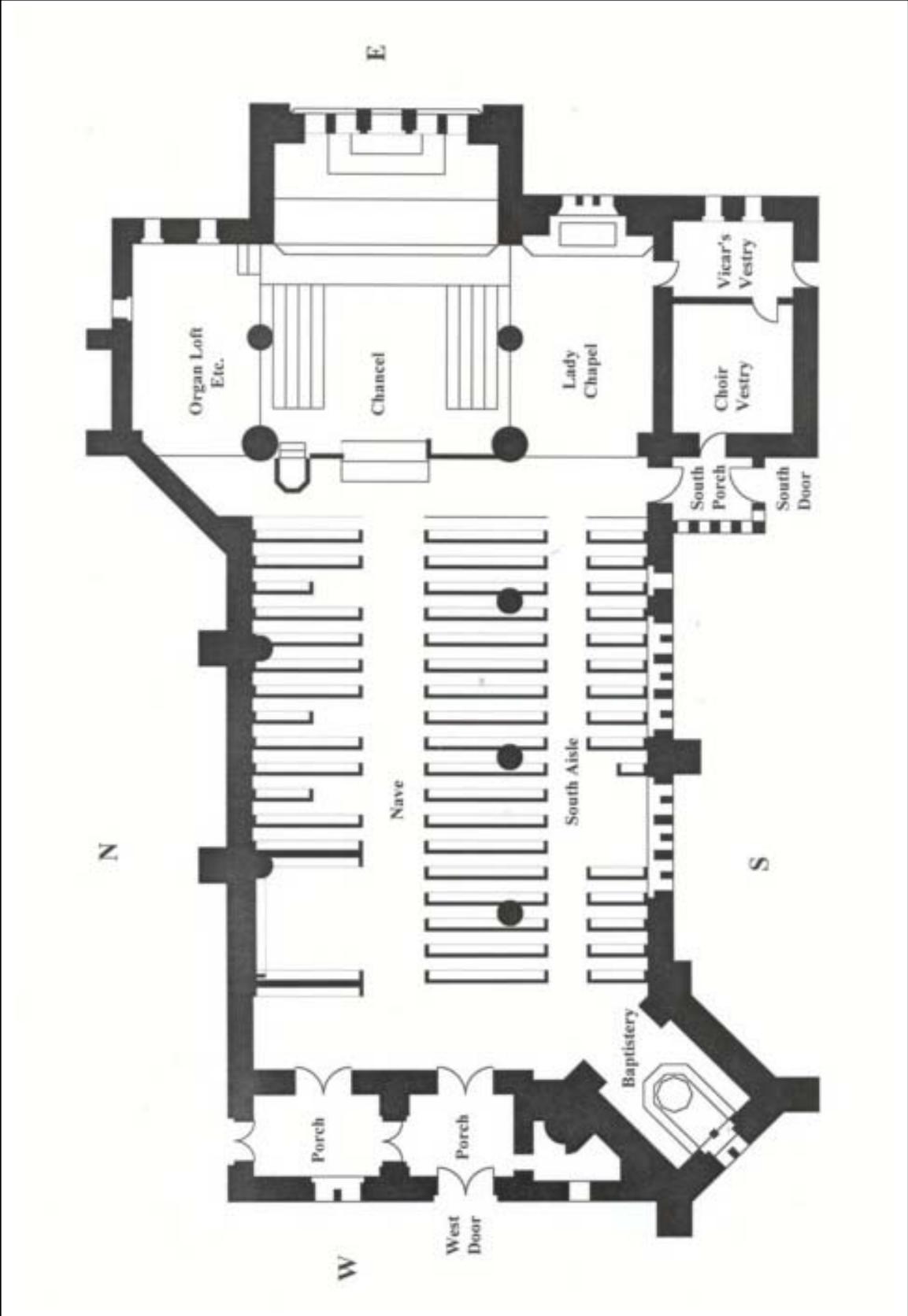


**A Guide to  
ST PAUL'S CHURCH  
Lake Road, Fairhaven  
Lytham St. Annes.**



**Foundation stone laid by Mr H.W. Worsley  
January 25<sup>th</sup> 1902.  
Consecration took place on  
February 29<sup>th</sup> 1904.  
Creation as an independent parish  
February 9<sup>th</sup> 1917.**



## THE INTERIOR OF THE CHURCH

The West Door provides the main entrance to church, leading into a double porch with intermediate doors, there is a separate entrance to the north side of the porch which is used more often; this side entrance also provides wheelchair access.

