

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:

20th November 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, internally and externally, to facilitate works for the conservation of the glazing to windows s16-19 and s23-26 inclusive to the details and methods proposed by York Glazier's Trust within the 2019 standing consent for glass, and the external environmentally protective glazing thereto.

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 internal objects
- temporary protective measures to other features and temporary works including handrails, lighting and alarms
- internal and external hoardings
- application of graphics and/or interpretive information to the 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:

20th November 2024

and until:

18th December 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

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.*

18th December 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 (SOUTH FACADE)

To: The Fabric Advisory Committee and consultees.
Subject: South Transept Windows Project: Scaffolding CCM application (South Facade)

INTRODUCTION

This paper has been prepared to accompany a CCM application made to the FAC seeking consent for the conservation works, environmental protective glazing (EPG) and associated proposed scaffolding and internal hoarding to the South Transept of York Minster, required to facilitate conservation works to the glazing of windows s16 to s19 and s23 to s26 inclusive.

The conservation works to the glazing and EPG are subject to the standing consent for glass authorised for a 10 year period by CFCE which was granted in 2019. All the conservation and related external work to these lower windows in the South elevation of the South transepts will be undertaken in accordance with the methodologies and details granted under the standing consent. The York Glaziers Trust report on the existing windows is appended at A.

This is the second of a sequence of CCM applications, herewith detailing the phased programme of works to windows of the South Transepts. Further applications will follow for the higher windows in the South elevation (s20, s21 and s22). These larger and higher windows will require more extensive scaffolds which need to be planned well in advance, and the conservation works of later phases to follow will also be subject to a further process of investigation and research as necessary.

For clarity the extent of this CCM application covers:

- the conservation works to the glazing and the introduction of environmental protective glazing are to be conducted under the standing consent.
- Minor repairs to the masonry reveals of these simple window openings are anticipated, using the methodologies and materials which are well defined in the stone practice policy (2023/24). We are not anticipating significant stone renewals. Therefore the consent should be read and understood as including some limited 'as-needed' stone renewal and (more likely) a programme of minor stone conservation to the reveals and splays of the windows. These works will all be like-for-like.

[Also note that the scope of work under this CCM does not include repair of the architectural masonry of the South façade, parapets and pinnacles of the transept; however the scaffolding proposed is designed to enable access so that the façade can be better 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 (Appendix B)

As with previous applications, the CCM application asks for approval for the design and/or information or display on the hoardings to be approved subject to a condition, so that the graphic design and text for any hoarding display (internally or externally) can be developed and signed off by Chair's action on behalf of FAC members.

STATEMENT OF NEED

The need for undertaking the proposed conservation works to the windows has been established by decades of research and planning. The policy for the conservation programme is enshrined in the adopted conservation management plan (CMP) for the Minster. The generations of work by specialist glass conservators - supported by surveys, research and investigations - has clearly articulated and established the need for the conservation and preservation of the extraordinary heritage of the Minster windows. 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 significance of the heritage of the Minster as a whole.

There is one subtlety to express here in the statement of need relating to the glazing works. Whilst windows s25 and s26 are of 1907 date (depicting St Sampson and St William) they also contain 13thC grisaille glass. These windows were shown in the 20 year plan as of lower priority for conservation and EPG. However we are clear that there is a 'need' to conserve and protectively glaze these windows at the same time as all the lower windows of the south elevation, in order to maintain the consistent external experience and appearance of the windows. Seen as a whole, the south elevation would appear lop-sided and the visual congruence of the façade would be harmed subtly if two windows were different in appearance.

The scaffolding works (internally and externally) are 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 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. The scaffolding is also required to support a secure hoarding. Some interpretation or explanation on these hoardings (to a future graphic design) is anticipated to explain the works themselves and avoid any adverse visual effects. The design of this hoarding to be subject to a condition.

As indicated on the drawings, a range of other temporary works are proposed for safety and management purposes, including temporary handrails to the external steps; temporary lighting and associated protections.

