

St. George's
Jesmond



A worshipping community: inclusive, nurturing, engaged

THE LANCE

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www.stgeorgesjesmond.org.uk



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Editorial

This year Easter coincided with the farewell to the church of Canon Clare. Her last service in a bursting church on Easter Day was a testament to the regard and affection that the congregation and many others have come to feel for her.

We now face a period of Interregnum with the resilience and humour typical of our church.

There was a different order of resilience shown by the early Christian church following the death and resurrection of Jesus. It is also a different level of resistance shown by the Ukrainian families worshipping with us, but facing the daily news from war-torn Ukraine. They explain here the colourful and dynamic traditions of Ukraine at Easter. One young Ukrainian has excelled at her new British school and the story of her family will be told by a future Songs of Praise programme.

We cover the opening of the first repair café in Jesmond, hosted by the URC, and helping to address our throw-away culture in a practical way by mending all kinds of items., a kind of resistance to modern times. Before Canon Clare left, she was part of convening the 1888 Project, seeking to restore the prestigious organs of St George's and the URC, and to introduce new people to their music and history. And on a lighter note, you may need all the resistance you can muster because the Jesmond Festival and Elvis will visit us in May! Irresistible?

Happy Easter
Margaret Vane

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March Caption Competition Answer 1

The first man to go to sleep - on a broom.
Brent Swinburne



Letter from the Clergy



I recently attended an online webinar on spiritual abuse. An example of abuse was a church where members of the congregation were expected to produce their bank statements to show that they were indeed giving a

tenth of their income. Unsurprisingly there are no plans to introduce this practice at St George's during the interregnum. The Church of England defines spiritual abuse as "psychological or emotional abuse within a religious context. It is characterised by a systematic pattern of coercive and controlling behaviour in a religious context." It shares many features with other forms of abuse, whether domestic, sexual or financial.

Many of the examples given seemed so far away from my experience of St George's that I was soon overcome with a comforting but probably misplaced blanket of smugness. "We thank thee, Lord, that we are not like other churches, coercive, controlling and dominant, but we are open, inclusive and welcoming."

Since becoming a priest, I have noticed a subtle change in the way clergy are designated. We are now called "church leaders", an unhelpful title for those called to **serve** the people of God. Leading in some circles requires the kind of obedience that, in churches, has fostered spiritual abuse.

The webinar left me with a number of questions. Are there ways in which St George's is harmful? Are there people here who feel subject to coercive and controlling behaviour? Does it feel like a safe place in which you can be yourself? Do we come across as superior? For many of those who feel they are core members of St George's the answer to these questions is likely to be a slightly offended but emphatic "No". That is my instinctive response as well, but those best placed to answer these questions are those who feel they are on the fringes, not those who write articles in the Lance.

I came away with a couple of challenges. The first was the observation that those who preach can give the impression that they believe they are superior. From the pulpit they dispense their wisdom and power to a dim and feeble audience. All of

us who preach at St George's would, I am sure, protest that this is not our attitude nor one we intend to convey, but it is what is heard, not what is said that is the test.

The second builds on a conversation I had with a Muslim when invited to speak on the local Radio Ramadan community station. He said that tolerance was a bad thing. I had the visceral reaction that you might also instantly share. His explanation was instructive. Tolerance need not take a different person seriously: it need not listen attentively to their experience but can be indifferent. A church can believe it is inclusive, but only be tolerant - a place where no one is bothered who or what you are, not because you are welcome but because no one is bothered: maybe this too is a form of abuse.

If you feel that you have experienced spiritual abuse, please speak to someone you feel you can trust: if you are approached by someone who feels they have experienced this abuse, take their account seriously, do not try to minimise it and do not try to defend the individual or the Church. Further advice is available at this website: <https://www.churchofengland.org/safeguarding/safeguarding-e-manual/safeguarding-children-young-people-and-vulnerable-adults/42>

Bryan Vernon

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Durer's crucifixion



Spotlight on Service

St George's Book Group

St George's Book Group was formed over twenty years ago, the happy result of a conversation which took place in the kitchen of the church hall, at the sink, whilst washing the cups after Sunday coffee.



Irene Shaw and Jenny Click were chatting about the books they were reading, recommending others and bemoaning the fact that all the book groups in Jesmond seemed to have long waiting lists. Then inspiration struck. An invitation in the notice sheet brought together a small group to discuss the details of how the group should operate, and their views have been retained in broadly the same format to this day.

It was agreed that the group should be open and informal. We would meet monthly, members would volunteer to host, and suggestions of books from any genre, period and country of origin would be welcome. The selection for each month would be by general consensus. One of the members, Mary White, was responsible for many years for informing members of meeting dates and the books to be read. Over time, an amazing variety of books have been read: Trollope to Stieg Larsson, Alain-Fournier to Tan Twan Eng, Eric Newby, Carol Anne Duffy, Len Deighton, classics, Booker Prize nominees and winners, personal favourites, etc.

Because of the Pandemic, the Book Group didn't meet from March 2020 until the November. The Group then resumed on Zoom, "the wonders of modern technology". Many of our members mastered Zoom and we were able to continue, choosing books to read then discussing them. It was different but it was good to see everyone and brought back some normality to our lives.

Once face to face meetings were allowed, these were held in the Winkill room in the church hall, rather than meeting in someone's home. The Book Group continues to meet once a month and the book for the next meeting is still chosen by a general consensus. The whole purpose is to choose a variety of books on different subjects. In the main, modern fiction is chosen with many of the books having won or been nominated for prizes/awards, for example the Booker Prize.

The Group has continued to read a great variety of books, such as "Uncle Tom's Cabin" by Harriet Beecher Stowe, "The Thursday Murder Club" by Richard Osman, "Greenvoe" by George Mackay Brown, , "The Promise" by Damon Galgut, Demon Copperhead by Barbara Kingsolver, "Places in Between" by Rory Stewart. One of our members, Eric White, provides a summary of the author and a brief insight into the chosen book which is circulated prior to the meeting, this helps to form the basis of the discussion in the meeting.

The highlight of the year is "Eric's" Quiz" with challenging questions on various literary topics. For example, one of the sections was to name the animals in various books, for example "What was the name of Dora Spenlow's dog in David Copperfield?" "What is the name of Bill Sykes' dog in Oliver Twist?" "What was the name of Long John Silver's parrot in Treasure Island".

Apart from discovering new authors one never would have chosen, what brings each book to life is the wonderful range of opinions and insights, knowledge and personal experiences shared by the many group members who have been with us over time. The meeting ends up with refreshments and the discussion continues often on a variety of topics.

If you wish to join the Book Group, please contact Jonathan at the church office.

Anne Clark and Jenny Click

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Congratulations Malcolm

On Tuesday 12th March, Canon Clare had the privilege of attending an awards ceremony at the Reserve Forces' and Cadets' Association Centre in Tynemouth, at which the Lord Lieutenant of Tyne and Wear was to present St George's Reader, Malcolm Toft with her "Lord Lieutenants' Certificate for Meritorious Service"

It was fascinating to hear about the work of the volunteers who serve with our reserve forces - military, air force and naval - and of the impact that the training and opportunities of cadet membership has on young lives from across our region.