### The NAVE

The layout of the church is unusual. The original plan was for lofty twin naves of nearly equal widths with an arcade of three arches between them going up to the eaves giving an exceptionally spacious open central space. However when the original plans were curtailed the spaces between the north arches were filled in.

**The shields** seen within the north arches, starting from the nearest to the back of church, represent those of the **Dioceses of Lichfield, Chester and Manchester**, being the previous dioceses for this area. The church is now in the **Blackburn Diocese** and two Blackburn Diocesan shields can be seen on the low walls to the right and left of the chancel steps.

The high, arch topped windows within the arches are fitted with plain glass with an amber border.

Looking up and to the right of the nave there is a **clerestory** (part of the church wall, with a series of windows, above the aisle roofs). Below the clerestory four narrower and lower, arches mark the south aisle from the nave and continue its full width of three bays to the east, as the chancel. The chancel arch covers its full width.

Looking high above the nave the beautiful **wooden beams and woodwork** of the eaves are clearly visible. Each beam stretching across the nave and chancel bears a different inscription from the scriptures. A large wooden cross stands on top of the fourth beam.

During Sunday services, whilst children have the option of using the **crèche** room in the church hall, they are equally welcome in church with their families and there is an area set aside at the back of the nave where, in the recent past, some of the pews have been rearranged to provide an open space for reading and other activities. The wall and this open area are ideal for different types of displays including the Easter Garden and the Christmas Crib Scene.

Also on display in this area is a picture which is dedicated to **Mr W.H.E. (Bill) Bailey**, a former Licensed Reader at St. Paul's.

Located between the two entrance-doors leading into church from the porch is the **Offertory Table** which was donated in memory of Mr Jack Cuthbertson.

Further alterations were made to the arrangement of pews in the year 2000 when several were removed and others rearranged so that members of the congregation using wheel chairs are able to sit within the congregation rather than at the front or at the back of church.

Just past the first pillar are the controls for the church **sound** and **Loop system**.

Near the next pillar is the **Mothers' Union Banner**. During 1977/78, Mrs Beryl Green, Mrs Kath Marsh, Mrs Dorothy Rothwell and other members of the Mothers' Union designed and embroidered this much lighter banner as a replacement for an older and much heavier one.

Towards the end of the south wall are the flags and banners of the churches uniformed groups. From left to right there is a **Scout flag, a Cub flag and a Ranger Guide flag**. Sadly these flags have been decommissioned as these units no longer exist. The other flags and banner belong to our **Guide, Brownie and Rainbow** units. The **British Union flag** belongs to the Guide Company.

In the corner beside the organ there is a large space where a large porch and a north door would have been situated had the building been completed.

### The PULPIT

Had the church been completed the **pulpit**, would have been in a central position. Standing on a stone base, which is continued west of the chancel as a dwarf wall, the pulpit is of wrought iron, with an oak rail and oak sermon rest. The inscription around the cornice of the pulpit is “**The preaching of the Cross, the power of God**”. Within each of the three panels of the wrought ironwork are, nearest to the organ the alpha symbol, in the centre panel a cross and in the panel nearest to the chancel the omega symbol.

### The ORGAN LOFT and ORGAN

To the north of the chancel is the **organ loft**, below is a room originally intended to be part of the north aisle but is now used for storage purposes. Beneath this lies a basement room in which used to be the hydraulic engine (which served the organ bellows). However, but electrical power has since replaced the hydraulic engine system. (The heating apparatus and other conveniences are also sited within the basement.)

To the north of the chancel is the **organ loft**, below which is a room originally intended to be part of the north aisle but is now used for storage. The organ, by **Mr. Ainscough of Preston**, contains three complete manuals and pedals and has was 1,354 pipes. Pneumatic movement is applied to the pedal organ and the fronts; whilst an electrically driven motor, working four square drop-feeders, does the blowing.

The design of the case is by Mr. James Medland Taylor and, in 2011, following a generous and successful fund raising campaign, a major repair and maintenance contract was carried out by **Jardine Church Organs of Manchester**, thereby ensuring the integrity and majesty of this wonderful instrument for future generations of churchgoers.

