

## FORM 4 (Rule 5)

### Section 8 of Care of Cathedrals Measure 2011 Public Notice on application to the Fabric Advisory Committee

#### PUBLIC NOTICE

**TAKE NOTICE that the Chapter of the Cathedral Church of:**

The Cathedral and Metropolitan Church of St Peter in York

**has on this date:**

13<sup>th</sup> August 2024

**applied to the Fabric Advisory Committee of the said cathedral for approval of the following proposal:**

Temporary scaffolding and hoardings to the South Transept aisle, internally and externally, to facilitate works for the conservation of the glazing to windows s11 to s15 inclusive, to the details and methods proposed by York Glazier's Trust.

**Summary of the nature of work and its extent (and materials) [or in the case of an object, a short description of it and details of the proposal]**

The proposals include

- the installation of temporary internal and external scaffold to facilitate glazing conservation works
- the temporary removal of the altar to the east side of the South Transept
- temporary protective measures to other features
- internal and external hoardings
- application of graphics and/or interpretive information to the internal hoarding (the detail to be confirmed by condition to be reserved to the FAC Chair to sign off on design)

## **Plans, drawings, specifications or other documents**

Copies of the plans, drawings, specification and other documents accompanying this application may be examined online at

<https://yorkminster.org/about-us/statutory-applications/>

From this day:

13<sup>th</sup> August 2024

and until:

10<sup>th</sup> September 2024

## **REPRESENTATIONS**

If you wish to make representations about the whole or any part of the proposal described in this Notice you should write to the Secretary of the Fabric Advisory Committee: *insert postal and email address.*

Mr David Demack  
c/o 4 Deangate  
York  
YO1 7JA  
[FAC@yorkminster.org](mailto:FAC@yorkminster.org)

**So that it reaches the Secretary not later than:** *insert a date ending 28 days after the time of the commencement of the period for representations.*

10<sup>th</sup> September 2024

## **DIRECTIONS TO CHAPTER**

1. This public notice (or a copy of it) must be displayed for a continuous period of 28 days in a prominent position inside and outside your cathedral where it is readily visible to the public.
2. A copy of this notice must be sent as follows:
  - (a) to the Cathedrals Fabric Commission, and
  - (b) if the proposal is of a kind described in section 2(1)(a) of the Measure—
    - (i) to Historic England (formerly English Heritage)
    - (ii) to the national amenity societies as applicable (see list on Form 3)
    - (iii) to the local planning authority.

## SOUTH TRANSEPT WINDOWS PROJECT: SCAFFOLDING CCM APPLICATION

To: the Fabric Advisory Committee and consultees.  
Subject: South Transept Windows Project: Scaffolding CCM application

### INTRODUCTION

This paper has been prepared to accompany a CCM application made to the FAC seeking consent for proposed scaffolding and internal hoarding to the South Transept of York Minster, required to facilitate conservation works to the glazing. For clarity:

- the conservation works to the glazing are to be conducted under the standing consent.
- Minor repairs to the masonry reveals of these simple window openings are anticipated to be 'de-minimis' and like-for-like would not require a stand-alone consent.
  - [Also for clarity, note that the scope of work under this CCM does not include repair of the architectural masonry of the East façade, parapets and pinnacles of the transept; however the scaffolding proposed is designed to enable access so that the façade can be fully inspected and the requirement for repairs to be scheduled – which would be subject to a future CCM]

This report should be read alongside the other documents and drawings that form this application, included as appendices to this report.

The CCM application asks for approval for the design and/or information or display on the internal hoarding to be approved subject to a condition, so that the design and test for the hoarding can be developed and signed off by Chair's action on behalf of FAC members.

### STATEMENT OF NEED

The proposed scaffolding is required to facilitate access to continue the important work of conservation to the outstanding historic glazing of the South Transept, to be undertaken for Chapter by the York Glaziers Trust.

As noted within the accompanying report prepared by YGT (see appendix A), the works are required to conserve and ensure the protection and longevity of the glazing, both as important historical artefacts in their own right, due to their contribution to the overall heritage significance of the Minster, and to sustain the continued operation of the Minster (see pg. 7).

As part of this, both internal and external scaffolding is required to provide the appropriate levels of safe access to the windows, and to contain the works themselves to mitigate wider environmental impacts whilst the glass is carefully removed. Internally, the scaffolding is also required to support a hoarding, to explain the works themselves and avoid any adverse visual effects. The design of this hoarding to be subject to a condition.

### STATEMENT OF SIGNIFICANCE

#### Summary Statement of Significance for York Minster

The York Minster Conservation Management Plan offers the following summary Statement of Significance for the Minster as a whole:<sup>1</sup>

---

<sup>1</sup> Baxter, 185

*“York Minster is the principal place of Christian worship in York, Yorkshire, and the Northern Province of the Church of England, and a long-established place of Christian administration. The apparent presence of a Bishop of York at the Council of Arles in 314AD and the re-foundation of the Minster in the 7th century are testament to the Minster’s long history and status and a continuous Christian tradition spanning more than 1,300 years. Its profound spiritual and cultural value is therefore unquestionable. The present Minster, constructed after 1225, is also a deeply-rooted source of identity for its city and county, not least because it is a defining and unmistakable feature on the skyline of York and its environs. It is a spiritual and civic focus for individuals and groups alike, providing a treasured environment for reflection and thanksgiving to its regular congregations, the Diocese and Province of York, local people, tourists, diverse organisations and the armed forces. The Minster’s clergy, staff, volunteers, musicians and friends enjoy a strong sense of community, and the warmth of their hospitality is often commended by visitors. There is a very strong musical tradition, which brings great pleasure to visitors and adds significantly to the atmosphere of the building and the experience of worship.*

*The Minster stands as a witness to the history of York: its monuments, outstanding archaeology and extensive Collections provide unique evidence of the city’s past and development. The Collections include objects and documents which testify to local and national history: some, such as the Horn of Ulf and the York Gospels, are of particular antiquity and significance. The building itself has exceptional evidential and design value. Its sheer scale and the quality of its craftsmanship reflect the prosperity of the medieval city and the ambition of its patrons and archbishops, and position the Minster in the first rank of European great churches. More than that, its particular interest rests in the way it contributed to the distinctive evolution of the Gothic tradition in the north of England, and the way it illustrates how architectural concepts were transmitted across medieval Europe. The Chapter House and especially the Vestibule channel French ideas that were being introduced at court; these ideas were then developed in the nave and choir in an increasingly idiosyncratic fashion.*

*The Minster’s celebrated medieval stained glass is an integral part of its architectural design and essential to creating the special atmosphere of the building. By virtue of the remarkable extent of survival and its artistic and technical quality, it is unquestionably of international importance. The Minster and its glass and fittings were the creation of many designers and craftsmen of regional and national importance. Today the design and craft tradition is kept alive through the work of the Minster’s stonemasons and conservators, and their skill and knowledge is one of the cathedral’s greatest heritage values. Above all others, it is the architectural and artistic values of the Minster, and the achievements and skill of both past and present designers and craftsmen, which is most admired by visitors.*

*The Precinct includes buildings of national importance, not least St William’s College. The northern part of the Precinct is a highly-valued and much used city centre green space. By contrast, the urban density south of the Minster forms the distinctive foil to the Minster that is experienced by most visitors. Like the Minster itself, the Precinct’s archaeology and architecture are outstandingly important and unique evidence of the history and development since the Roman period of one of the country’s most important urban centres.”*

York Minster is therefore of **Exceptional** significance, of international importance.

The South Transept is the oldest extant phase of the Minster, constructed in an Early English Gothic style before its counterpart to the north. It contains a number of important features of architectural and historic interest and is an integral part of the Minster as a whole. Features that contribute to the historical value of the space include the Archbishops’ tombs, the iron railings designed by Street, and the space of St Michael’s Chapel, established as a chantry chapel in 1241 by Archbishop Grey and restored and rededicated as a Chapel of St Michael in 1981. The distinctive architecture of the South Transept, and the spatial qualities that it engenders, are of aesthetic value. Evidential value is found in the traces of previous, now lost, alterations in the existing fabric and also what the fabric of the building reveals in relation to its construction (for example, issues that were resolved in the later construction of the North Transept). The South Transept is of communal, spiritual value as a constituent part of the Minster. It is also of specific value due to the symbolic nature of its Rose Window, and the importance of those elements of its fabric commemorating the 1984 fire, an important feature in the more recent collective memory of the Minster and wider York. The South Transept as a whole is of **exceptional** significance.

Analysis of the historical development of the affected glazing can be found in the accompanying report prepared by YGT (see Appendix A). This notes the range of the glass, dating from the fifteenth century refurbishment of the South Transept onwards. The glazing is of aesthetic, historical and communal (spiritual) value.

## PROPOSALS

The proposals include the installation of scaffolding to the interior and exterior of the South Transept to enable the conservation of the glazing. This CCM aims to secure the principle of the development and agree the design intent, with much of the detail, including the detail of the internal hoarding, to be agreed by condition. The design intent of the proposals is outlined in the drawings that accompany this application.

The proposals also include arrangements for protections, temporary enclosure to exclude weather and the temporary removal of the St Michael's altar to the east side of the South Transept, and other temporary protection measures to items and features within the space, including moving objects for the duration of the project for safekeeping.