Malcolm serves as a chaplain to the local Air Cadets, until recently based at Sandyford Road, [now in Heaton] , but also serves as Deputy Wing Padre supporting

33 other squadrons and their chaplains across Durham and Northumberland; and his citation read as follows:

"PADRE MALCOLM TOFT -
DURHAM/
NORTHUMBERLAND WING,
ROYAL AIR FORCE AIR CA-
DETS



A church reader, Padre Malcolm Toft, initially joined the RAF Air Cadets as Padre to 131 (City of Newcastle) Squadron, primarily responsible for the pastoral care of both the Adult Volunteers and the Cadets. However, he quickly established himself as a key member of the Adult Staff team providing sage advice to the Officer Commanding and latterly the Wing OC.

His energy, drive and guidance did much to ensure that the Squadron has continued to be viable and his abilities later allowed him to take on the Wing Deputy Padre role, and assume greater responsibility. He takes a personal interest in the recruitment, appointment and induction of Squadron Padres across the Wing: not an easy task amid changing administrative processes and associated IT systems. He has done so with good grace and never allowed any sense of frustration to manifest itself, demonstrating true professionalism at all times.

Sadly, pressure of work caused the Wing Padre to step down from the role. Padre Toft quietly stepped up a gear and initially supported the Wing Padre, before covering the role whilst a successor was identified.

For continually approaching his duties with pragmatism and humour, and for his continued support to the RAF Air Cadets, Padre Malcolm Toft is awarded the Lord Lieutenant's Certificate for Meritorious Service."

Many congratulations to Malcolm, pictured here with his wife, Kate, and the Lord Lieutenant of Tyne & Wear, Ms Lucy Winskell, on this well- deserved recognition!

Canon Clare MacLaren

Lloyd Baby News

Jennifer and her husband Simon are delighted to introduce their new baby, Abigail Hazel, born on 24 January this year. She weighed in at 9lb 3oz or 4.18kg.

Jennifer's attendance at St George's started in 1991 when she was age 2 and continued through to adulthood. She joined the choir as soon as she could read, joined the Sunday Knights at the earliest opportunity, and participated in many pantos, summer fetes and musical events. The life of the church and the community at St Georges was a core part of her childhood. Jennifer left Newcastle at age 18 to spend a year with the L'Arche community in Paris. Thereafter she moved to London to study Speech and Language Therapy at UCL. Her working life took her to Colchester in Essex where she met her husband Simon, and then to Cornwall where she was the professional lead for adult speech therapy for Cornwall. The latest adventure, with the addition of baby Abigail is a new life in Norfolk.



Congratulations Jennifer and Simon

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To the Editor,

The Panto this year (and every year) was really fun! Rehearsal was tiring especially after school, but fun as there was never a dull moment, which kept us (at least the kids) thoroughly entertained. During the shows there was always the reward of having CAKE during the interval. The whole experience was welcoming and I totally recommend.

From a Cast Member

"Letters
Column"



Elizabeth Hammill explains how *Seven Stories* came into existence and the rising importance of children's literature

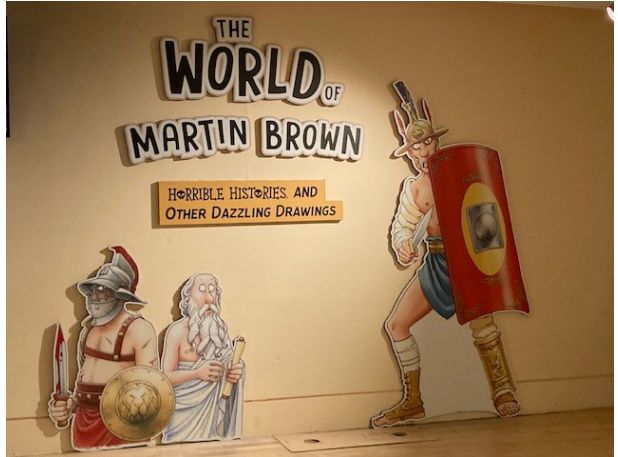
Seven Stories in Ouseburn is a charming building full of children's story-telling, exhibitions, bustle, cafes and a bookshop. Opening in 2005, it is now the National Centre for the Children's Book (2012), an important national and international centre for the collection and preservation of the original scripts and artwork of children's books. From works by local writers such as David Almond to that of internationally famous Judith Kerr whose artwork for *The Tiger Who Came To Tea* is currently on show, this unique institution offers both academic research as well as a friendly introduction to world-wide children's literature for families in this region and further afield. But how did it arrive here and who created it?



The story starts in the optimism of the 1990s. While children's literature had had a fairly low status until then in the book world, issues around literacy had surfaced. A national literacy strategy was devised by the Government to raise standards. Simultaneously, several children's authors such as Jackie Wilson, Philip Pullman and J.K. Rowling created runaway successes and attracted much attention. The popular filming of their work for TV and the cinema further established the importance of these stories. A Children's Laureate was created in 1999, the post first held by Sir Quentin Blake CBE, a tireless creator and promoter of children's literature. Book Trust, a children's reading charity over 100 years old, was sending out books to children and babies, encouraging them to read. But no one was collecting the working papers and original manuscripts and artwork of Britain's modern writers and illustrators of books for children which were disappearing into collections abroad. The dismay which greeted the possibility that the original work of Iona and Peter Opie, who were re-

garded as world authorities on nursery rhymes, childhood folklore and play, might be lost to the nation in 1988, crystallised the sense that something had to be done!

But to establish a national project from scratch like Seven Stories, takes decades of research, travel, deep experience in the field of children's books and drive. One of the two founders, Elizabeth Hammill OBE, was born in America and studied Nineteenth Century English History and Literature at University. America was in flux in the 1960s as civil rights were debated and fought over though out the land.



The murders of JF Kennedy and later Martin Luther King added to unease about the current state of affairs in America. In 1964, Elizabeth embarked on a ten- week trip around America with four international students - Indian, French, Norwegian and Finnish - who were friends, staying with families associated with their university. This was a seminal experience for all five, as they were able to observe and experience the segregation laws of that time, even the Ku Klux Klan in the South, and the racial disharmony. They visited Native American reservations where as a white American, in the light of the suffering of these people, Elizabeth was on the receiving end of racism. It was an eye-opener. Her foreign-born friends were able to add the vision of outsiders to the scenes they witnessed and to solidify her strong liberal opinions. The trip changed and informed all five lives. This year they celebrate their 60 year friendship.