### The CHANCEL

The appearance of the **chancel** is dignified and impressive.

The altar is raised seven steps above the nave floor.

The **east window** is placed well up and gives ample space below for the **reredos**.

The reredos was a gift of Rev. Canon H.B.Hawkins, the Vicar of Lytham when St. Paul's Church was built. The main subject is the crucifixion, reverently and artistically treated the size and scale permit of individual characters being given to the several figures.

Above the sculpture is a canopy and flanking the panel, containing the sculpture, are vertical panels with a conventional treatment of the symbols of wheat and the vine. The reredos terminates north and south with canopied niches, occupied by figures of kneeling angels turned towards the central figure.

On January 25<sup>th</sup> 1913 the '**Ten Commandments' panels** were dedicated. These too were a gift from Rev. Canon H.B.Hawkins. Between the reredos and the altar is a plain stone panel as a background for the bronze ornaments, e.g., central cross and candlesticks, which stand on the table.

The altar **frontals, pulpit and lectern falls, and also the burse and chalice veils**, (which are used to cover the chalice at the services of Holy Communion), are coloured in white, red, purple or green in keeping with the special seasons of the church year.

**White** is used for **festal periods** of the year, **red** is used to depict **martyrdom**, **purple** depicts the **seasons of penitence** (Advent and Lent) and **green** is used throughout **Trinity** as well as for other occasions in the year.

Most of these items have been painstakingly and lovingly embroidered by past and present members of the church family and when not required they are very carefully stored away to keep them safe from damage. A length of '**fair linen**' (white) is used to cover the altar during services but a dust cover protects the 'fair linen' at other times.

### **The SANCTUARY and CENTRAL CHANCEL**

On the north wall within the sanctuary is a brass plaque dedicated to the Reverend H. B. Hawkins, the Vicar of Lytham, who gave so much time and support to the mission from St. Cuthbert's Church, Lytham to the St. Paul's Mission Church on Commonsides and to St. Paul's Church on Clifton Drive.

On the east wall to the left of the altar is the **processional cross** and to the right of the altar is the **St. Paul's Church banner**. This banner replaces the much larger and heavier banner which has now been 'retired' to the baptistery, since the arrival of the new banner in 2002. This new banner is dedicated to the memory of **John Walker of Ansdell**.

On the north wall to the left of the altar is the **Bishop's chair**.

Various other chairs and prayer desks are also present for those who assist during services. A black leather **Lectern Bible** (given in 1972 in memory of Ella Ettock) is located within the Sanctuary.

At the north end and on the sanctuary side of the altar rail is a dedication

**"This altar rail is erected to the memory of William Henry Woodhouse and Susan, his wife a true and faithful worker for St. Paul's."**

The sanctuary and the central part of the chancel are paved with red tiles, with a few encaustic tiles in the borders, which are partly occupied by the inscriptions, **"Making melody in your heart to the Lord"**, and **"Sing with the spirit and with the understanding"**.

There are two rows of choir stalls to each side of the chancel.

An **antique oak 'peg and frame' serving chair** with a red cushion is placed in the centre of the chancel area during the Eucharist services and serves as the Presidential Chair. On the chair's sloping back is an IHS motif and three carved patterns. An oak and leather **legilium** is also placed in the chancel during services

To the front and south of the chancel a set of steps leads up to the lectern.

## The EAST WINDOW

Originally the great five-light tracerised east window was glazed with slightly tinted glass of, an ancient pattern, relieved by panels containing sacred symbols in stronger colour.

A new window, designed and executed by **Mr. Lawrence Lee**, was installed in 1969. Mr Lawrence Lee has been responsible for many stained glass windows considered to be outstanding examples of modern English work. He is especially known for his windows at Coventry Cathedral.

Though the general effect of the window is abstract and carefully designed to compliment the rather unusual tracery, there is a theme based on the central teaching of St. Paul, namely, the Incarnation and the necessity of the Resurrection. (1 Corinthians 15).