STATEMENT OF SIGNIFICANCE (SUMMARY)

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:¹

“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

¹ Baxter, 185

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 and introduction of environmental protective external glazing – all as approved by CFCE under the 2019 standing consent.

This CCM aims to secure the principle of the development and agree the design intent for all the temporary works (internally and externally) to the south façade. Matters of fine detail, including the limited number of scaffolding fixings, the final phasing and extent of the temporary works and detail of the graphics for hoarding, to be agreed by condition. The design intent of the temporary works and protections proposals are described on the drawings that accompany this application (appendix B)

The internal scaffolding is designed to be built off and within the lower mural passageway. To enable this very tight scaffold to be constructed and accessed safely (and for hoisting of materials), some limited scaffolding will be built up from the internal floor level. In order to undertake the work as indicated there needs to be some towers/guarding/ladder or hoisting access from the internal ground level. Subject to working out a final programme and phasing working around the operational needs of the Minster, it may be that these temporary obstructions can be removed once windows are all tucked up with their weather-sheeting. It is assumed that the internal sheeting can be installed from MEWP or similar (with suitable protection to the paving). For the purposes of a CCM consent, the drawings show the maximum extent of the scaffolds anticipated and we ask that the approval allows the scaffolding team to plan the least-disruptive method and phasing of works within these approved parameters.

The proposals also include arrangements for protections, temporary enclosure to exclude weather and other temporary protection measures to items and features within the space, including moving any objects for the duration of the project for safekeeping; temporary lighting, fire detection and notices.

All flooring and external paving to be protected; a condition record will be taken of all materials and features prior to commencement.

Special consideration will be given to measures for the very delicate Peckett windows.

Scaffold loads to be spread to minimise to safe bearing pressures as per usual practice, with no disturbance to flooring, ledges, string courses or unseen archaeological deposits.

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 2019'. 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 renewals of stonework 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 scaffold proposals have been developed to minimise and so far as possible avoid impact to the historic fabric of the Minster. As is consistent with past consents, a limited number of well-hidden fixings to restrain the scaffold are anticipated. 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 within to the public open space of the south piazza.

The proposed scaffolding will result in a temporary 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 stewardship – 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 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 – a positive heritage impact.

As noted within the statement of need, the external environmentally protective glazing (EPG) creates a subtle visual change to the appearance of the windows. Seen holistically over time the majority of the Minster windows will be treated with EPG – designed to a very well established method which reflects the leading and appearance of the precious glazing within. Thus the mitigation for this particular CCM application for conservation, as discussed above, is to include windows s25 and s26 within the scheme of work, which delivers a balanced external appearance. The effect of this change in appearance is considered a neutral heritage impact.

CONCLUSION

This CCM application has been prepared concerning the installation of temporary scaffolding to the South façade of the South Transept of York Minster, to facilitate the conservation of glazing. Scaffolding is proposed internally and externally. The conservation works and EPG to windows s16-s19 and s23-s26 is covered within the 2019 standing consent.