It was not surprising then, that Elizabeth decided after college to come to the UK, which she had visited with her family as a child, with two friends and find work here as a child care officer. Ironically, all three found their husbands here, Elizabeth meeting and eventually marrying Tom, a fellow child care officer. Back in America, Tom took a masters degree at Columbia and Elizabeth taught in a primary school in New York, specializing in encouraging dyslexic children to become storytellers and then to overcome the challenges of writing their stories down. She said that she learnt a huge amount from this experience. She wasn't sure that she wanted to stay in the

USA and later, when Tom returned to Gateshead to visit family and was subsequently offered a lectureship at Newcastle University, they decided to move to the UK permanently. Their first son, Anthony was born in New York in 1971 just before the move. John was born in Jesmond in the Princess Mary in 1975. The family has lived in Jesmond ever since.

Books had always been very important to Elizabeth. Her father read to her and her brother every night. He believed that “reading makes your mind an interesting place to live”. The local library in Rye, New York, where she grew up, was a marvellous institution with knowledgeable librarians recommending books, tables full of magazines, welcoming fires, and a free reading room. Miss Bird, the Children’s Librarian, knew every child who visited the library, asked each about their reading, happily made recommendations and sometimes offered them new books and wanted to know their opinions. She was a great storyteller too and held regular story sessions.

Elizabeth had ‘books’ in her family. One Great Uncle was the head of the publishers Harpers, now Harper Collins, and another was a Pulitzer Prize winner who had held salons in Senlis outside Paris with authors like Ernest Hemingway and the Fitzgeralds in the 1920s and 30s. As her children grew, Elizabeth became more and more interested in the background of books and how to introduce them to children. In the absence of the co-editions of today, the English book scene was largely new. There were no Miss Birds at the local library. At the Children’s Book Centre in London, she found Nancy Chambers, later founder of the international book magazine *Signal*, producing curated



lists of recommended children’s books. Her sons became Puffineers, read *The Puffin Post* and *The Egg* and attended the annual Puffin Book Festivals where the family first met authors. As a parent at West Jesmond School in the late 1970s, Elizabeth introduced a new book fair [sale or return]. In 1981, she was invited to run the children’s book department at The Book House, Ridley Place, Newcastle, which became a well-known haven for authors, illustrators and buyers.

This was a very fertile period. Through contact with local children's authors like Eva Ibbotson and Colin McNaughton, Elizabeth introduced regular programmes of authors and illustrators presenting their work at the shop. Actors from the Royal Shakespeare Company, when in Newcastle, gave readings. Elizabeth started working with schools, lectured at Newcastle University, wrote for *Signal* and organised two Literary Festivals for the Gulbenkian Studio Theatre with writers like Michael Rosen and Grace Hallworth. Eventually, in 1982, the Newcastle Literary Festival asked her to organise a children's day at which writers, Terry Jones and Joan Aiken, and illustrator Michael Foreman, presented their work. This was hugely popular. When the festival did not happen the following year, Elizabeth contacted Newcastle's children's and schools' librarians, [her first contact with Mary Briggs], and organized with them and four other library authorities the first Northern Children's Book Festival with authors visiting schools and a Gala Saturday, free to the widest public. It is now a two week regional festival and celebrated its 40th birthday in 2023.

In 1985, Elizabeth chaired a NCBF debate with author Peter Dickinson, his Gollancz editor Kris Kloet, and the Guardian's Children's book reviewer Stephanie Nettell - 'Where to the children's book? ' While publishing was becoming more commercial, there was no organisation collecting original scripts and illustrations and work was being lost to collections abroad. There was a strong sense that such work was undervalued. The Opie collection mentioned earlier had been destined to go to the Bodleian Library in Oxford but it could not raise the funds. Sebastian Walker, founder of Walker Books, organised a public appeal, supported by Prince Charles, and the work was saved AND public consciousness raised about the importance of saving this and other children's literary works for the nation.

In 1986, Elizabeth moved to manage the children's section at Waterstones, Newcastle.



She was given a free hand to experiment with fresh ideas about connecting children to books. She launched a school visit programme - inviting schools to bring in classes to get to know the children's section, where and how to find books and to discover how an idea in an author's head could be turned into a book. She created a 'writer in residence' pro-

gramme with Newcastle's Education Department's English advisor. To work with a participating author, teachers submitted a pre-visit work programme so that their classes came to meetings knowing the writer or artists work and bringing their own questions and work to share. In 1989, Elizabeth launched *In Brief*, a magazine about books written and edited by teenagers for teenagers. After a survey of one Year 9 class in every secondary school in Newcastle found that students often do not know what was available to read and whom to ask for advice, *In brief* offered a possible solution. She invited representatives from these local schools to form a reviewer and editorial board which met every Friday for 9 years. The editors interviewed three authors an issue, wrote reviews, wrote letters to publishers with questions, and made decisions about how to proceed themselves. Elizabeth was an enabler in a project that went national after the first few issues. She learned a great deal too about how to inspire children as readers, critics, and potential writers or artists.



Still, the issue of what was happening to original scripts and artwork consumed minds. In Australia, the Dromkeen Children's Literature Collection had been established in the 1970s. Dromkeen offered residencies to UK writers like Shirley Hughes, Pat Hutchins and Nina Bawden who subsequently sang its praises and longed for a Dromkeen here. By the early 1990s, the vision for the creation of a unique showcase for children's literature which would provide a safe haven for the work of British illustrators and authors and stop the loss of this rich seam of Britain's literary heritage to overseas institutions began to form. Elizabeth consulted authors, illustrators, publishers, educators, librarians and the general public about what they hoped a permanent home might be and do. She visited collections in the United States. Early in 1994, she and two Waterstone's colleagues were invited to the home of Aidan and Nancy Chambers, author and editor of *Signal*, to brain-storm ideas for a centre which Elizabeth then formalised into an initial proposal for a Centre for the Children's Book. This proposal was presented to a small group of authors, illustrators and publishers at a meeting at the Methuen offices in London in May 1994. A Centre with National aspirations was proposed where original work by the creators of children's books from first notes, early drafts, preparatory drawings to finished artwork and manuscripts would be collected and preserved to be shared with the nation through exhibitions, artistic and educational programmes, and used for research and as an international resource.

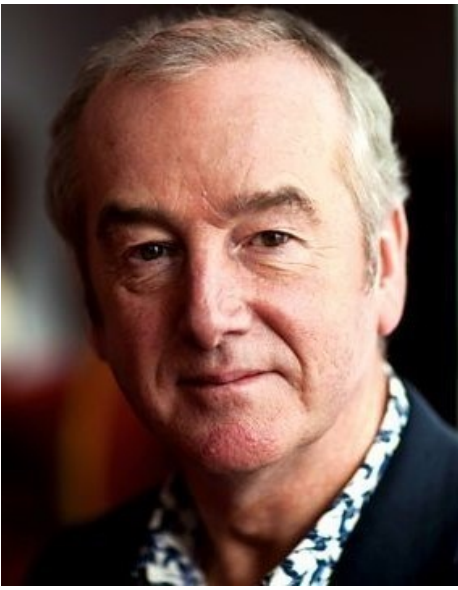
It would have the potential to place children's literature at the heart of our national literary culture by transforming attitudes to it and thus creating a new climate in which the artistic importance of such work would be recognised and a broader, more enthusiastic audience for it would emerge. The Collection was to be central as all subsequent work then sprang from it.