At the centre of the base is the seed in the ground and life rises through the waters of baptism to the full growth and final glory. The Cross, however, is still in the centre. The motives in the various round and diamond shapes may be thought of as the "first fruits". Another way of looking at the design is as a tree of life expressing the theme of generation from apparent death, growing by water and sun to flower and fruit and dying again.

The window was made possible by a legacy under the will of Mrs Annie Isherwood, a former parishioner who lived in Clifton Drive.

## The LECTERN

The inscription on the wooden cornice reads:

**THE SWORD OF THE SPIRIT WHICH IS THE WORD OF GOD**

The sword of St. Paul can be seen within the inscription.

In the centre of the wrought ironwork is the **IHC** symbol.

## The SIDE CHAPEL (or LADY CHAPEL)

To the south of the chancel is a side chapel which was built for use during the week and for early Sunday services, when only a small congregation was expected to attend. The Lady Chapel altar is made from an oak table with a pierced oak panel fitted into the open section. Prior to being brought to the new church on Clifton Drive this altar had been in use at St Paul's Mission Church and was moved to St. Paul's Church to become the Lady Chapel altar there.

The cross and candlesticks on the altar are of stainless steel and behind the altar is a simple stone reredos and ledge.

Whereas the main altar has different coloured frontals to represent each season of the church year the Lady Chapel has just one '**all seasons' frontal**. However in 1999 when other changes were made it was decided that because of the beautiful wood and carving on the altar, originally the Mission Room altar, every year, during the season of Lent and Advent the altar should stand **without** its usual 'all seasons' frontal.

The wall to right of the altar is a dedication plaque relating to the chapel window.

The window is six sections. In the higher group of three windows the centre window shows Christ ascending into heaven. The panels to each side show angels looking towards Christ.

The lower three windows show men and women all looking towards Christ.

### The AUMBRY

Near the dedication plaque for the window there is the **ambry** which is used to hold reserved Sacraments. The ambry light above, when lit, indicates the presence of the **Holy Sacrament** within.

The statue of **Virgin Mary** to the south side of the altar was a gift from George, Elisabeth, Caroline, Jane and William Lester when they left St. Paul's for their new home in Scotland. George was a Licensed Reader at St. Paul's

Carved into the pillar to the left of the Lady Chapel entrance is the inscription: **MEDLAND TAYLOR ARCHITECT.**

In 1999 the Lady Chapel floor was sanded and re-polished. At the same time the altar kneeler was re-covered in blue material and the chairs were fitted with cushions to match.

To the south of the chapel are the large and airy **vestries** for the clergy and choristers.

The south door and porch are adjacent to the vestries and the chapel.

### The SOUTH AISLE

Leading from the Lady Chapel is the low roofed south aisle.

There are seven windows along the south wall grouped as, one single panelled window and two groups of three windows. The original glass was plain with an amber coloured border but later three of the windows were refitted with stained glass.

The first window is single panelled with the original glass.

In the space between it and the next window is a **corbel** (a decorative projection at the lower end of one of the 'ribs' supporting the weight of the roof). The symbol engraved in the wood shows a triangle with a circle and flames. Within the triangle is the Hebrew word for Jehovah and within the circle the symbol of the Trinity.

Below the windows of the south aisle there are **runners** on the pews. Originally, these runners served as altar rail kneelers but now serve as cushions for the pews. Some of the runners are of a plain material and some are embroidered, the work having been carried out by Mrs Driscoll and members of the Church Embroidery Group. The Florentine design of spires and arches, using shades of gold and purple, was intended to blend in with the terra cotta tiles and brickwork of the chancel.

Of the next three windows the first and third ones are of the original plain glass with an amber border.

The centre one shows Simeon watching as Mary and Joseph bring the eight-day-old baby Jesus into the temple in accordance with the law. This was the fulfilment of God's promise to Simeon that he would not die until he had seen the Saviour.

Further along the aisle is another corbel. This one is engraved with the monogram of the Alpha and Omega (the first and last letters of the Greek alphabet). In the New Testament the two letters are always together as symbols for God and Jesus Christ. They indicate that in God all things begin and end but God Himself is without beginning or end. (Revelations 1: v8; 21: v6; and 22: v13).

Of the next three windows the first one is still in the original plain glass with an amber border and is in two panels.

In the centre of the middle window, above the **Roll of Remembrance** bearing the names of those who lost their lives in the First and Second world wars, hangs the most recent **Poppy Wreath**. To the left of the window is a Dedication by Bishop Brent.