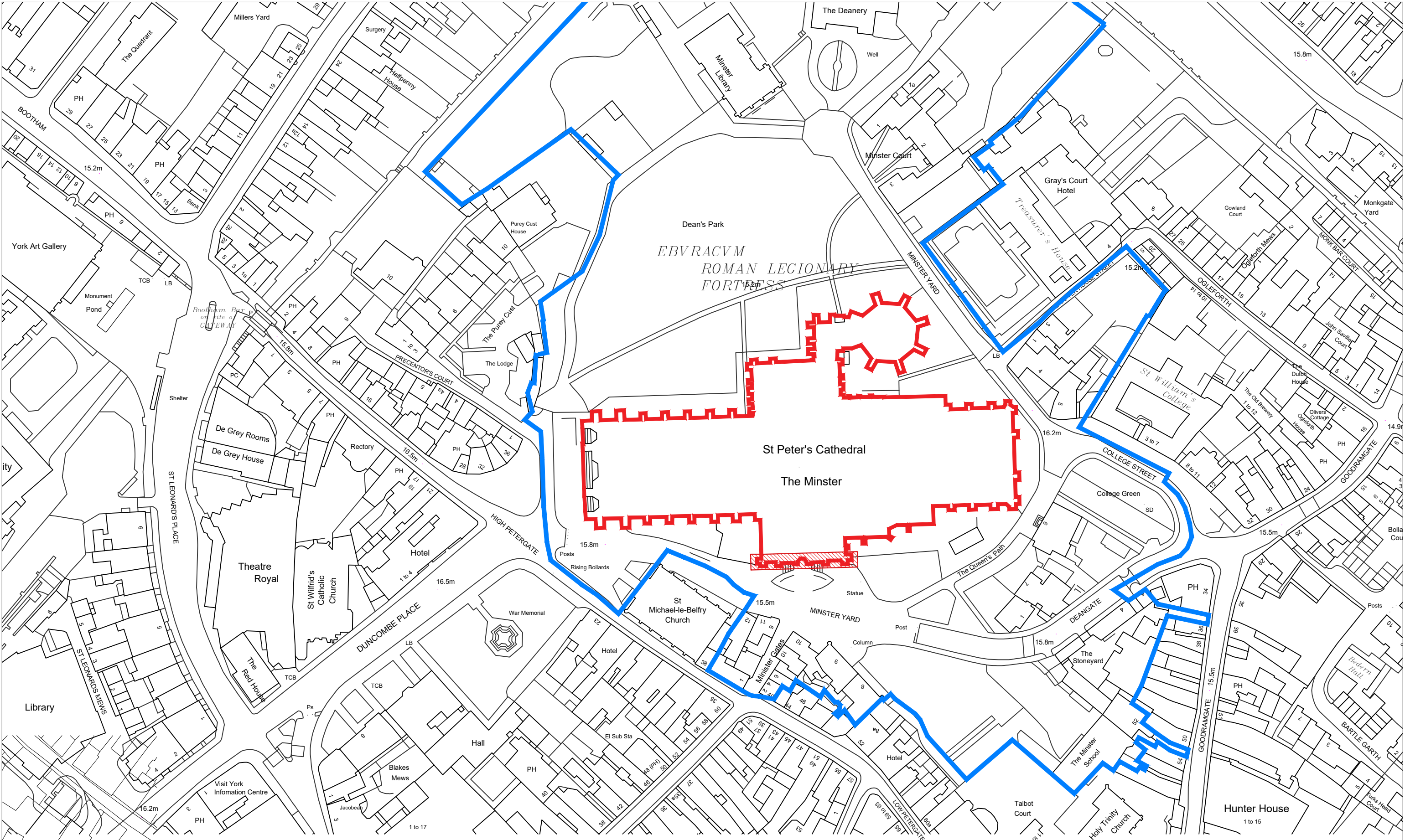
It is proposed to secure the final detail design of the scaffolding, and the design of any hoardings and graphics, via condition. This CCM includes the principle and extent of the proposals only.

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 1 of the Measure, to facilitate the Cathedral's purpose.

REQUEST FOR DETERMINATION

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 a 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. 14 November 2024*



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Rev.	Date	Drn.	Chkd.	Description