The 1990s was a significant time in the North East. The Quayside was being regenerated. The Sage was being built. The Glass Museum in Sunderland had been created. The newly launched National Lottery could give significant funds to regional projects. It was a time of local pride and rejuvenation. But where to site the new museum of the children's book? London, of course, was considered first. However, it was felt that yet another museum would be lost among the many institutions already in existence there. Oxford was already collecting original work from Oxford authors. A new centre in Newcastle could be part of the rejuvenation! Elizabeth planned to begin work with Jay Mawdsley, Newcastle's Education Department English Advisor, but she was tragically killed in Thailand that summer when her hotel collapsed.

The trigger to action after this loss was the offer, in early 1995, from the Robert Westall Trust, of Westall's original archive plus £100,000 towards the building costs of a new facility. Planning the establishment of a new museum and a new vision needs political, financial, academic and community support. Later in 1995, by happy chance, Elizabeth encountered Mary Briggs, who she had worked with on the NCBF. Mary was now Principal Planning and Development Officer in Newcastle's Education Department. She already had book knowledge but also the political, financial planning and management skills needed to realise the Centre vision. They formed a steering committee and initially transformed the idea into a registered educational charity and as such, could now apply for charitable funding. The project became known formally as 'The Centre for the Children's Book'. Elizabeth and Mary opened a Centre bank account and each put £10 in. Realising the dream then took 10 years!! And both women were initially working full-time and raising their families too!

The initial Steering Committee then became the first Centre Board and comprised authors David Almond and Philip Pullman, legal reps, PR, marketing, a chil-





David Almond

Society. It established a list of 70 authors whose original work the committee hoped to preserve as the core collection. 70% of the authors agreed and packages began to arrive full of original writing and illustrations. In 1997, grants helped the project to acquire two newsworthy collections - the archives of 'Puffineer' Kaye Webb and Roald Dahl's first illustrator Faith Jacques, the former saved from auction at Sothebys and the latter saved from the rubbish tip by an astute house clearer, who contacted Elizabeth via Allan Ahlberg. Ted Hughes offered the Centre a 20 foot Iron Man, created for a Young Vic production of his classic tale!

Originally, as the proposed Centre had become Newcastle City Council's local development partner, it was envisaged that it would form part of the Tyne and Wear museums. Elizabeth, however, was convinced that it must stand alone. Feasibility work showed that the team needed to demonstrate what a centre could be and do. In 1998, *Daft as a Bucket: Inside the World of Colin McNaughton* became the first of seven pre-opening exhibitions in which Elizabeth's experimental, boundary breaking approach to exhibition design and interpretation emerged. No two exhibitions were alike but each told a story created with an author or illustrator in a setting that took viewers into their world or the world of their books.

Located in different local art venues, the first - *Daft as a Bucket* - was held in the Great Hall at the Discovery Museum. All the playfulness we associate with Seven Sto-

ries was there. Books came alive. Characters appeared looking for a story. A stage set comprising a giant 3D picture book, in six parts, recreated scenes inspired by Colin's story as a poet, artist and picture book maker, served as a backdrop where work was displayed ranging from notebooks where Colin played with visual and verbal ideas to final artwork. It was very popular and in only seven weeks, 17,500 people visited, with many families coming who were unfamiliar with visiting exhibitions.



For Elizabeth, the use of dramatic sets to change the gallery frame from traditional white wall to theatrical set was revelatory, for it invited audiences to "step into' the picture. It provided an intriguing narrative solution to the question of how to display artwork and manuscripts out of their picture book context, and meaningfully connect new audiences with new unfamiliar work-in-progress. So too did exhibition labels, hung at child-eye level, which were speech bubbles where Colin spoke directly with his "new audiences'.

Daft as a Bucket was the beginning of an evolving pattern of shows curated by Elizabeth and related programmes that led, before opening, to local and regional outreach programmes. The next exhibition, brought from the Victoria and Albert Museum, was centred round Herge's *Tintin*. Next, on the eve of 2000, came *Tales for the Telling* at the Newcastle Arts Centre which followed in verse the tale of a storyteller who had lost his tales but rediscovered them in artwork from tales from around the world on his search though the exhibition. Local artist Rebecca Vincent ran workshops and an accompanying programme of school and author/artist visits took place. At the same time, *Grimm Visions* with artwork for noted versions of Grimm's tales and also by local schoolchildren was presented at the Newcastle Playhouse to accompany its Christmas show. Further exhibitions - one from Osaka on Japanese Picture books at the Hatton Gallery and one about local artist Kim Lewis and her picture books about life on a Northumbrian farm at the Shipley Art Gallery - inspired accompanying road shows, the first with two Japanese artists and the second, a Centre devised preschool programme going to 50 venues regionally. Many representatives from the world of

children's literature and beyond sponsored these productions, and there was fundraising done by a Centre fundraiser. The Lewis exhibition became The Centre's first exhibition to tour. And with each exhibition, new volunteers emerged, some of whom became staff.

Initial feasibility work was completed just as the National Lottery changed its guidelines in late 1997 and introduced a three-stage application process. Further feasibility work was required. The Arts Lottery then put a hold on all capital projects until a National Capital Strategy was produced. Northern Arts, fortunately, put together a funding package to enable the Centre to complete feasibility work – convinced, like Elizabeth and Mary, that the project would succeed.



Land next to the Discovery Museum initially offered by the Council as the site for a home for the Centre was found to be too expensive by the Lottery Commission. The hunt was on for another building. In early 2000, Kate Edwards, head of the Ouseburn Trust, alerted the team to the presence of a derelict mill in Ouseburn. The old mill was for sale. Two floors were being used by a printer and in a past life, it had been bought by Vanessa Redgrave and the Worker's Revolutionary Party to support the miners during the Miner's strike. Pamphlets and posters about Lenin and Trotsky filled one floor. Mary viewed the mill and fell in love with it as did Elizabeth on return from holiday. Applications were made to the Lottery, to the Arts Council and to various organisations to raise the £6.5 needed to buy it and the building next door. The full sum was raised eventually after much hard work. ADP Architects drew up plans to transform the building and add a roof! As to the building's iconic name, this emerged spontaneously at a Centre meeting at the British Library, when the committee, hearing how many physical stories the building had, spontaneously called out 'Seven Stories'. Seven fitted so well with the idea, too, that there are only seven key themes in stories.

Seven Stories opened in 2005. Initially, galleries had to be arranged and the collections properly housed, staff recruited and rooms decorated. The opening exhibition called *Incredible Journeys: Travel by Book* took Elizabeth two years to put together working with artists Jane Ray, Satoshi Kitamura, Ted Dewan and Anthony Brown and was a huge success. There were displays from over 100 authors from Lucy Boston and Philippa Pearce to J. K. Rowling and Philip Pullman. The themes were various and all-embracing; 'the world of Newcastle', 'stories from abroad', historical books and an up-

side-down world with Alice in it. There were quests and challenges. The exhibition attracted huge coverage in the local and national press and had visitor numbers to match. The centre was launched on to a national and international stage.