The next window shows Christ on the cross with Mary Magdalene at the foot of the cross and Mary, His mother, and John the disciple keeping vigil nearby.

Frederick William Proudman Richmond, to whose memory this window is dedicated, was a Steward on the merchant ship 'Primrose Hill' and whilst visiting Rio de Janeiro in 1891 there was an outbreak of Yellow Fever on board. The Captain's wife became ill with the disease and Frederick, in his capacity as Steward, was assigned to look after her. In doing so he also caught Yellow Fever and died from the disease.

William Richmond the parent mentioned in the dedication was one of the first Churchwardens at St. Paul's serving from 1904 until 1914.

The last window along the aisle is in memory of Charles and Elizabeth Mary Emmins, two dedicated workers for St. Paul's church.

Their daughters followed their example and contributed their skills by helping with much of the embroidery work in the church.

### **THE REMEMBRANCE CASE and TABLE**

The Remembrance Case and Table, which stand below the 'Richmond' window, were made by Mr Arthur Peake using timber from pews, which had been removed to make room for the remembrance area. Arthur made the case and table in memory of his beloved wife Annie who died in April 1972. Beside this table stands a Votive Candle Stand which was donated in memory of Mr Frank Simpson.

Beyond the 'Emmins' window is another corbel with an engraved Holy dove of peace.

The **Churchwarden's Board** further along the wall of the south aisle lists those who have served the church from 1904 until 1990. The list is continued on a new Churchwarden's Board situated between the rear doors of church.

### **The BAPTISTERY**

A broad arch leads into the **baptistry** which is set diagonally to enable the greater part of the congregation to witness the administration of Baptism.

The **font** is of the same warm reddish and variegated stones used generally inside the church. It is oval in shape, has a raised cross on the side nearest to the church and round the cornice

is, in ornamental carving, the text, **“The Spirit, of God hath made me, and the breath of the Almighty hath given me life.”**

The font cover is pyramidal and is relieved with carved crockets (small ornamental bud or leaf shapes up the inclined sides) and pierced tracery (ornamental stone open work). Around its base is the inscription: **“this font cover given by the four sisters of E. M. H.”**

The pavement of the baptistery is of ceramic mosaic. The inscription reads... **“To the Glory of God and in loving memory of Edith Mary, his wife, born 14<sup>th</sup> November, 1855, died 13<sup>th</sup> February, 1896, and of John Beauchamp, their son, born 2<sup>nd</sup> February, died 27<sup>th</sup> February, 1896, this font and pavement were given by Henry B. Hawkins, Vicar of Lytham”.** It is in clear lettering, and is treated as a decorative border.

There are two tiers of windows in the baptistery. Originally all the windows were fitted with plain glass with an amber border but in 1905 the glass of the lower tier was removed and replaced with stained glass. These windows, given by Mr Joseph Ellerbeck who served as Churchwarden at St Paul's (1905-1907 and 1914-1915), show children being brought to Christ.

In 2004 it was discovered that the Baptismal Font hood was no longer safe to use and, as a consequence, it was taken out of service. This saw the creation of a **portable font**, made by the incumbent at the time, Rev'd Graham Rouse. The design was taken from the screen in the Lady Chapel. The base, made from redundant pew ends, is representative of the Holy Trinity whilst the interweaving supports, made from laminated sections of pew seats, symbolise tongues of flame as the Spirit of Pentecost, whilst the ring on which the baptismal bowl rests shows us the oneness of the Trinity. The cut glass bowl, given in memory of Bill & Kay Wareham, depicts a crown of thorns, reminding us of Christ's sacrifice – the price paid for us all as we die to sin in the waters of baptism. When not in use, the portable font may be found either within the Baptistery or in the nave, in front of the lectern.

Within the baptistery and to the left of the entrance is the **church bell and rope** which was presented to St Paul's Church by Col. Ralph Peacock. The May 1928 magazine reported his death and mentioned that he was **“... formerly of Lytham, a good friend of St Paul's, but not of our communion, who gave the church bell.”**

A St Paul's **Church banner** (replaced in 2002) rests against the wall of the baptistery. This banner served the church for many years but because of size and wear and tear it has now been replaced with a new smaller and lighter banner.