As noted above, the conservation of the glass and environmental protective glazing will be undertaken within the scope of the 'standing consent for glass conservation'. It is also anticipated that there will also be some relatively minor masonry repairs to prepare the simple lancet openings for re-setting the glass. This work will involve mortar repairs and re-pointing to the window reveals, using the methods and materials approved under the 'Stone Practice' policy (revised 2023/24). As recorded above, this CCM application does not include for more extensive masonry repair and renewal of the external façade, parapets and pinnacles, but the scaffold enables the inspections required in order to prepare a full scheme of repair.

Further detail can be found to the documents and drawings that accompany this application.

## CONCISE HERITAGE IMPACT ASSESSMENT

The proposals have been developed to minimise and so far as possible avoid impact to the historic fabric of the Minster through fixings. Any impact to fabric or features that could arise as a result of the installation or use of the scaffold has been mitigated through the design brief and measures within the scheme. Note that in general the scaffolds that are deployed at York are designed with limited numbers of fixings; these are unavoidable in this setting due to the scale of the scaffold and the minimal space available to scaffold buttressing due to the low range of buildings in the foreground.

The proposed scaffolding will cause a change to the appearance of the South Transept, both externally and internally. While this scaffold will for a period obscure features of architectural interest (affecting an appreciation of the aesthetic and historical value of the Minster) as noted, this impact is wholly temporary and would be reversed following the completion of works. Furthermore, this kind of temporary impact is not new to the Minster, and is intrinsically tied to its history of conservation and regeneration – even in the present day (see the South Quire Aisle stone project scaffold which will be in place for many years).

The proposals are justified as they facilitate crucial conservation works to the South Transept Glazing. This sustains the contribution of these elements of the building to its significance, and thus is considered a heritage benefit. The impact of protection measures can be mitigated by good quality hoarding design and information.

As such, it is considered that the proposed scaffolding would, subject to detail, have a neutral heritage impact on the significance of the Minster. In addition, it will facilitate the heritage benefit of the conservation works to the South Transept Glazing (not part of this application) – a positive heritage impact.

## CONCLUSION

This CCM application has been prepared concerning the installation of temporary scaffolding to the South Transept of York Minster, to facilitate the conservation of glazing. Scaffolding is proposed internally and externally.

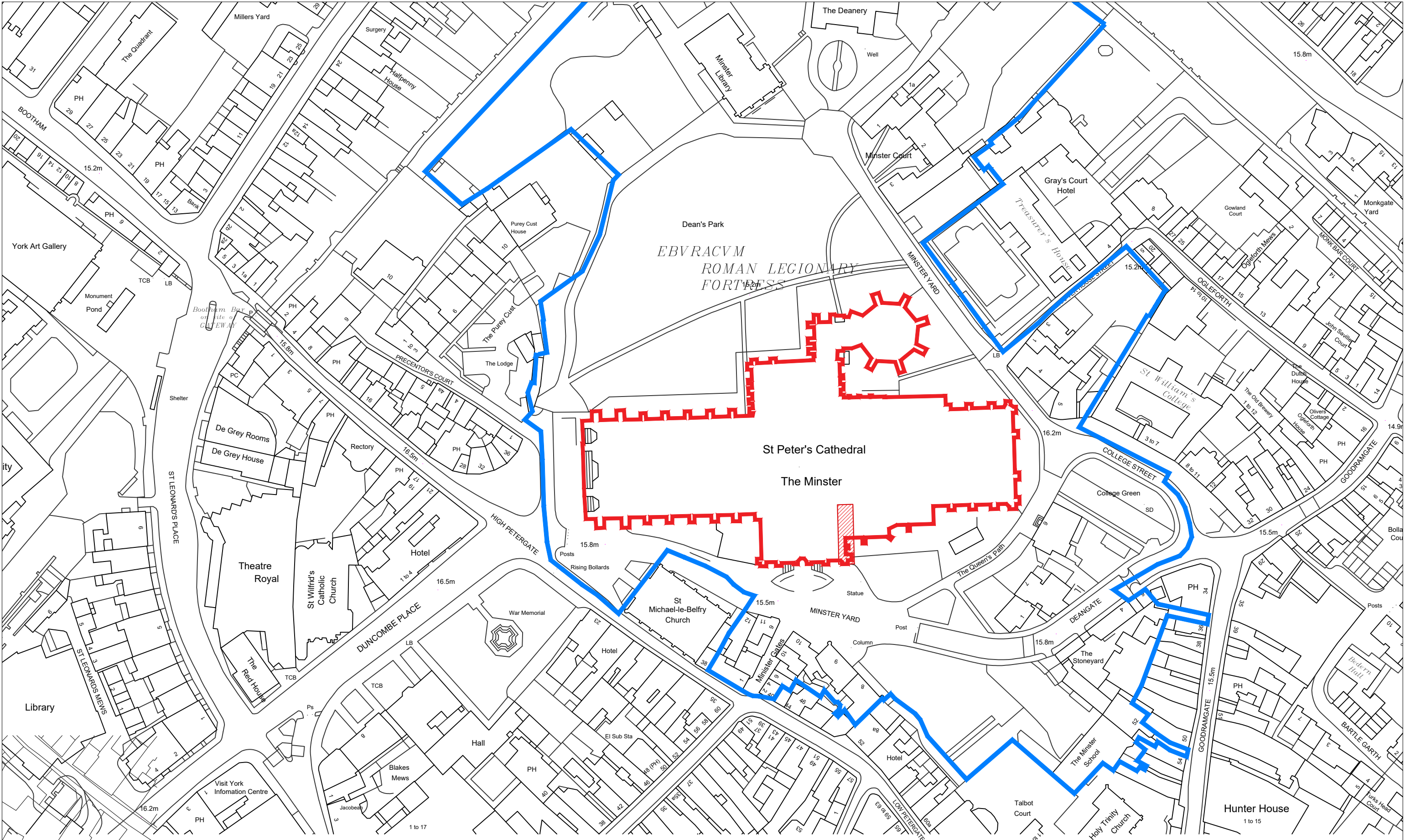
It is proposed to secure the detail design of the scaffolding, and the design of the internal hoardings, via condition. This CCM includes the principle and extent of the proposals only.

This application has found that the principle of the scaffolding itself would have a neutral impact on the significance of the Minster (due to its careful design intent and temporary nature) and would facilitate heritage benefits. In addition, the proposals directly respond to Section I of the Measure, to facilitate the Cathedral's purpose.

Following proper notification and public consultation, FAC is asked to conditionally approve the application and to delegate to the FAC Chair the responsibility for sign-off on an internal hoarding design, information and graphics, once a proposal is brought forward. (If Chapter in this instance choose not to bring forward a proposal for graphics; the hoardings internally and externally will simply be painted stone colour).




*Oliver Caroe RIBA AABC  
Surveyor of the Fabric. 12 August 2024.*

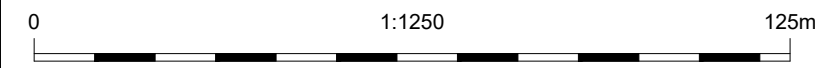
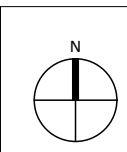




Ordnance Survey (c) Crown Copyright 2021. All rights reserved. Licence number 100022432

Rev.	Date	Drn.	Chkd.	Description
2.00	09.08.24	IK	TA	Concept Design

Key Plan		
	Area of CCM Application Boundary	
	St Peter's Cathedral	
	York Minster Precinct	



Stage 2 - Concept Design		Not for construction	
CLIENT	York Minster	SCALE	1:1250 (A3)
PROJECT	South Transept Glazing Scaffold	DATE	09.08.24
DRAWING TITLE	Location Plan	DRAWN	IK
		CHECKED	TA
		JOB NUMBER	122-12 (EX)001
		DRAWING NO.	2.00
		REVISION	



**CAROE ARCHITECTURE LTD**  
Office 5, Unit 8, 23-25 Gwydir St  
CAMBRIDGE, CB1 2JG  
TEL: 01223 472 237  
WWW.CAROE.COM

The Surveyor's Office  
St Paul's Cathedral  
LONDON, EC4M 8AD  
TEL: 02072 468 341

Caroe Architecture Ltd. is a company limited by guarantee, registered in England & Wales. Registered no: 26027260. Leeds House, Great Chertsey Road, Uxbridge, Middlesex, UB8 3PH. ALL RIGHTS RESERVED.

This drawing is copyright. All rights in this work are reserved. For full details of copyright terms, read with project covering statement dated 22 December 2014. Note as described in the covering statement this drawing is not intended or complete, work being issued prior to completion of a design stage process. Caroe accepts no liability for error or inaccuracy. Caroe shall not be liable if this material is modified or used for any purpose other than the purpose for which it was prepared. Not for use for valuation.