Since 2005, Seven Stories has continued to offer many exhibitions of authors and illustrators work. It is a centre for the academic study of the children's book, drawing on its core collection of original scripts. There is outreach to schools with authors visiting schools and school children coming to the building. There is live story telling most days, offered to babies as well as early years in child-led sessions, a six week course for families to cultivate a love of reading in their young, and drop in sessions.



Judith Kerr

At present there is an exhibition of 'Mog and the Tiger' [Judith Kerr]; Horrible Histories with a section of Martin Brown original accompanying illustrations and a touring exhibition of 'Elmer and Friends' [David McKee]. Of course, the creative process also features and there is a permanent exhibition space devoted to 'Where Stories Come From'. The author is never far away.

Covid did affect Seven Stories, as it affected everyone. The organisation is, however, once more able to plan for the future. The collection now contains work from over 250 authors and illustrators and tells the story behind how children's books have been created from 1930 until the present day. There are 36,000 texts, over 2,500 boxes of material and the oldest item is 250 years old! Elizabeth Hammill, still active as a Collection Trust trustee, has been central to creating this national body. Without her internationalism, her love of teaching children, her experiences of other cultures and her determination to make Seven Stories an independent museum of national importance, it may never have opened. For a little city like Newcastle, 300 miles from London, it is unusual to host any nationally important organisations. Elizabeth and the committees, parents and authors who supported the vision have created a unique voice enjoyed by so many. In 2025, it will be 20 years old and may it grow and prosper.

Pace Eggs Recipe

The word 'pace' may be derived from Latin 'pasche' meaning passion and traditionally is associated with Easter Sunday morning. The Pace Egg Play has roots in Celtic, Egyptian and Syrian traditions and was once performed all over the country. The plays are similar to English mummer's plays with characters taken from the Bible and history, roving players in costume moving from site to site and often collecting money or gifts. A Pace Play was revived in Calderdale during the 1930s.



To make pace eggs, you will need a saucepan, some elastic bands or some cotton, and access to a cooker.

Ingredients

6 white eggs [may be chicken or duck eggs]
Onion skins from a number of onions [from brown onions]

Method

Carefully remove the outer, brown skins of your onions, trying to keep them in large pieces if possible. Set aside. Take an egg and wrap the egg with overlapping pieces of the onion skin and secure by using either cotton or elastic bands so that the skins are pressed tightly against the egg surface. When all eggs have been wrapped, place them in a saucepan carefully so as not to crack them, fill with water and boil slowly for about 20 minutes. Allow to cool. Unwrap the onion skins and discard. You should be left with marbled eggs which can be used in displays, placed in nests, or given as gifts.



A Variation

Interleave the onion skins with flower heads, such as primrose, which will imprint on the surface of the egg if they are pressed against it in the process.



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Songs of Praise Revisits St George's - With a New Emphasis

A few months ago, the SONGS OF PRAISE team came to St George's and filmed the service. Some of the hymns have already been broadcast on the BBC. However, the filming has led to another story being told out of St George's. The Songs of Praise format includes areas of interest as in our own service, where adoption and ex-offenders were at the heart of the service. They have found a new story at St George's.



During the original filming, members of the hospitality team met Charlotte Hindle, the BBC producer, and mentioned the beautiful purple crocuses, funded by Dame Catherine Cookson and this interested the team. 'We will come back when they are in flower'. However, later when Charlotte was invited to meet the refugee families in the congregation, and heard their story, she promised to follow this up too. In particular, it was the Ukrainian families with us, the role of the Catherine Cookson Trust [CC] in supporting them, and the members of our church, who acted as a conduit between the two, which interested the BBC team.

Kate Bottley interviewed those involved. The focus of the programme was to be the close link between the Ukrainian family, the Catherine Cookson Trust who had provided housing for them and St George's who received the net rents. Many in the congregation and in the wider community had contributed generously to address the refugees' needs.

On 13th March, the BBC arrived in Newcastle. The purple crocuses were duly filmed and then the team moved on to speak to a Ukrainian family living in a Catherine Cookson supplied house and to hear their story. Pamela Mallen, the newest appointed trustee of CC, was interviewed. Following Newcastle City Council adopting the 'City of Sanctuary' status, CC followed with its Sanctuary Initiative, and the 4 houses purchased at Great Park to house refugees was the beginning of the initiative. At their house in Great Park, Olya and her mother, Lena, described their experiences. It seems fitting that Catherine Cookson should be remembered in all this. She had received no formal schooling and may be because of this, she developed a passion for supporting education for others

[amongst other interests]. Her Trust has created bursaries in a number of Newcastle schools and Olya and her sister Luba both benefitted from this fund. Olya features in another piece elsewhere in this magazine.

Hopefully, we will receive some notice when the next SONGS OF PRAISE is broadcast. It is a story that involves us all.



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Thank you, Margaret.

A Repair Café in the Heart of Jesmond

On Saturday 17th March, Jesmond joined the ranks of towns and suburbs throughout the country and the world offering REPAIR CAFES to their residents. Here there were stalls offering free repairs to electrical goods, to wooden items, to computers, for ceramics and pottery and finally, for clothing and fabric repairs.



If you have not come across this concept before, it finally started in 2009 in Holland after several years of research. A Dutch journalist, Martine Postma, wanted to drive local-level sustainability and introduced the Repair Café concept. The first Repair Café opened on 18 October 2009 and was held in the Fijnhout Theatre in Amsterdam. Visitors brought broken items from their homes and specialists in different fields made repairs there and then. It is a fluid concept and is as much about community as it is about supporting sustainability. If you have nothing to repair, come and have a cup of tea. If you have skills, you too can join in and help on the day.



There are house rules. Notwithstanding the insurance policy, visitors offer items at their own risk; experts can refuse to mend items; additional items needed for the repair should be paid for and there is a maximum number of items a person can bring for repair. This ensures fairness and protects the volunteers.

There are now 2,500 repair cafes worldwide and now one has started in Jesmond!

Sarah Mercer, one of the prime movers in making this happen, said that the idea came out of the series of discussions held at the URC recently in their BIG

QUESTIONS CAFÉ. There were members of the public present, members of the URC, as well as people who also were involved in running the Jesmond Library. The discus-

sions were primarily concerned with bringing communities together and fighting loneliness as well as looking at sustainability. The Repair Café seemed the perfect way to address all these points.

Volunteers were found. [Our own Graham Hatt offered repairs to wooden items]. Equipment was promised. The URC offered its premises and cake makers stepped forward! On the day, a stream of people came through the doors clutching their household items such as lamps, computers and coats, and found the relevant stand. There was a happy buzz of voices and the contentment of cake never being far away.



All time is given for free by the volunteers and a modest grant from the URC Northern Synod is meeting the expenses, including the insurance, for the first year. There is a donation pot. The organisers are also looking into possibly adding other skills such as clock and jewelry repairs.