Located in the baptistery is a freestanding **dark oak lectern** with a front decoration of a Cross and a Star of David. The lectern is believed to date back to 1897 and it is one of the few items saved from St Paul's Mission Church (1897 to 1969) on Commonsides when it was destroyed by fire in 1969.

The memorial **Paschal Candle** is located either within the baptistery or on the chancel steps leading to the pulpit.

On the wall to the right of the entrance to the Baptistery is **The Covenant** document, signed by representatives of the five member churches of the Churches Together in Ansdell & Fairhaven group. Each of the five member churches has an identical document which was signed on 5th December, 2012 during a Churches Together Advent Carol service held in St Paul's. The Bishop of Lancaster, **Rt Rev'd Geoff Pearson**, signed this on behalf of St Paul's

church family (a copy of the document wording may be found in *'meet the parish'* under *'community'*.)

On the west wall above the entrance doors is a plain glass window with an amber border. Below the window is a **large cross** (termed a cross crosslet because it incorporates four Latin crosses joined at their bases). This cross represents Christianity spreading in the four directions and is especially appropriate when the missionary idea is expressed.

The **shield** below the cross crosslet is an abbreviation of the shield of the Patron of St Paul's, Mr James Hilton.

### FURNISHINGS and FITTINGS

Despite the fact that the church was unfinished it was believed that it should be well fitted and furnished. The hope was that when the time came to complete the church the people would be willing to devote further offerings towards the further items that would be required to furnish the north nave and aisle. There would also be a need to add to the **'dignity and architectural effect of the church'**, e.g. the completion of the tower.

We just have to look around the church to realise that despite the fact that it has still not been completed there is much evidence that many people down the years have been 'willing to devote further offerings towards items for the church'. We who are here today, and those who are yet to come, have every reason to be grateful to them.

To enhance the worshipping ambience, the church lighting system was totally revamped and replaced in 2010. After months of deliberation, consultation and fund raising, the new lights were installed in February and they were dedicated by the former **Archbishop of York**, the **Rt Rev'd and Rt Hon. Dr David Hope, Baron Hope of Thornes**, on 7 March, 2010.

### GIFTS to the CHURCH

There have been many liberal gifts; from the beginning and over the years. The **pulpit**, the lectern, the **arcaded screens**, the **reredos** in the chancel and that in the side chapel, the **font** and its cover, the **mosaic pavement** of the baptistery, the **Lord's table**, the **oak chancel seats**, the **altar rails**, the **litany desk**, choir surplice hanging areas, vestry clock, the **bell** and its hanging gear, communion plates, altar ornaments, hymn boards, tiling within the sanctuary, **antependiums** (altar frontals), the **Votive Candle Stand**, the **Offertory Table**, the **legillum**, the Lectern Lectionary markers and many other gifts too numerous to mention.

### THE EXTERIOR OF THE CHURCH

#### ARCHITECTS and CONTRACTORS

The architect of the church was **Mr James Medland Taylor** of Manchester who died in 1909 at the age of 75. He was noted as a Christian architect of prolific output who could be numbered with the most independent and original not only in his adopted home city of Manchester but in the whole country. Each of the churches he built had some remarkable features. St. Paul's Church was his last church to be completed and the quirk here is the **low, square west tower placed diagonally at the south west corner of the church**. Tucked into the angle so formed is the octagonal stair turret with its conical cap. Medland had also planned that the north aisle would be different from the south aisle.

The church has not, as yet, been completed, the addition of the north nave, north aisle, north east porch, and the upper portion of the tower having been deferred. If it had been finished the church would have been able to accommodate a congregation of more than 800 people.

The design was made to suit the locality and the conditions of the site. It is simple in detail almost to severity; sturdy, as befits the seaside, where often tempestuous, windy storms prevail.

Mr Coulston and Messrs. Butterworth, of Blackpool and Mr John Jones of Manchester were the chief sub-contractors of Mr John Walmsley of Preston, the general builder.