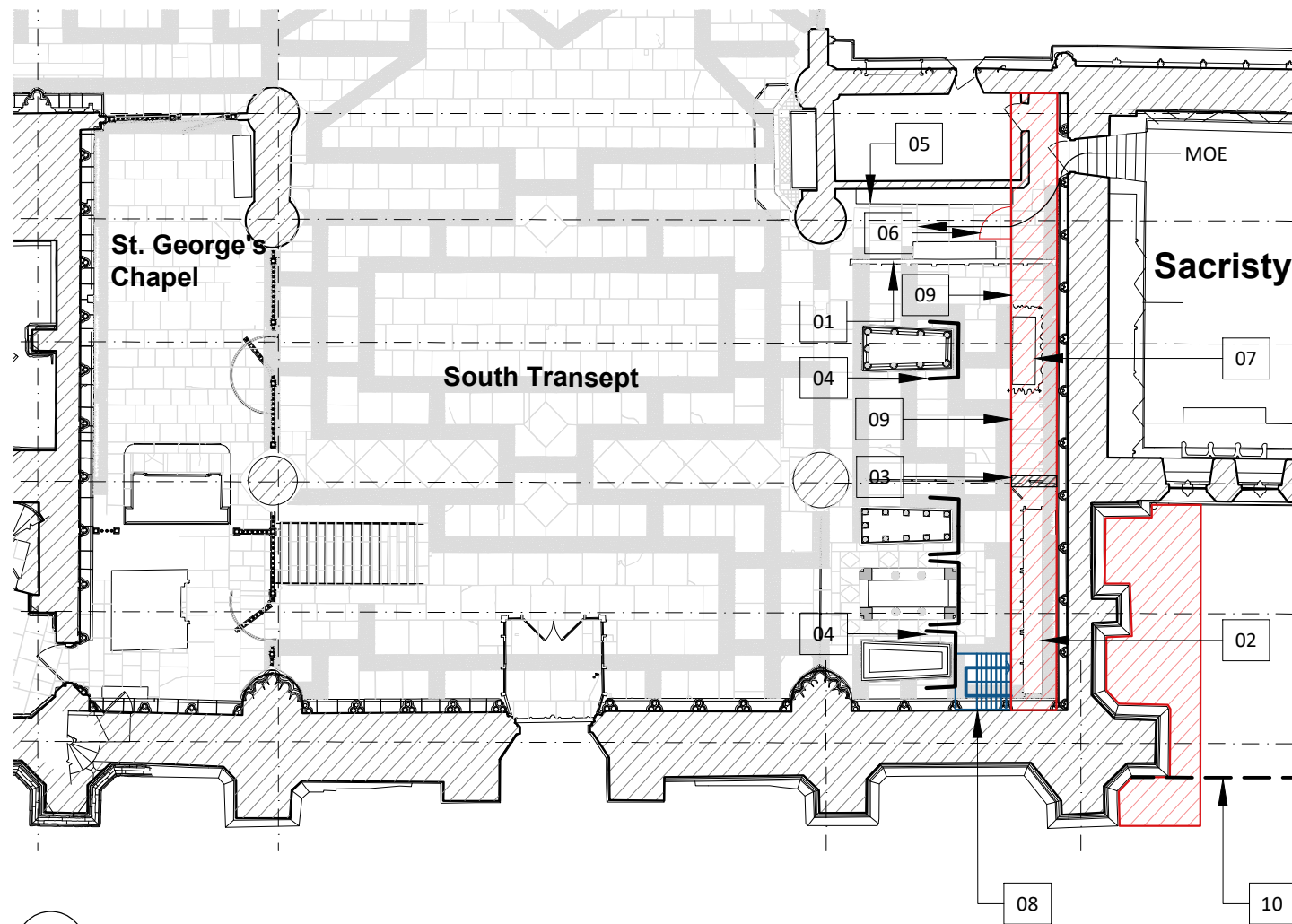
**NOTES**

**Generally:**

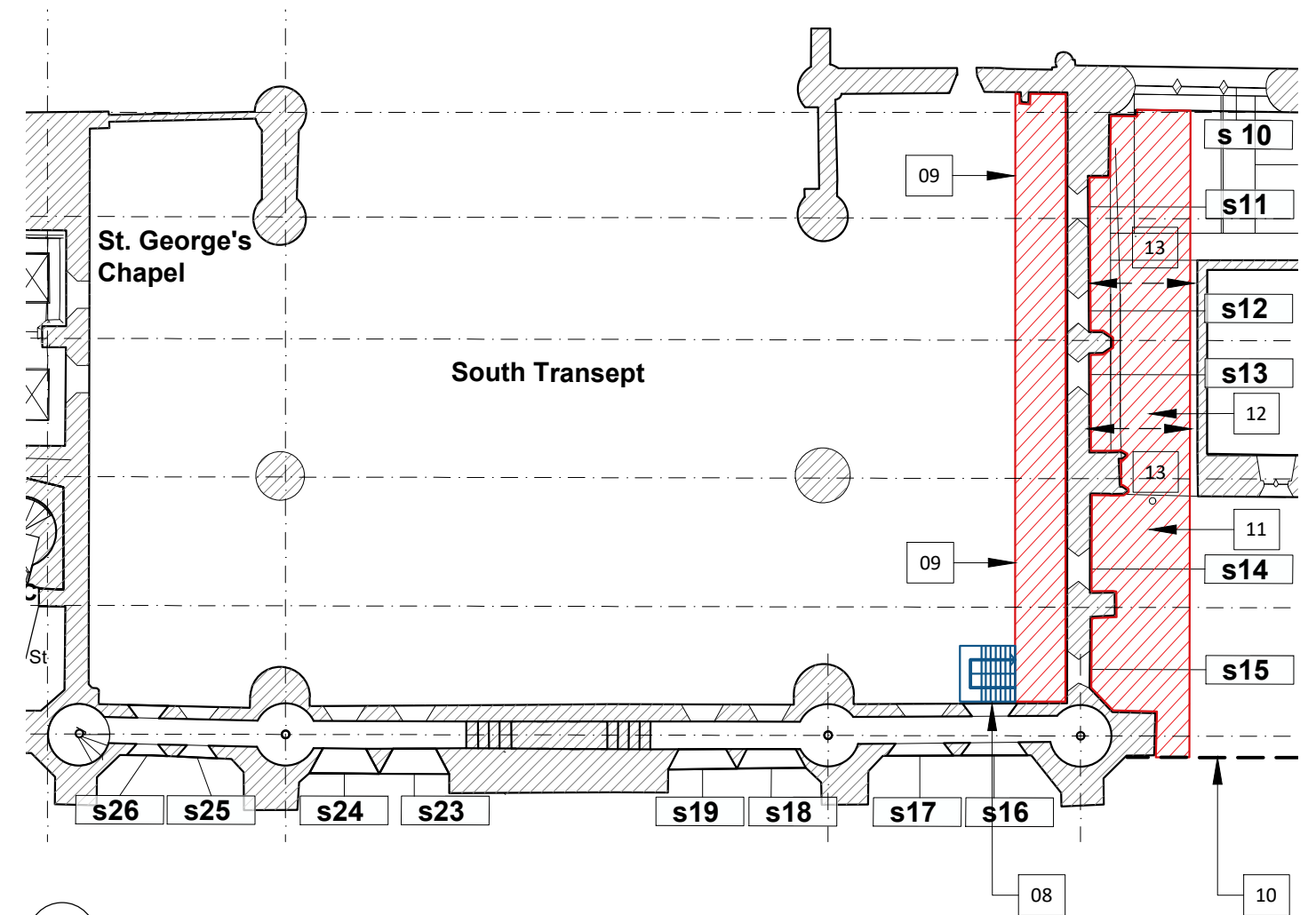
- Drawings show design intent and scope generally, for CCM approvals. Windows and plan cuts shown indicatively only. (New full survey drawings are in production). Refer to and read with detailed designs of scaffolding.
- These works will be subject to CDM regulations. Pre-construction and construction phase H&S planning and risk management by others.
- The final deployment and detailed setting out of scaffolds is the responsibility of the Stoneyard to determine, in consultation with YGT, to facilitate the works of conservation.
- Internal scaffolding to be fully sheeted and weather protected to minimise wind, weather and environmental conservation impacts. Suitable monitoring and checking of sensitive objects to be deployed as required, with conservator advice as needed.
- Site establishment, protection fencing, decant and operational planning for safe erection of internal scaffolding is not covered by this indicative scope and is a matter for the Stoneyard. For the purposes of this consent, however, note that temporary fencing will extend into the South Transept for the duration of the scaffold build (and eventual strike phase).
- All flooring to be protected; a condition record will be taken of all materials and features prior to commencement. Robust temporary guarding (ie by means of well-braced fencing or similar) of the upstanding monuments to be in place before scaffolders commence work
- Scaffold loads to be spread to minimise to safe bearing pressures as per usual practice, with no disturbance to flooring or unseen archaeological deposits.
- Hoardings internally to be min 2.4m painted stone colour; doorways with secure locking and suitable site safety signage. If required externally; hoardings must be min 4m and non-climbable to EIG security requirements.

**Indicative requirements and protections:**

1. Medieval timber screen: box in with sufficient space for air movement and keep within semi-tempered internal zone of minster air-mass (ie not exposed to external environmental conditions).
2. Textiles and frontal chest. All textiles to be removed for storage elsewhere within Minster; allow for boxing in the frontal chest in situ all round; maintain access in boxing to inspect during works. (Joinery is not exposed to external environmental conditions).
3. Timber boxing in of Street railings (prior to commencement of scaffolding).
4. All tombs to be provided with robust temporary fencing during scaffolding operations.
5. All contents behind screen to be temporarily decanted during scaffold operations (can be returned into this area once operations complete).
6. Scaffold designed to maintain means of escape from Consistory Court - suitable doorway with panic hardware, lighting and signage.
7. St Michael's Chapel: altar, fittings and textiles to be set aside: assume metalwork and riddle posts remain in situ and are boxed in.
8. Allow for temporary access to scaffold (with hoarding around) to serve s11-15 works and also same set up to remain for s16-26 works in 2026 (subject to future CCM). Haki stair or similar, fully sheeted.
9. Line of hoarding and weather-sheeting internally.
10. Existing secure fence line externally to be maintained (scaffold may oversail fence over 4m).
11. External scaffold to be threaded through existing SQA scaffold beams in such a way it can be erected and removed without impact to SQA
12. Roof structure over consistory court is unknown and cannot be inspected (no access).
13. To have above requirement it is currently envisaged that there will be limited number of independent spanning beams fixed to walls at low level, so infill scaffold does not bear onto roof or obstruct rainwater flow.