Jesmond Repair Café hopes to run sessions 4 times a year. This is an exciting and very welcome addition to the many wonderful services and opportunities the community of Jesmond offer their residents and the people of Newcastle.



Loose Ladies: An Indian Extravaganza!

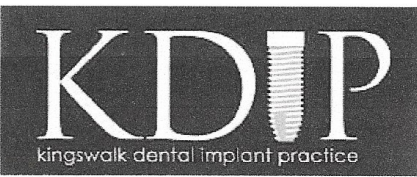
In March, Loose Ladies sampled the delights of Chakh Doom, a recently opened Indian restaurant situated within the Best Western New Kent Hotel.

The authentic Indian street food was exquisitely served, the decor inviting and the bill did not break the bank! Here's to next time.

Christine Rowland



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Bravo Olya... a young Ukrainian going places

17 year old Olya and her sister Luba fled to this country as refugees with their mother, after Russia invaded Ukraine. Their father remains in Ukraine supporting his country.

Olya and Luba were granted free places at Newcastle School for Girls under the 'school of sanctuary' agreement and they both coped well with their school work and the new language. The school began to realise that Olya had special abilities in IT. She learnt coding, for instance, very quickly and it was decided that she should move to the RGS, who could direct her abilities better, where she entered the 6th form. Luba stayed at Newcastle School for Girls.



Meanwhile, the Catherine Cookson Trust became involved with trying to address the family's housing needs, and through the good offices of Pauline Magnay, they, together with a young boy refugee, were chosen to move to a new house in Great Park. The house was one of a number purchased under a Catherine Cookson Trust scheme for rehousing refugees and Pauline worked within the community to equip the houses with every item they could need, from beds to kitchen equipment.

Olya began to enter international IT and Coding competitions and Olympiads. She won awards in France and in Ukraine, where she was presented with one prize by President Zelensky. Recently, she was awarded a place at Cambridge University to continue her studies and will go up in October 2024, all being well.

Olya is keen to 'help the world' with her skills and takes every opportunity to apply her knowledge for good.

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Ukrainian Easter Traditions

Easter has been the main religious holiday of the year for the Ukrainian people since ancient times. Over many thousands of years, we have formed many traditions, rituals and beliefs that have been passed down from generation to generation.

Ukrainians start their spiritual preparation for Easter 40 days before the holiday. That's when 'Great Lent' begins - a time of giving up meat, dairy, and eggs, as well as a time of spiritual hardening. In this way, believers purify not only the body, but also the soul.

Preparation for Easter begins in the week called Passion or White. On the Thursday of this week, which is called 'clean', the day is traditionally devoted to cleaning the house, decorating icons with festive cloths and bathing before sunrise in running water, which allegedly washes away all sins and diseases from a person. On this Thursday also, housewives began preparing the main attributes of Easter: ritual bread, painted eggs, and an Easter basket with dishes for consecration in the church.



This is followed by Good Friday - it is the strictest day of fasting in the annual circle of services, so on Friday believers observe a strict fast. During this day, you also need to attend a service. Saturday is considered a day of rest; a transition from the Passion of Christ to the Bright Resurrection of Christ. It is on Saturday evening that the night service begins, where Easter baskets are taken for consecration.

According to belief, you have to bake Easter bread (Paska) on Thursday,



because doing it on Friday is considered a great sin. They say that if you bake Easter bread (Paska) on Friday, it will not succeed, and this will negatively affect the future of the whole family: during the year there will be troubles in the family. Traditionally, Easter bread (Paska) is made from the best flour, and raisins, vanilla and cinnamon are added to it. Two dozen eggs are beaten so that the dough has a yellow colour.

It is considered a very good omen if the Easter bread (Paska) turns out to be tall and well baked. It symbolizes happiness and well-being for the whole family. It is customary to make from five to ten Easter cakes (Paska), in order to later give them to relatives and friends, congratulating them on the coming of Easter.

Another symbol of Easter in Ukraine is the willow tree. Branches and willows are brought into the house on Palm Sunday, and they decorate the house with them until Easter. Why willow? The fact is that when Jesus entered Jerusalem, local residents greeted him by throwing palm branches on the road. Since palm trees do not grow in Ukraine, they were replaced by willows.

Another special tradition is colouring eggs. Since ancient times, coloured eggs have been considered a symbol of the rebirth of life, nature and the sun.

An Easter basket must be brought to the church. Sausage, lard, Easter bread, butter and cheese are put into the basket, as well as some items such as crosses, medallions, icons and various amulets. The basket is covered with a beautiful cloth. Ukrainians believe that everything consecrated on Easter is endowed with sacred power.

Easter Sunday is traditionally celebrated with the whole family at a large table with Easter dishes.



Family members usually have to share one Easter bread and egg. It is believed that this custom brings happiness to every member of the family.



On Easter Day, all Ukrainians greet each other in a special way. This tradition was formed many centuries ago and became mandatory for congratulating others on the holiday. Believers exchanging the following expressions: "Christ is risen" and "He is truly risen."

Holy Sunday should be met with bright thoughts, because this holiday symbolizes the purification of the soul and getting rid of sins. On this day you can not quarrel and swear and all insults should be forgiven and forgotten.

The Volianyk Family

A Ukrainian Easter basket made for St George's by Iryna



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March Caption Competition Answer 2

Sorry sir, there's no smoking in here.

Geoff White

The 1888 Project

Helping to rediscover Jesmond for a new audience, and to restore two prestigious organs



What would our worship be without the beautiful tones of the church organ - soothing souls, lifting spirits, and helping us to worship God "with hearts and hands and voices"? The organs at St George's Jesmond, and at Jesmond UR Church are particularly fine instruments – both originally built by T.C. Lewis (1833-1915) – and both in need of some tender loving care, which, in this day and age, does not come cheaply!

This is why a group of interested parties - including the clergy and Directors of Music from both churches, and representatives of the PCC of St George's and the Elders of the URC - have been meeting over the past few months, to see what imaginative solutions they can come up with, not only to raise money to restore both organs, but to raise the profile of both churches, as fine examples of the place of faith at the heart of 19th Century Jesmond – a time of rapid change and growth.

This planning group is called, for the time being, **the 1888 Project Committee**, as both churches were built in that year. We've consulted widely with partners at the universities, in our local community, and individuals with significant experience of finance, heritage and cultural projects. Under the umbrella of our governing bodies, we are currently submitting an application to the National Lottery Heritage Fund, as the first part of the project we are calling "Discover Jesmond 1888."

If this bid is successful, it will enable us to employ a part time project manager. Then, over the next three years, "Discover Jesmond 1888" will begin by developing a Heritage Trail through Jesmond – starting and ending at each church. The trail will explore and celebrate the industrial, social and cultural history of our area. Each church will be enhanced with professionally designed guides – both digital and physical - to their own unique architecture and history. Training will be offered to church folk and other local people to become guides and volunteers so we can reach out to engage local schools and community groups as well as visitors. The aim is to foster pride in our area and build capacity for future involvement, and fund-raising with a series of concerts, tours, talks and interactive heritage activities.