### The SETTING

St Paul's church is to the southern end of a plot of land bordered to the south by Clifton Drive, Lake Road to the west and Kingsway to the north. There are drawings indicating that a school for boys, girls and infants was planned for the site to the north of the church but these hopes were dashed in 1969 when a fire destroyed the St. Paul's Mission Church. It then became clear that the site would be needed for the building of a new hall. By 1971, thanks to the insurance money from the **Mission Church** added to money raised from the sale of a small parcel of land to a builder and a lot of money raising efforts, the hall was up and in use.

A path leads, through a gated entrance in the north wall, from Kingsway into the church grounds. To the east of the path is a flower border and to the west is a lawned area. Tall trees surround the area and there are a number of garden seats. Close to the hall is hard standing for car parking and access from Lake Road.

The main entrances to the church and hall are to the west of the church on Lake Road and are reached by pathways leading through lawn and garden areas.

To the south side of the church the garden is laid out in a pattern of paths, lawns and borders. There are two entrances into the church grounds on the south side of the church. One leads in from Clifton Drive and the other from Lake Road. Also present in this area is the Garden of Remembrance, the 'Wild' Garden area and the Sundial.

## The BUILDING

To appreciate the building the church is best viewed from across the road at the corner of Lake Road and Clifton Drive. Architecturally speaking the design is what is commonly known as Gothic. To present less resistance to the wind the roofs are not of a very steep pitch. The chief material for the walls is red brick, both inside and out, with considerable relief in stone. The brick is Accrington brick and the stone came from Warwick Quarries near Huddersfield and is a hard kind able to resist attacks from the sea air. Panels of granite and flint, taken from the seashore, give a little local flavour as well as relief. Originally the roofs were covered in dark green 'north-country' slates, which went well with the red brick and were of excellent and enduring quality' At some time these have been replaced by the grey slates we see today. The walls surrounding the church grounds and the vicarage are also built of red brick.

## The GARDEN of REMEMBRANCE

Tucked in beside the south wall of the church is a secluded walled and gated **Garden of Remembrance**. It is here that the earthly remains of loved ones can be laid to rest and tributes to them can be laid within the sheltering wall. There are two seats located in this area, one donated in memory of Mr Arthur Douglas Story, and they are there for anyone who wishes to sit in the quietness of the garden.

Within the wall there stands a very interesting tree. Looking at it in winter it appears to be completely dead with its peeling bark and gnarled branches. Yet, with the arrival of spring one branch bursts into blossom and when the blossom fades the leaves appear. Aptly, it has been referred to as the 'tree of life and death' and the 'resurrection tree'.

## The SUNDIAL

In the same area is a sundial the pedestal of which, when the church was built, was worked and given by the clerk of works. Sadly, in recent years, the sundial has been vandalised and the brass gnomon (or style) has disappeared.

## The FOUNDATION STONE

Following the path past the south and vestry doors and bearing left at the corner to the east end of church, tucked into the wall underneath the East Window and backing onto the area where the altar is situated inside church, is the **Foundation Stone**.

Looking up to the point of the roof of church above the east window a symbolic **sword of St. Paul** can be seen on the point of the roof. This can be seen more clearly, and more comfortably, if, when returning to the south garden, it is viewed from the area close to the flagpole.

## The 'WILD' GARDEN

Returning to the south side of church in the corner of the grounds and along the fence dividing the church grounds from those of the vicarage a beautiful shady garden has been created where cultivated and wild varieties of plants intermingle. A path meanders through the area and for those who wish to linger in the peaceful setting there is a seat where they can sit and watch the world go by.

## The FLAGPOLE

This is the ideal vantage point from which to view the symbolic sword of St. Paul on the east end of the church roof. Of course the main function is for flying the **British Union flag** and the **English flag of St. George** on special occasions.

---

**Footnote.**

To the best of my knowledge the information in this booklet is accurate but the research continues. Trying to glean information can be very time consuming and even frustrating at times and I am most grateful to the many people who have already been very generous in the help they have provided towards my research.

Special thanks to my family for their help and support and especially my thanks to my husband for all the photographs he has taken and for his help and forbearance as he has guided me through the vagaries of 'computer speak'.

June R. Kimber

---

***Addendum:** Whilst retaining the integrity of the original data collated by Mrs Kimber, this historical summary is reviewed and updates as appropriate in an attempt to reflect recent changes and developments in what is an ever-changing environment.*

*Fr D*

*Revisions dated: Candlemas 2011; Christmas, 2012*