**01** Ground Floor Scaffold Plan  
(LG)100

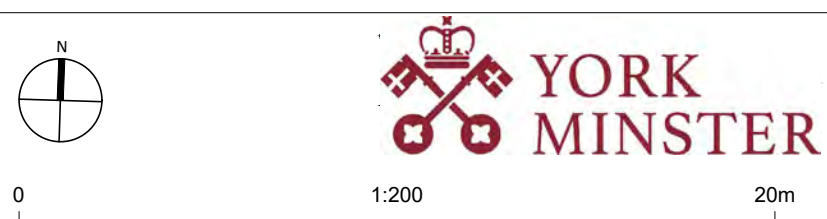
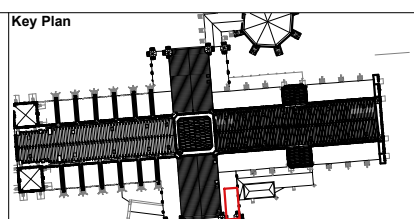


**02** GF Windows and Lower Roof Scaffold Plan  
(LG)100

- KEYS**
- Scaffold scope in hatched zones.
  - Haki stair (or similar) fully enclosed.

Rev.	Date	Drn.	Chkd.	Description
2.00	09.08.24	IK	TA	Concept Design

**Key Plan**



Stage 2 - Concept Design		Not for construction	
CLIENT	Surveyor of the Works York Minister	SCALE	1:200 @A3
PROJECT	South Transept Glazing Scaffold	DATE	09.08.24
DRAWING TITLE	Proposed Ground Floor & Lower Roof Scaffold Plan	DRAWN	IK
		CHECKED	TA
		JOB NUMBER	122-12 (LG) 100
		DRAWING NO.	2.00
		REVISION	

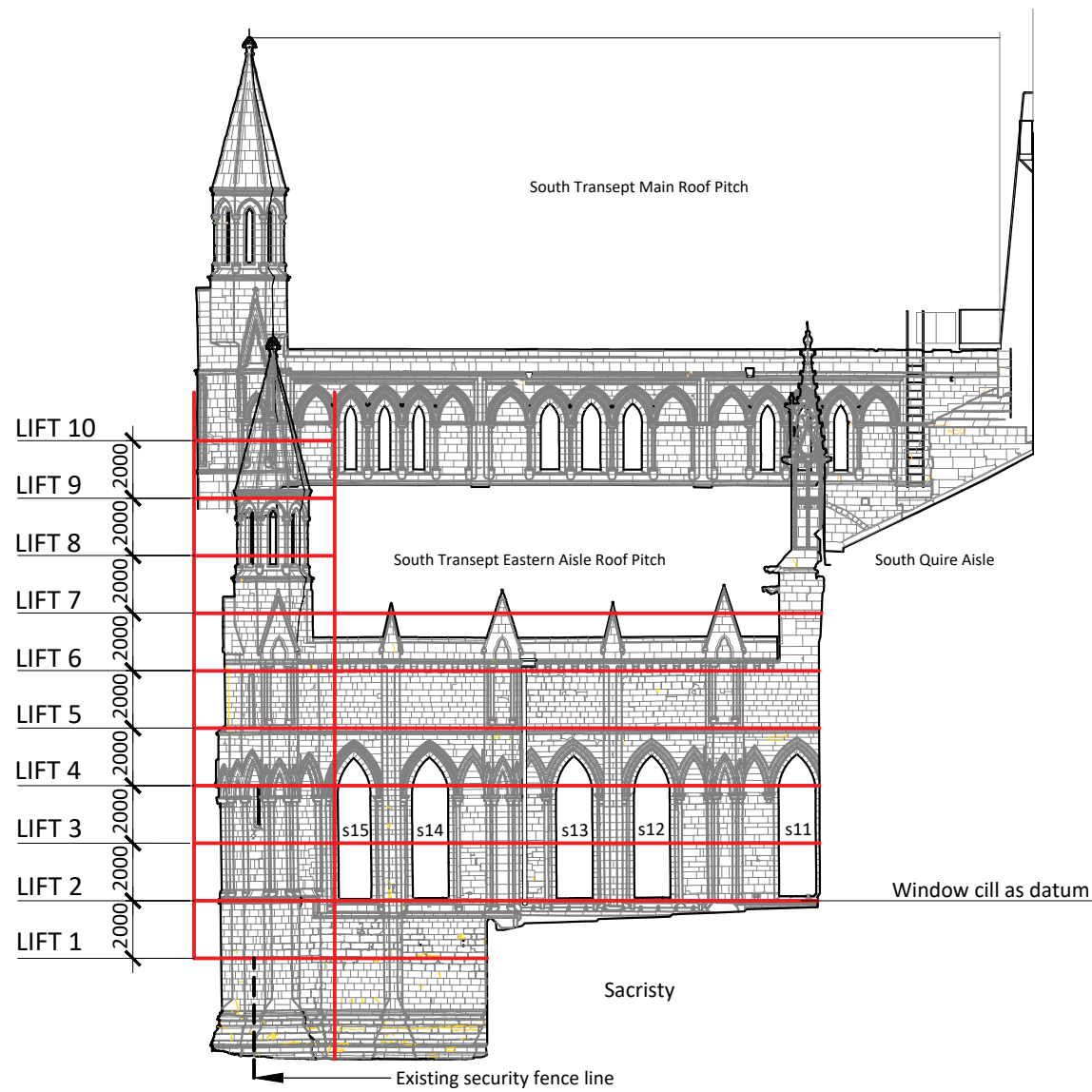
Filename: 122-14 (LG)100 Scaffold Plan.dwg  
Printed: 2024-08-12 3:43 PM  
This drawing is copyright. All rights in this work are reserved. For full details of copyright terms, read with project covering statement dated 22 December 2014. Use as described in the covering statement. This drawing is not released or complete, work having ceased prior to completion of a design stage. No liability for error or inaccuracy. C/A shall not be held liable if this material is modified or used for any purpose other than the purpose for which it was prepared. Not for use for valuation.

**CAROE ARCHITECTURE**  
 CAROE ARCHITECTURE LTD  
 Office 5, Unit 8, 23-25 Gwydir St  
 CAMBRIDGE CB1 2LG  
 TEL: 01223 472 237  
 WWW.CAROE.COM

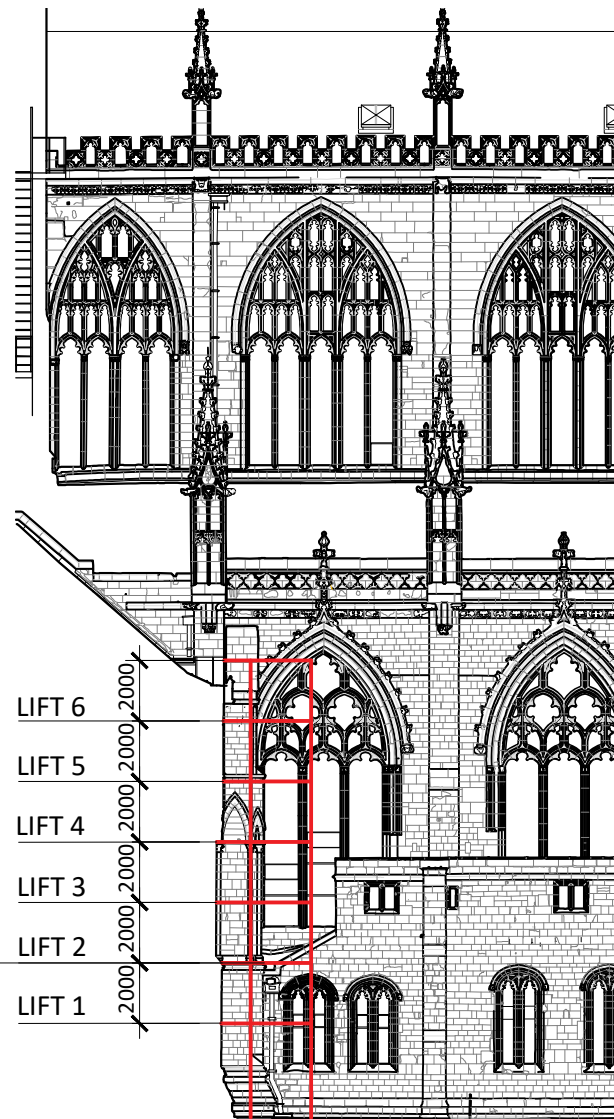
The Surveyor's Office  
 St Paul's Cathedral  
 LONDON EC4M 8AD  
 TEL: 02072 468 341

Caroe Architecture Ltd is a company limited by guarantee, registered in England & Wales. Registered no: 06572785. Limited liability. Great Chesterford, Essex CB10 3JF. ALL RIGHTS RESERVED