We hope that a second bid will then follow, building on the foundations laid by the first. This will enable us to offer an exciting educational programme, focussing most specifically around the importance of music to our communities – and the continuing value of the organs in particular. We'll aim to reach out to new audiences – old and young – who may not have had much exposure to these inspiring instruments. The restoration programme will then be something that the whole community can play a part in – and celebrate – as an investment in the cultural and spiritual life of Jesmond for years to come.

Canon Clare MacClaren and Drew Cantrill-Fenwick

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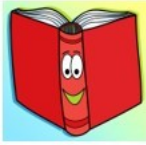
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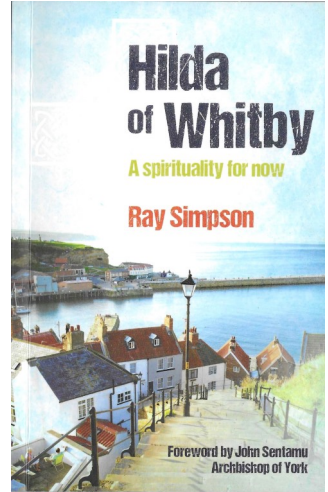


Hilda of Whitby – a spirituality for now

by Ray Simpson. Bible Reading Fellowship 2014. ISBN 978 1 84101 728 0. 144 pages.

Ray Simpson is a founder member of the Northumbrian Celtic Community of Aidan and Hilda and this little book was published to coincide with the 1400th anniversary of St Hilda's birth in 614.

It goes beyond being the biography of an amazing and historically important abbess. Simpson's aim is to show what spiritual lessons can be drawn for our Christian life today. Each section outlines what historical records tell us but also interprets them as he attempts to understand her achievements, her character and her witness. It is history seen through this prism, so there are a number of phrases such as *probably, may well have, it is likely that* and so on. Nevertheless, Simpson's findings are convincing enough, especially when read in the light of our own Christian understanding.



We learn much about her leadership as abbess of the great abbey of Whitby, a monastery for women and men, of her dealings with people of all social levels, from members of her extended family including kings such as Edwin and Oswin, to her friend and bishop Aidan, founder of the monastery of Lindisfarne, but equally to the illiterate herdsman Caedmon who, with Hilda's encouragement, became a widely valued great poet and singer, setting a pattern for much of the poetry of the Anglo-Saxon period.

Her influence was widespread but she was known and loved for her humility. She is perhaps now best known for her leadership of the Synod of Whitby (663-663) which was called to reconcile the two traditions which flourished in different parts of the country: one was the Irish / Celtic tradition which originated in Ireland and spread through Iona to the Scottish Borders and to most of Northern England and which seems to have been Hilda's natural spiritual home; the other, which had also spread widely, was founded by St Augustine in Canterbury when he was sent there by the Roman pope.

Each of the nine sections of the book is given a title – *Spirituality in exile, Unity in diversity, Struggle, Praise and holy dying* for example. These titles illustrate very clearly that Simpson is less interested in historical detail than in what we can learn from a life dedicated to God's work. Simpson lets his own beliefs colour his narrative, nowhere more so than in his account, admittedly brief, of the Synod which ended by promoting the Roman tradition adopted by those he calls 'the legalistic Romanisers'!

The book gave me much to think about - very suitable for Lent reading. I recommend it.

Mike Oswald



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March Parish Walk – Causey Arch, Hedley Hall Woods and the Tanfield Railway

This was our first rural walk for a while. We were fortunate not to have too much rain on the walk, but the land was in parts waterlogged from the previous night's heavy rain. Despite this, nine intrepid souls started out from the Causey Arch picnic area walking across land zig zagging between the borders of the Gateshead and Durham Councils. The picnic area occupies the site of the hamlet of Causey New Row. There are far fewer houses hereabouts than there were 100 years ago. The famous Causey Arch is a short walk away into the woods.

We took the bridlepath passing a former Primitive Methodist chapel, crossing its garden, before swinging gently uphill to reach Beamishburn Road. We emerged into the Black Horse public house carpark passing below a strangely misplaced classic car workshop with a row of new Ineos Land Rovers parked up ready to go. Here we stopped to take in the views over Causey Gill woods towards Pontop Pike in the distance.

Crossing two muddy fields, with pheasants scurrying away in the distance, we soon reached the edge of the Beamish Hall Estate. We then turned into Hedley Hall Woods with a mild upward walk. These woods are a mixture of ancient woodland in-filled with more recent plantations. Once belonging to the Queen Mother's family, the Bowes-Lyons, it is now in the hands of the Woodland Trust. Here we stopped to admire the artworks dotted along the path. One was the Wicker Man sitting on a high point, and another, fluttering metal birds, was hidden in the woods.

The route descended onto the Great North Forest Heritage Trail following the old railway line, east to west. Along the way we were



passed by horse riders on a national competition trail and many groups of dog walkers and families. We soon reached Andrews House, a classic Victorian rural station on the Tanfield Railway line. Sadly, no steaming trains appeared as we crossed the bridge with a good view of the station and empty railway line below.

We returned to the Causey Arch car park with its welcoming Tea Shop - highly recommended for food and the friendly service.

Thanks to Neville Walker for organising this walk near his home in Beamish.

Paul Taylor



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Book Group

The next meeting of the church book group is on Wednesday 24 April at 7.30pm in the Winskill room.

The book is A Handful of Dust by Evelyn Waugh.

Anne Clark

St George's Cycling Group

..... rides again.....

Cyclists old, cyclists new, cyclists bold, cyclists blue:

St George's Cycling Group Rides Again. For cyclists of all abilities, the route will be on tarmac or compacted gravel, avoiding main roads, and will take no more than a morning of your time.

.....on Wednesday April 10th at 9.30am

Interested? Then either contact grahamrutt@doctors.org.uk or just turn up outside the church

The only rules are:

1. we go at the pace of the slowest, or at least stop regularly for them to catch up
2. it is not a race or competition of any kind
3. stops to look at the view / drink coffee / chat are 'de rigueur'
4. you should at least have working brakes on your bike and a helmet if you wish to join us
5. we obey the Highway Code

Any advice for beginners (and others)?

- If you have never ridden a bike before, email me now to discuss how to learn the basics: grahamrutt@doctors.org.uk
- If you have a serviceable bike of any kind and used to know how to ride it: just turn up and we will help you get re-started!
- If you want to do some prep, visit: <https://www.cyclinguk.org/advice-beginners>
- Will we spurn people on electric bikes? - No, they would be welcome
- Can children join in? - yes
- Do you need to be all lycra'd up? Absolutely not



Our Ward Boundaries to be Redrawn Due to Population Decrease Here

A review of Newcastle City Council Ward Boundaries is currently being carried out. It is likely that the outcome is that the Jesmond Ward boundaries will be redrawn as there is a decrease in the number of electors of 25% in North Jesmond and 20% in South Jesmond. It is likely that there will be a new single Jesmond Ward that will cover a smaller area than the current North and South Jesmond Wards.