Key Plan

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

0 1:250 125m

YORK MINSTER

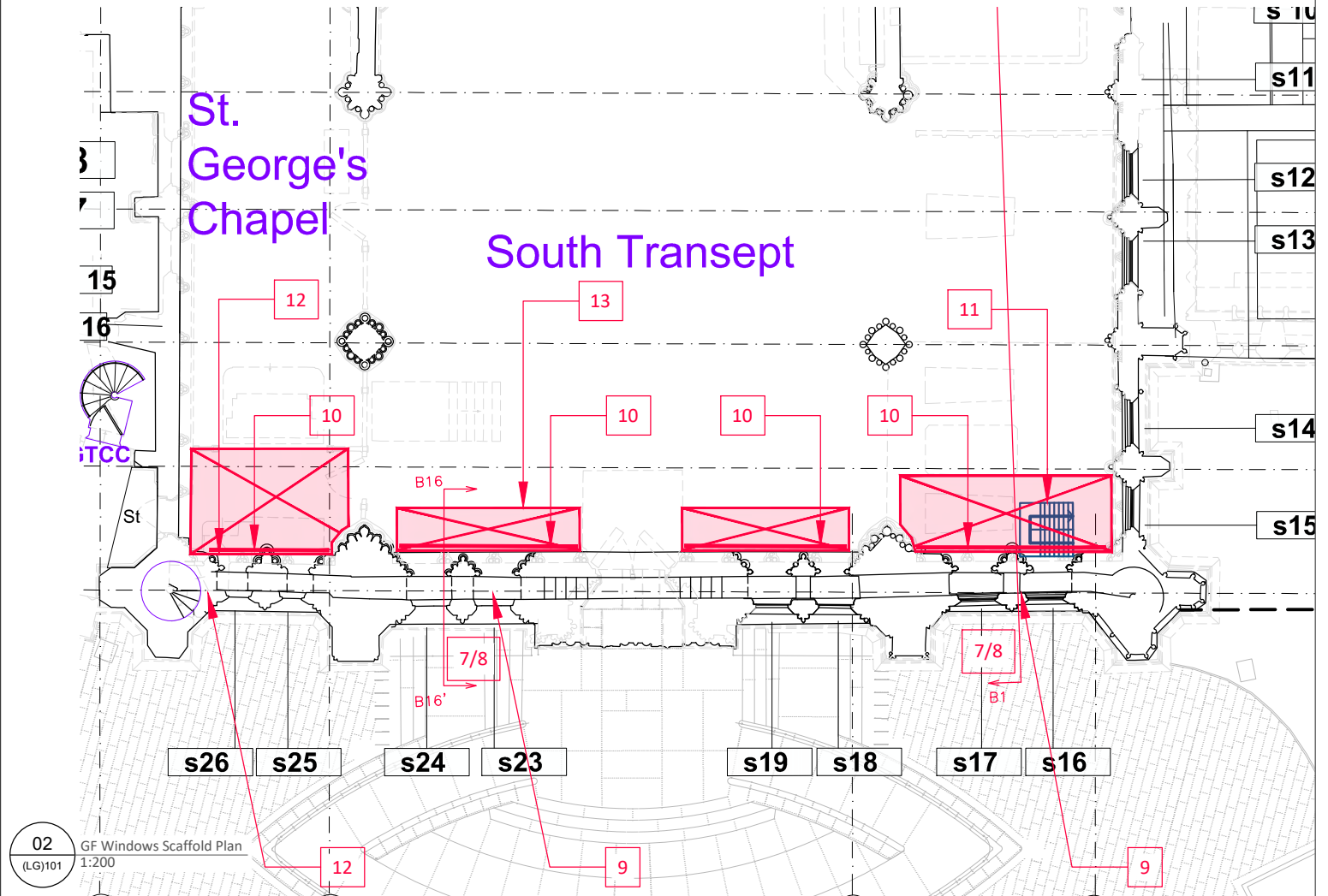
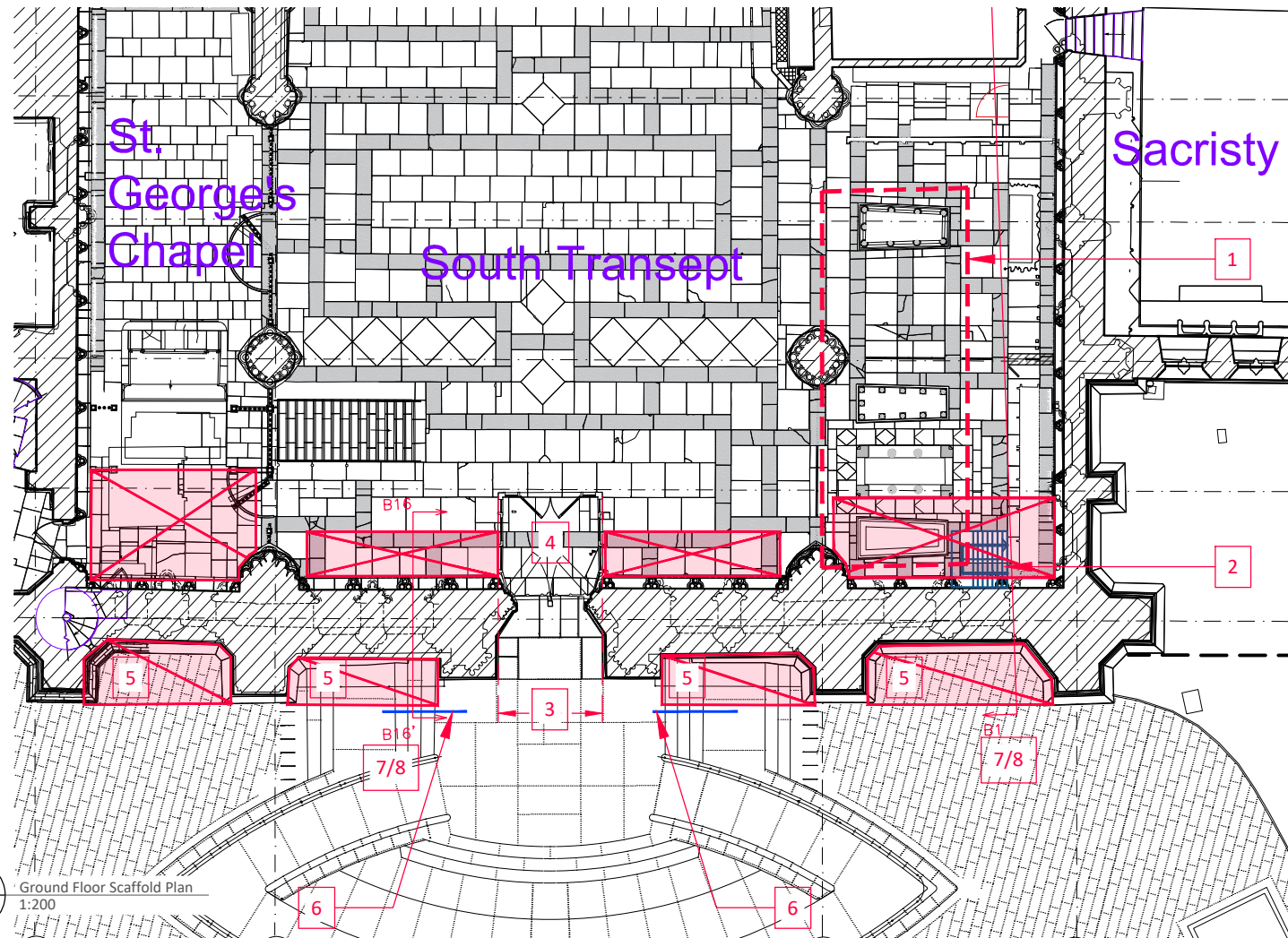
Stage 2 - Concept Design		Not for construction	
CLIENT York Minster	SCALE 1:1250 (A3)	DATE 29.10.24	
PROJECT South Transept Glazing Scaffold	DRAWN JT	CHECKED OC	
DRAWING TITLE Location Plan	JOB NUMBER 122-12 (EX)002	DRAWING NO. 	REVISION 2.00