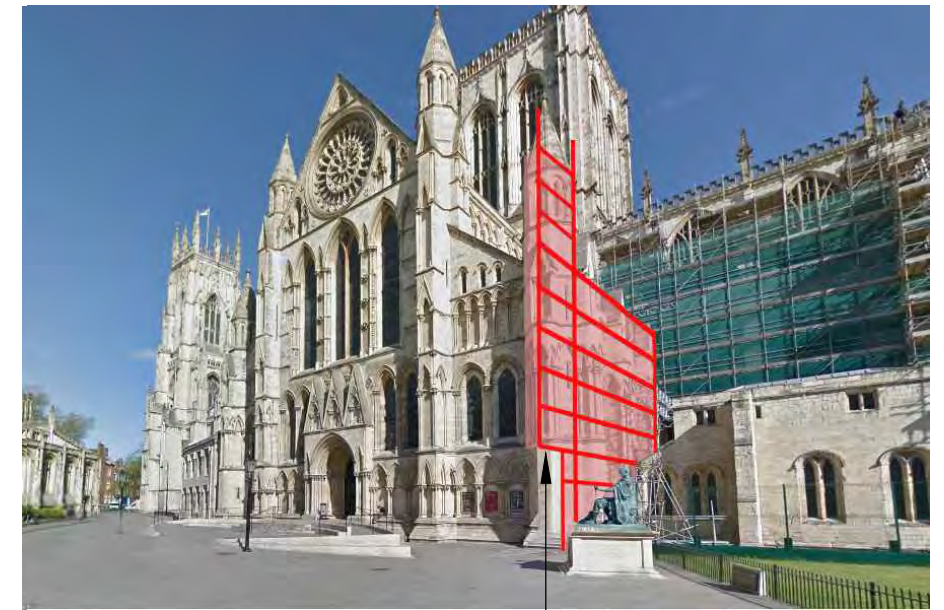




01 South Transept (partial) East Elevation  
(LG)400

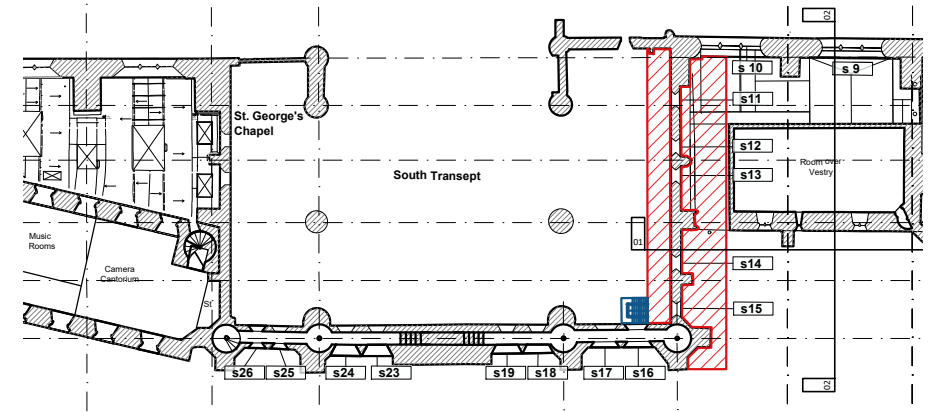


02 Proposed South Quire Elevation (extract)  
(LG)400



03 Proposed External Scaffold Diagram  
(LG)400

Scaffold externally stays within line of existing security fence



04 Proposed Scaffold Plan  
(LG)400

KEYS

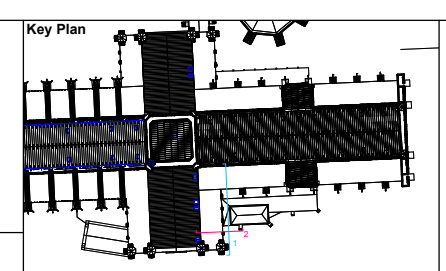
- Scaffold scope in hatched zones.
- Haki stair (or similar) fully enclosed.

NOTES - Read with full notes on drawing (LG) 100.  
Scope and extend shown indicatively subject to specialist design.

Rev.	Date	Drn.	Chkd.	Description
2.00	09.08.24	IK	TA	Concept Design

Filename: LG400 Proposed External Scaffold Elevations.dwg  
Printed: 2024-08-12 4:02 PM

This drawing is copyright. All rights in this work are reserved. For full details of copyright terms, read with project covering statement dated 22 December 2014. Also see disclaimer in the covering statement. This drawing is not released or complete, works being issued prior to completion of a design stage. Clients cannot be held liable for error or inaccuracy. CAD shall not be taken to be liable if this material is modified or used for any purpose other than the purpose for which it was prepared. Not for use for valuation.



# YORK MINSTER

1:250 25m

Stage 2 - Concept Design		Not for construction	
CLIENT	York Minster	SCALE	1:var @ A3
PROJECT	South Transept Glazing Scaffold	DATE	09.08.24
DRAWING TITLE	Proposed External Scaffold Elevations	DRAWN	IK
		CHECKED	TA
		JOB NUMBER	122-12 (LG) 400
		DRAWING NO.	2.00
		REVISION	

**CAROE**  
ARCHITECTURE

**CAROE ARCHITECTURE LTD**  
Office 5, Unit 8, 23-25 Gwydir St  
CAMBRIDGE CB1 2LG  
TEL: 01223 472 237  
WWW.CAROE.COM

The Surveyor's Office  
St Paul's Cathedral  
LONDON EC4M 8AD  
TEL: 02072 468 341

CAROE ARCHITECTURE Ltd. is a company limited by guarantee, registered in England & Wales. Registered no. 06577265. Limited by guarantee. Registered office: 23-25 Gwydir St, Cambridge CB1 2LG. ALL RIGHTS RESERVED



# THE YORK GLAZIERS TRUST

Over 50 Years of Excellence in Stained Glass Craft and Conservation

## **The Windows of the South Transept**

### **Report for the Chapter of York**

EAST WALL OF THE SOUTH TRANSEPT (s11 (Fig. 2), s12 (Fig. 3), s13 (Fig. 4), s14 (Fig. 5), s15 (Fig. 6))

The three chapels in the east wall of the south transept are lit by two single lancet windows (Fig. 1). The exception is the most northerly chapel, which was reduced in width by the connection of the late fourteenth-century south choir aisle to the thirteenth century transept, leaving it with a single window (s11). A similar truncation affects the St Nicholas chapel in the north transept. It may be assumed that all these windows had been originally glazed in the mid thirteenth century at the time of the transept's construction, especially as the chapel of St Michael, lit by s12 and s13, depicting St Michael and St Gabriel, was the burial place of the transept's initiator and patron, Archbishop Walter de Gray (1215-55), who lay beneath a costly and shrine-like monument that survives to this day. No thirteenth-century glass in these windows has survived, however, although some conventionalised stiff-leaf grisaille of this date has been preserved in the south wall of the transept (s25 and s26).

The windows were reglazed in the second quarter of the fifteenth century. By the early twentieth century the base panel of each window had apparently lost its original medieval glazing; Benson's description of the stained glass, published in

1915, illustrated window s13, showing unpainted diamond quarries and no medieval border (Fig. 7).<sup>1</sup> This explains why, in 1960, Dean Milner-White's felt able to fill these spaces with five panels of early fourteenth-century date depicting the Annunciation, Nativity, Resurrection, Ascension and Coronation of the Virgin that had been removed from the north nave clerestory (N23), removing them from 'their lofty home' to a position 'where all can see them easily'.<sup>2</sup> Thankfully, these panels were subsequently returned to their original location in the nave clerestory, and in 1978 shields commemorating twentieth-century Minster benefactors were inserted in the base panels of the south transept windows, with a distribution of medieval diamond quarries and renewed borders.<sup>3</sup>

#### THE FIFTEENTH-CENTURY REFURBISHMENT OF THE SOUTH TRANSEPT

By the early fifteenth century the transepts had suffered the consequences of the partial collapse of the central tower and its subsequent repair and two centuries of general wear and tear. The chapels adjoining the crossing on both sides (St Nicholas on the north side, St William of the south) had been reduced in width to accommodate the intersection with the new choir aisle.

The reglazing programme may have been initiated by, and certainly benefitted from the generosity of Minster treasurer Robert Wolveden (d. 1432), who left £20 for the fabric of the Minster in his will.<sup>4</sup> In 1434-5 the smith Robert Johanson was paid for forging new stanchions for windows n11 (in the St Nicholas's chapel) and s11 (in St William's chapel, Fig. 2), said to be newly glazed. Wolveden's arms and his name appear prominently in both windows. At the same time a new grille was forged to

---

<sup>1</sup> George Benson, *The ancient painted glass windows in the Minster and churches of the City of York*, Yorkshire Philosophical Society 1915, 115-7, fig. 40.

<sup>2</sup> Eric Milner White, 'The Windows' *Friends of York Minster Annual Report* 32 (1960), 16.

<sup>3</sup> Peter Gibson, *The Stained and Painted Glass of York Minster* (Norwich 1979), 32

<sup>4</sup> Raine, *Testamenta Eboracensia* III (1864), 91.

enclose the tomb of Archbishop William Greenfield in St Nicholas's chapel.<sup>5</sup> The glass can probably be attributed to the glazier John Chamber the elder, one of two brothers, both named John. John the elder was employed by the Dean and Chapter between 1421 and 1433 and died in 1437.<sup>6</sup> The windows in the east wall of the north transept appear to have been glazed at the same time, although only windows n11 (figure of St Nicholas with shield of Wolveden) and window n12 (figure of St Stephen with arms of St Paul) retain a significant amount of their medieval glass.