The initial consultation is currently in progress with an end date of 1 April 2024. Residents may respond to this consultation with perhaps with a preference that any redrawing of the Jesmond Ward boundaries respects the singular community of Jesmond. In general, it appears that nationally, boundaries have been redrawn to ensure equal numbers of electors rather than respecting community boundaries.

Jesmond Residents Association

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My Handkerchief Tree

Photo by Libbie Wilson



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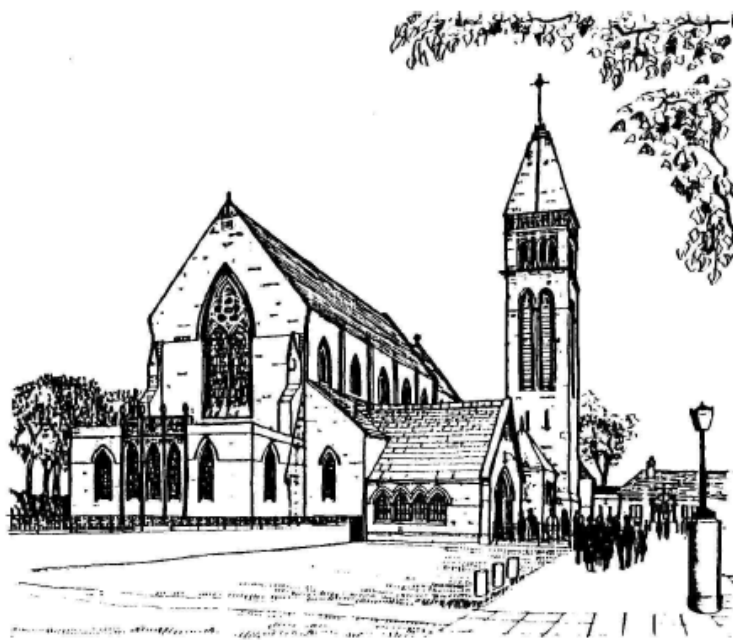
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ST GEORGE'S CHURCH: ITS ORIGINS & ITS 19 CENTURY COMMUNITY



St. George's Church, Jesmond

Douglas Cunningham

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City Guide with a vast knowledge of Jesmond's history

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Church Hall**

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Refreshments available

Church of England Calendar - April 2024

1	<i>Frederick Denison Maurice, Priest, Teacher of the Faith, 1872</i>
9	<i>Dietrich Bonhoeffer, Lutheran Pastor, Martyr, 1945</i>
10	William Law, Priest, Spiritual Writer, 1761 <i>William of Ockham, Friar, Philosopher, Teacher of the Faith, 1347</i>
11	<i>George Augustus Selwyn, first Bishop of New Zealand, 1878</i>
16	<i>Isabella Gilmore, Deaconess, 1923</i>
19	Alphege, Archbishop of Canterbury, Martyr, 1012
21	Anselm, Abbot of Le Bec, Archbishop of Canterbury, Teacher of the Faith, 1109
23	George, Martyr, Patron of England, c.304
24	<i>Mellitus, Bishop of London, first Bishop at St Paul's, 624</i> <i>The Seven Martyrs of the Melanesian Brotherhood, Solomon Islands, 2003</i>
25	Mark the Evangelist
27	<i>Christina Rossetti, Poet, 1894</i>
28	<i>Peter Chanel, Missionary in the South Pacific, Martyr, 1841</i>
29	Catherine of Siena, Teacher of the Faith, 1380
30	<i>Pandita Mary Ramabai, Translator of the Scriptures, 1922</i>

Understanding the Calendar:

'Principal Feasts' and other 'Principal Holy Days' are printed in **Red Bold** type.

'Festivals' are printed in **Red** typeface; other Sundays & 'Lesser Festivals' in ordinary Black.

'Commemorations' are printed in *italics*.

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wild daffodils in Cumbria



The Diocese of Newcastle upon Tyne

Parish of St George, Jesmond

We are a Church of England (Anglican) church in the Diocese of Newcastle with an inclusive, catholic tradition of Christian worship. We welcome all in Christ's name.

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Interregnum

Assistant Curate

The Revd Ollie Dempsey 281 7162

ollie@stgeorgesjesmond.org

Reader and Anna Chaplain

Mrs Joan Grenfell

grenfelljoan@yahoo.com

Reader & Air Cadet Chaplain

Dr Malcolm Toft

depchap.dnl@rafac.mod.gov.uk

Churchwardens

Enid Pearson 285 0958

enid@stgeorgesjesmond.org.uk

Janet Wilson 07766 297359

janet@stgeorgesjesmond.org.uk

Parish Safeguarding Officer

Dr Sue Vernon 281 3861 / 07411099690

suejvernon@icloud.com

Director of Music

Drew Cantrill-Fenwick

music@stgeorgesjesmond.org.uk

Bell Tower Captain

Geoff White 285 1405

bells@stgeorgesjesmond.org.uk

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Margaret Vane and Hazel Jones-Lee

publicity@stgeorgesjesmond.org.uk

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Parish Secretary

Jonathan Richards 281 1659

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Any pastoral concerns or commendations should be made to Joan Grenfell or a member of the clergy.

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Initial enquiries should be directed to the Parish Office, which is open Monday to Friday, 9.45 am to 12.45 pm.

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email: office@stgeorgesjesmond.org.uk

FIND OUT MORE ABOUT ST GEORGE'S CHURCH

Website: www.stgeorgesjesmond.org.uk

Facebook: St-Georges-Church-Jesmond

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Livestreaming of services

Please note that we livestream the 9.30 communion service. You can watch the service [here](#) while it is being broadcast live. If you'd like to watch the recording after the service has finished, please go to our [YouTube channel](#) (it may take a couple of hours after the stream has finished for the video to appear).

<https://stgeorgesjesmond.org.uk/sunday-worship/>



Photo by Nigel Russell-Sewell

Welcome to St. George's Church Jesmond

We are a Church of England (Anglican) church, part of Jesmond life since 1888, with a congregation from the locality, the city and the region. We aim to be friendly, diverse and to welcome all in Christ's name. Our worship is inclusive and in the catholic tradition, with high quality music. If you are new to this area, or would like to find out more, please get in touch. www.stgeorgesjesmond.org.uk

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SUNDAY SERVICES

08.00 Holy Communion
09.30 PARISH COMMUNION with
Sunday School / Smarties (age 4-16)
Children's corner available in church
11.30 Holy Communion (1st Sunday of
month)
18.00 Taize (2nd Sunday of month)
18.00 Choral Evensong (3rd Sunday)

WEEKDAY SERVICES

08.45 Daily: Morning Prayer
09.30 Thursday: Holy Communion
Saints' Days as announced

Livestreaming of services. You can watch the 09:30 service live [here](#), or later on our [YouTube channel](#)



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To arrange a subscription to THE LANCE, please ring the Parish Office on 2811659

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