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.
- NOTE: the aim is that the internal scaffolding is designed to be built off and within the lower mural passageway. This scaffold nevertheless needs to be built up from ground for safe working: the extent of scaffold standing on church floor, the duration this will be in place and phasing will be subject to an operational review. It is possible that the access needed to build the scaffold safely can be removed once windows are all tucked up with their weather-sheeting. The CCM approval is to cover these extents as indicated.
- Other site establishment matters, protection fencing, decant and operational planning for safe erection of internal scaffolding and sheeting is not covered by this indicative scope and is a matter for the Stoneyard.
- All flooring and external paving to be protected; a condition record will be taken of all materials and features prior to commencement.
- Scaffold loads to be spread to minimise to safe bearing pressures as per usual practice, with no disturbance to flooring, ledges, string courses or unseen archaeological deposits.
- Hoardings externally must be min 4m and non-climbable to EIG security requirements.
- The Peckett windows are especially vulnerable and fragile. Consider erecting loose ply or similar protection before erecting internal scaffolding. Take advice from YGT.
- All bays of scaffolding (internally and externally) to be designed to accommodate loads for 500kg cable winch for materials handling - to be positioned and moved as required for the conduct of the works. Scaffold design to indicate constraints. Safe management of hoisting (internally or externally) to be developed and documented in CDM construction phase plans.
- Include for provision of temporary lighting (including emergency), small power and temporary fire detection within the working area internally for the works.

