to their assigned places in the chapels, pausing in each to offer a special prayer.

Pilgrimages

Join the Cathedral on pilgrimage, either to the Cathedral itself, or on one of the Cathedral-led pilgrimages to holy sites across the globe. Learn more at pilgrimages@cathedral.org.

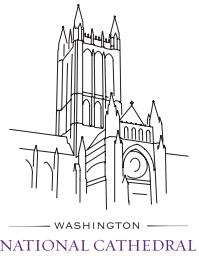


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