Windows n11 and s11 were clearly made as a pair and probably from the same cartoons. Wolveden's distinctive punning heraldry, *azure a chevron engrailed three wolves heads erased or*, appears at the top of both windows and Wolveden's name is repeatedly displayed in the ribbons around the shields and in the borders. The vestments of St William (s11, Fig.2) and St Nicholas (n11, Fig. 8) and are both decorated with griffins, with fictive jewelled edges. When John Browne described the figures c1859, their similarities were more apparent, as St William (now extremely difficult to see) retained the blue and green fringing of his dalmatic and his name label was less disturbed than is now the case.<sup>7</sup> The glass in n11, depicting St Nicholas, was restored in 1903 by Kempe and Company. Although the head of the saint, many of the diamond quarries and most of the borders are new, the figure and its tiled plinth are otherwise well preserved and give a good impression of the original appearance of this pair of vested ecclesiastics standing on forward-projecting architectural plinths.

Wolveden had been a close associate of Archbishop Richard Scrope and was implicated in his uprising against Henry IV. He required a royal pardon for his part

---

<sup>5</sup> Raine, *Fabric Rolls* (1859), 53.

<sup>6</sup> J. A. Knowles, 'The Chamber Family', *Notes & Queries* 12<sup>th</sup> Series VIII, 12 Feb 1921, 127-8.

<sup>7</sup> John Browne, *Representations and Arms on the Glass in the Windows of York Minster 1859* (Leeds 1915), 250-1.

in the insurrection but had escaped the executed archbishop's fate and rose to become a prominent member of Chapter and a generous benefactor of the Minster. During his lifetime he gave window n8 in the north choir aisle depicting large standing figures of St Chad, St Paulinus and St Nicholas, with small narrative scenes beneath. St Chad reflects Wolveden's early career as precentor at Lichfield, where he first would have come into contact with Richard Scrope. He was also the patron of clerestory window S7, also dedicated to St William.<sup>8</sup>

The glazing of St Michael's chapel (s12 and s13), with large standing figures of the archangels Michael (Fig. 3) and Gabriel (Fig. 4), is stylistically comparable to Wolveden's glass, with subtle differences of detail. The shields at the top of the windows, for example, are on a slightly smaller scale and are enclosed within a different framing device. The heraldry suggests that this glass, close to the tomb of Archbishop de Gray, builder of the south transept and founder of a chantry there served by two chaplains, was paid for by the Dean and Chapter, as the shields depict the arms of St Peter and St Paul. As Browne observed, the arms of St Peter have been deliberately altered in order to remove the papal tiara that would have identified this heraldry as being that of the medieval See of York.<sup>9</sup> The figure of St Michael in glass echoes the subject of the carved boss in the vault above. Gabriel stands alone, but his role in the Annunciation is made explicit by the well-preserved inscription on a curling ribbon: "Ave Maria gracia'.

The chapel of St Mary and St John, lit by windows s14 and s15, suggests that patronage of this campaign extended to secular donors, as the large figure of St John the Baptist in s14 (Fig. 5), vested in a camel's hair robe under a similarly jewel-edged cloth, is accompanied by kneeling donors, named as John Saxton and his wife

---

<sup>8</sup> S. Brown, *Stained Glass at York Minster* (London 2017), 82-3.

<sup>9</sup> Browne, *Representations and Arms* 1859, 251.



Isabella. While little is known of this couple, their wealth and status is signalled by their dress. He wears a fur lined robe, with pendant purse. She wears a fashionable horned head-dress and has a gold-tipped belt and a string of gold rosary beads. The shield of St William in s14, was already 'much mutilated' by the time John Browne saw it in 1859, and the figure of the Virgin and Child in s15 (Fig. 6) was also described by him as being 'much injured'.<sup>10</sup>

The glazing of the south transept chapels, often overlooked, is of a high quality, with delicate detailing such as the sumptuous damask designs on robes. The monumental figures, originally balancing on projecting architectural pavements, or on a rich carpet of flowers and leaves, are skilfully positioned in architectural space. While the figures lack richly coloured backgrounds and elaborate architectural canopies and are set directly into grounds of painted and stained diamond quarries, they are impressive in their scale and are highly legible, even in their somewhat disturbed state. Although there are subtle differences between them, they are given visual coherence by the shared border motifs and the positioning of heraldry. The stained glass is used to signal the dedication of the altars of each chapel, and the simpler, lighter aesthetic of these window may well have been a deliberate design decision to echo the light effect of the original thirteenth-century grisaille windows.

## CURRENT CONDITION

- The windows had all suffered damage by the mid nineteenth century, some of it perhaps deliberate (e.g. the removal of the papal taira from the shield of St Peter). The original base panels have been lost and the bottoms of the figures have all suffered loss and disturbance, perhaps because the windows are relatively low, and some of these panels can easily be reached from the roofs of the Zouche Chapel.

---

<sup>10</sup> John Browne, *Representations and Arms* 1859, 252.

- Further disturbance and the introduction of poorly chosen stop gaps (e.g. the too-small fourteenth-century head added to the figure of St John the Baptist in s14) reflects post-war/Dean Milner-White intervention.
- The windows are all in a structurally stable condition, although there is mild buckling in window s14. They have all been heavily reled and include stop-gaps of various dates. The panels reled in the 1920s (2-4) all have lead ties. The base panels, created in 1978, all have copper ties.
- Double-plating has been used to avoid the introduction of mending leads, e.g. through faces, and these have begun to leak and admit moisture and dirt (e.g. s11, s12).
- Window s11, hidden behind screens and the flower arranging area, is excessively dirty, with thick mats of dust, soot and cobweb, especially along the bars. This material is hygroscopic and thus potentially damaging. There are also heavy cobweb accumulations at the apex and RH side of s15.
- All of the windows display varying degrees of paint loss.
- The substrate glass is generally in good condition, with little deep corrosion. There is a hole in the RH border of s15.
- Ferramenta: All of the window bars are of early twentieth-century date. They are corroded and putty at the panel divisions is failing. Either mortar is failing or the RH side of the panels in s14 have been poorly seated into the glazing groove, as there is evidence of air flow at the perimeters.
- The windows have no obvious lead sills or weep holes.
- A hole has been created at the bottom left corner of s11 to allow passage of cables through the window.
- The windows currently have no external glazing. Consequently, successive stained glass QIRs have identified all of these windows as requiring internally ventilated EPG as the best means of safeguarding them into the future.

In the Twenty-Year Plan they were proposed for conservation in January 2023. They have been brought forward in the programme because of their relative accessibility and because they will require little if any masonry repair. This makes them excellent candidates for work during the early transition period into the full working of the Centre of Excellence.

## CONSERVATION MEASURES

The conservation methodology will conform to the approach being employed throughout the Twenty-Year Plan, which has already received a CFCE group consent. Studio-based conservation will involve:

- Cleaning
- Stabilisation of open or stepped cracks
- Stopping out of pieces encapsulated in double-plating, edge-bonding of broken pieces, support with contoured plate (exterior only), only if necessary
- Lead repair, if necessary
- Replacement of ferramenta with non-ferrous lug bars that will support both medieval glass and the external protective glazing
- High resolution photographic recording and graphic documentation
- Installation of lead sills to all windows
- Reinstallation in internally ventilated EPG

## TREATMENT OF EXTERNAL GLAZING

The isolation of heraldry and standing figures against large areas of diamond quarry glazing will require careful handling in the leading of the external glazing. Sample cutlines will be prepared for discussion. All the panels have unpainted plain borders meaning that there will be no re-sizing problems in framing medieval glass.

The external glazing will be constructed of mouth-blown Lambert's Restauro Protect.

## DESCRIPTION OF EACH WINDOW

**Dimensions:** Each lancet is 1.3m wide and 5.0m in height.

### Chapel of St William

s11, c1433 and 1978 (Fig. 2)

- 1 Quarries, 2 – 3 St William of York originally on a paved plinth (see n11), with jumbled inscription [San]nct[us Wi]llemu[s], 4 Shield of Wolveden within a scroll, with 'Wolveden' repeated. Borders of vertical shafts passing alternatively through a crown and a scroll inscribed 'Wolveden'.

The gift of Treasurer Robert Wolveden (1426-32).

### Chapel of St Michael

s12, c1433 and 1978 (Fig. 3)

- 1 Badge of York Civic Trust, 1978, 2 – 3 Figures of St Michael slaying the dragon on a grassy mound, 'Sanc[t]e [Mic]hael[is], 4 Shield of the See of York (papal tiara removed) in a frame with crowns and lilies. Borders as s12, without the name.

s13, c1433 and 1978 (Fig.4)

- 1 Shield of Arthur Sykes Rymer (d. 1988)<sup>11</sup> within a cartouche, 1978, 2 – 3 Archangel Gabriel standing on a paved plinth, with ribbon scroll 'Ave Maria gratia' and label at his feet, S(an)c(t)e [Gabrielis]'. 4 Shield of St Paul. Borders as s12.

---

<sup>11</sup> Rymer was sheriff of York 1949-50, chairman of the York Civic Trust and a Governor of the Merchant Adventurers. In his capacity as sheriff, he accompanies Lord Mayor John Bowes Morrell on a promotional visit to the USA in 1950 to promote the 1951 York Festival, the city's contribution to the Festival of Britain. He was awarded the OBE in 1952 and the University of York named a campus auditorium in his honour. He served on the council of the Friends of York Minster 1968-82, in his capacity as chairman of the York area of the York Minster Fund.

## Chapel of St Mary and St John

s14, c1433 and 1978 (Fig. 5)

1 Shield of Noel Goddard Terry (1889-1978)<sup>12</sup> within a cartouche, 1978, 2 -3 St John the Baptist, with kneeling male and female donors at his feet (John and Isabella Saxton, d.1469-70). Inscriptions: D(omi)n(e) preco culti ... lece saxton nece tusti' and 'as cella(m) sibi [sponsam] duc isabel[lam]. 4 Shield of St William. Borders as s12.

s15, c1433, C18 and 1978 (Fig. 5)

1 Shield of Sir Charles Hayward (1892-1983)<sup>13</sup> within a cartouche, 1978, 2 -3 Virgin and Child. Inscription: 'S[ancta] Maria'. 4 Shield of Bryan, C18.

---

<sup>12</sup> Terry was great grandson of Joseph Terry, founder of the famous York chocolate manufacturer. He was a founder of the York Civic Trust and acted as its Treasurer for 25 years. His famous collection of English antique furniture was beathed to the Trust and now adorns Fairfax House. He was a member of the Council of the Friends of York Minster from 1947, becoming vice-president in 1966, serving until his death.

<sup>13</sup> Hayward was an engineer, entrepreneur and philanthropist. He was knighted in 1974. In 1977 the Foundation made an award of £50,000 to York Minster: <http://www.charleshaywardfoundation.org.uk/history/> . Email correspondence with the Foundation, 2 April 2024.



# PLAN OF THE WINDOWS OF YORK MINSTER (CVMA numbering system)

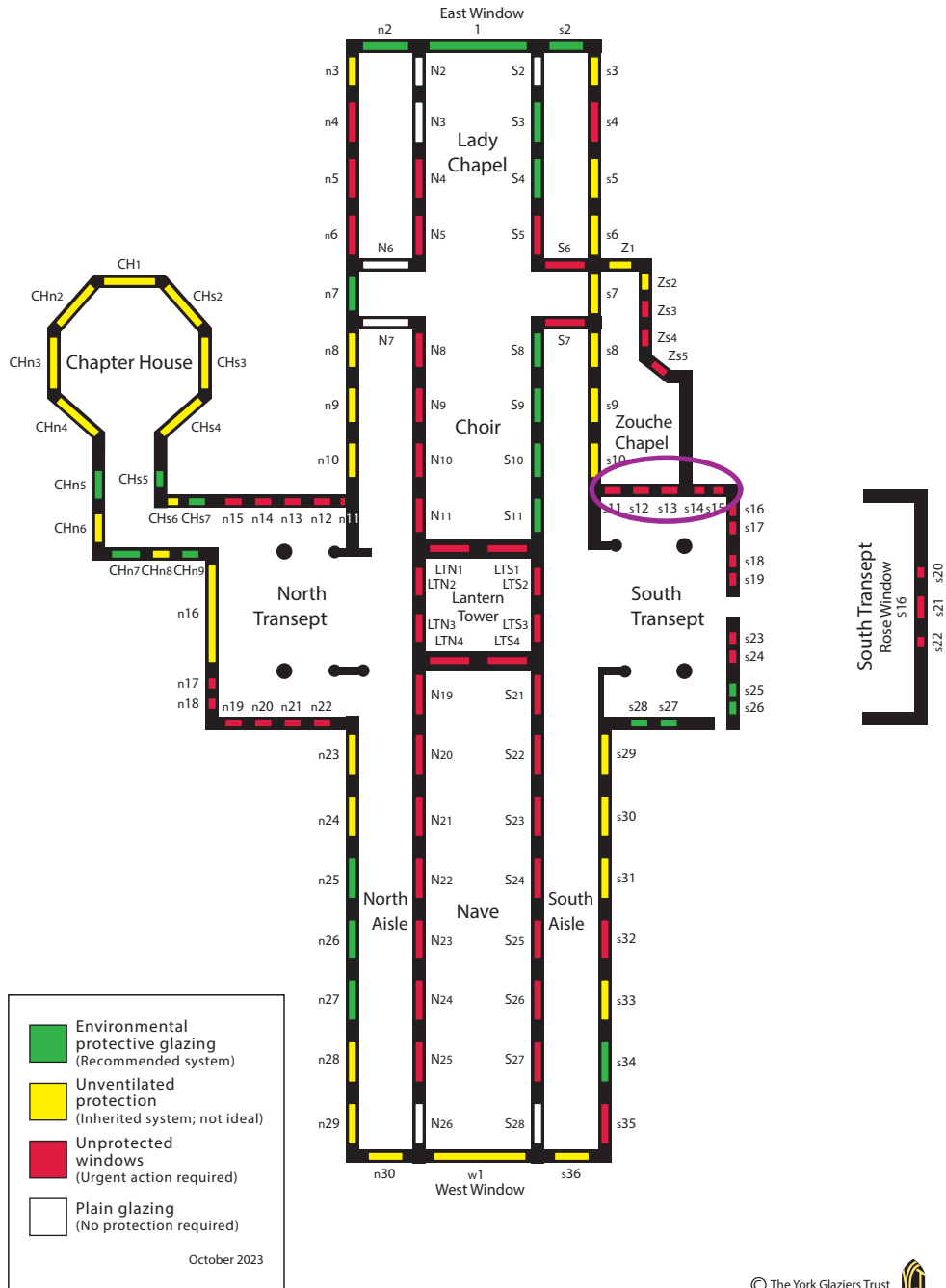


Fig. 1



Fig. 2, s11 (base panel not shown)



Fig. 3, s12





Fig. 4, s13

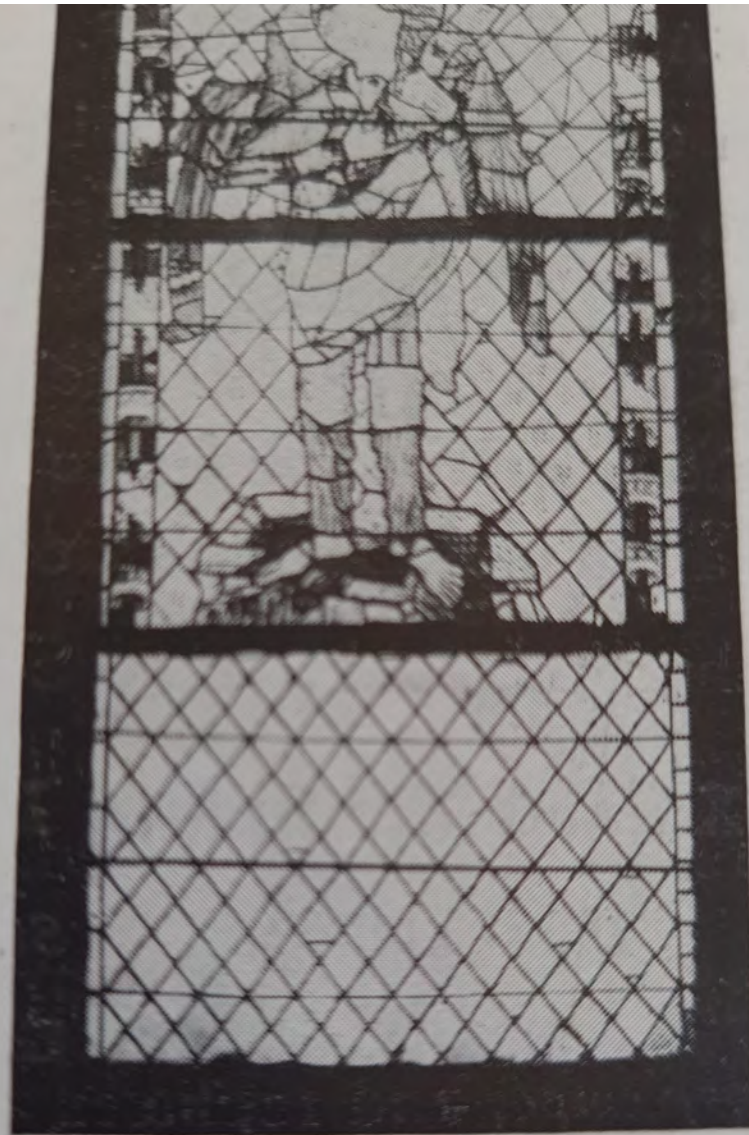


Fig. 5, s14





Fig. 6, s15



*W. Watson.*

Fig. 40. S. TRANSEPT.

Fig. 7, Benson 1915, Fig. 40, showing s13





Fig. 8, n11

## (LG) 100 Notes

### Generally:

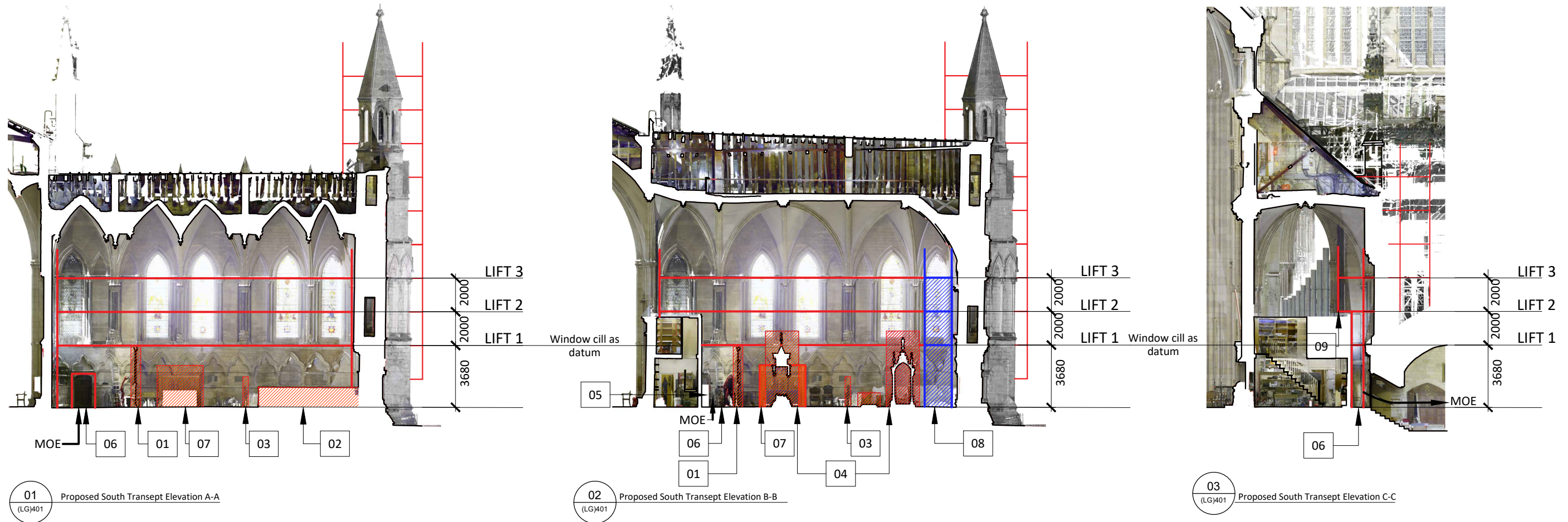
- Drawings show design intent and scope generally, for CCM approvals. Windows and plan cuts shown indicatively only. (New full survey drawings are in production). Refer to and read with detailed designs of scaffolding.
- These works will be subject to CDM regulations. Pre-construction and construction phase H&S planning and risk management by others.
- The final deployment and detailed setting out of scaffolds is the responsibility of the Stoneyard to determine, in consultation with YGT, to facilitate the works of conservation.
- Internal scaffolding to be fully sheeted and weather protected to minimise wind, weather and environmental conservation impacts. Suitable monitoring and checking of sensitive objects to be deployed as required, with conservator advice as needed.
- Site establishment, protection fencing, decant and operational planning for safe erection of internal scaffolding is not covered by this indicative scope and is a matter for the Stoneyard. For the purposes of this consent, however, note that temporary fencing will extend into the South Transept for the duration of the scaffold build (and eventual strike phase).
- All flooring to be protected; a condition record will be taken of all materials and features prior to commencement. Robust temporary guarding (ie by means of well-braced fencing or similar) of the upstanding monuments to be in place before scaffolders commence work
- Scaffold loads to be spread to minimise to safe bearing pressures as per usual practice, with no disturbance to flooring or unseen archaeological deposits.
- Hoardings internally to be min 2.4m painted stone colour; doorways with secure locking and suitable site safety signage. If required externally; hoardings must be min 4m and non-climbable to EIG security requirements.

### Indicative requirements and protections:

1. Medieval timber screen: box in with sufficient space for air movement and keep within semi-tempered internal zone of minster air-mass (ie not exposed to external environmental conditions).
2. Textiles and frontal chest. All textiles to be removed for storage elsewhere within Minster; allow for boxing in the frontal chest in situ all round; maintain access in boxing to inspect during works. (joinery is not exposed to external environmental conditions).
3. Timber boxing in of Street railings (prior to commencement of scaffolding).
4. All tombs to be provided with robust temporary fencing during scaffolding operations.
5. All contents behind screen to be temporarily decanted during scaffold operations (can be returned into this area once operations complete).
6. Scaffold designed to maintain means of escape from Consistory Court - suitable doorway with panic hardware, lighting and signage.
7. St Michael's Chapel: altar, fittings and textiles to be set aside: assume metalwork and riddle posts remain in situ and are boxed in.
8. Allow for temporary access to scaffold (with hoarding around) to serve s11-15 works and also same set up to remain for s16-26 works in 2026 (subject to future CCM). Haki stair or similar, fully sheeted.
9. Line of hoarding and weather-sheeting internally.
10. Existing secure fence line externally to be maintained (scaffold may oversail fence over 4m).

11. External scaffold to be threaded through existing SQA scaffold beams in such a way it can be erected and removed without impact to SQA
12. Roof structure over consistory court is unknown and cannot be inspected (no access).
13. To have above requirement it is currently envisaged that there will be limited number of independent spanning beams fixed to walls at low level, so infill scaffold does not bear onto roof or obstruct rainwater flow.





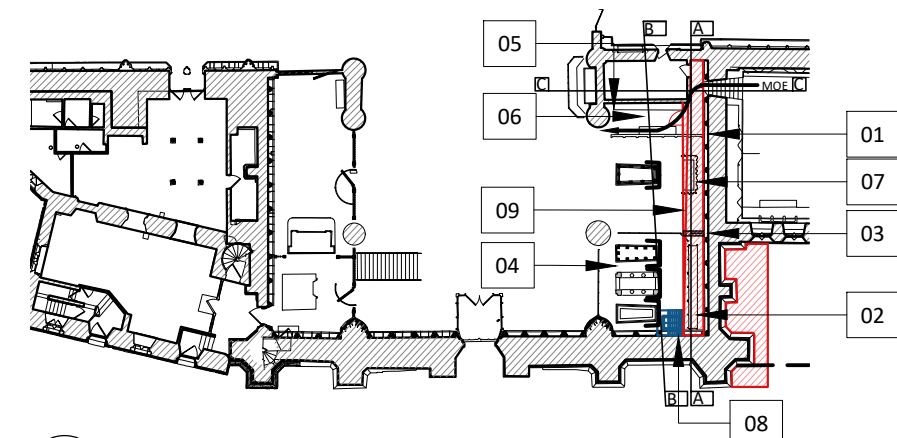
**NOTES**

**Generally:**

- Read with plan drawing LG(100) for other general notes.
- Note that the windows have deep reveals and the scaffold with boarding needs to extend to the inside face of the glass line for lifts 2 and 3.
- External scaffold scope and configuration is not shown. Although independent, the scaffold designer to coordinate internal and external scaffolds and show relationship between them on section drawings.

**Indicative requirements and protections:**

1. Medieval timber screen: box in with sufficient space for air movement and keep within semi-tempered internal zone of minster air-mass (ie not exposed to external environmental conditions).
2. Textiles and frontal chest. All textiles to be removed for storage elsewhere within Minster; allow for boxing in the frontal chest in situ all round; maintain access in boxing to inspect during works. (joinery is not exposed to external environmental conditions).
3. Timber boxing in of Street railings (prior to commencement of scaffolding).
4. All tombs to be provided with robust temporary fencing during scaffolding operations.
5. All contents behind screen to be temporarily decanted during scaffolding operations (can be returned into this area once operations complete).
6. Scaffold designed to maintain means of escape from Consistory Court - suitable doorway with panic hardware, lighting and signage.
7. St Michael's Chapel: altar, fittings and textiles to be set aside: assume metalwork and riddle posts remain in situ and are boxed in.
8. Allow for temporary access to scaffold (with hoarding around) to serve s11-15 works and also same set up to remain for s16-26 works in 2026 (subject to future CCM). Haki stair or similar, fully sheeted.
9. Line of hoarding and weather-sheeting internally.

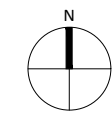
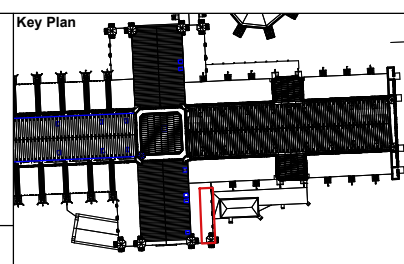


**KEYS**

- Scaffold scope in hatched zones.
- Haki stair (or similar) fully enclosed.

Rev.	Date	Drn.	Chkd.	Description
2.00	06.08.24	IK	TA	Concept Design

This drawing is copyright. All rights in this work are reserved. For full details of copyright terms, read with project covering statement dated 22 December 2014. Also see disclaimer in the covering statement. This drawing is not released or complete, works being issued prior to completion of a design stage. Please do not use for any other purpose. This drawing is not to be used for any other purpose other than the purpose for which it was prepared. Not for use for resolution.



Stage 2 - Concept Design		Not for construction	
CLIENT York Minster	SCALE 1:var @ A3	DATE 06.08.24	CHECKED TA
PROJECT South Transept Windows Project	DRAWN IK	JOB NUMBER 122-12 (LG) 401	REVISION 2.00
DRAWING TITLE Proposed Internal Scaffold Elevations		DRAWING NO.	

**CAROE ARCHITECTURE**  
Office 5, Unit 8, 23-25 Gwydir St  
CAMBRIDGE CB1 2LG  
TEL: 01223 472 237  
WWW.CAROE.COM

The Surveyor's Office  
St Paul's Cathedral  
LONDON EC4M 8AD  
TEL: 02072 468 341

Caroe Architecture Ltd. is a company limited by guarantee, registered in England & Wales. Registered no: 08577265. Limited by guarantee. Registered office: 23-25 Gwydir St, Cambridge CB1 2LG. ALL RIGHTS RESERVED