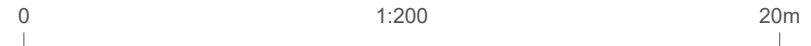
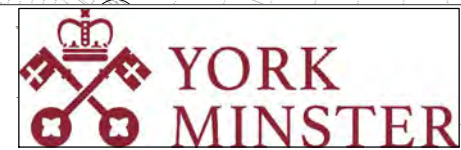
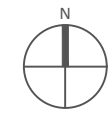
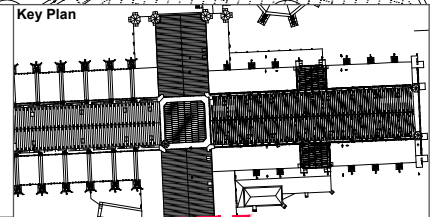
Indicative scaffold requirements and protections:

1. It is assumed that protections to monuments and artefacts for the first phase of south transept glazing project (s11-15) will remain in place for the works to erect the south elevation access scaffold erection and suitable protection will be in place for the 'strike' of the scaffold.
2. Allow for temporary access to scaffold (with hoarding around) to serve s11-15 works and also same set up to remain for these works for s16-26. Haki stair or similar, fully sheeted.
3. The South transept entrance to remain un-obstructed by scaffolds. Similarly the access route to the internal lift and the tower spiral stair is to be kept clear at all times, except during erection. Provide for temporary safe route(s) during erection works
4. Protect glazed roof of internal porch during works to erect and strike
5. Protections to external paving, steps and to blind arcade ledge as necessary.
6. Include allowance for temporary handrails to steps; temporary lighting; and temporary notice board.
7. NOTE: the plan as shown here is cut low, through the stone plinth. Scaffold designer to allow to attend site to take dimensions of the blind arcade ledge, on which base rails will be placed for support from which the inner stanchions of the scaffold will be erected. This keeps the scaffold away from the battered plinth and within the reveals of the buttresses, thus maintaining clear public access for the duration of the works.
8. Refer to additional section drawings through wall for information. Scaffold designer to check cross sections through plinth to show basing out details.
9. Threading scaffolding through the mural passage will likely be more a matter of skilled locally made judgements by the scaffold erecting team - the main aims, however, are to:
 - a. Ensure that there can be clear access for personnel from end to end. This will be a bit squeaky in the narrower passage zones but, with care for step on and off at steps, should be possible without cross bracing as there is plenty of wall to butt and brace to. Additional ladders to be provided for as required for the works.
 - b. At the working zone in front of each window, to ensure that there is safe space for glaziers to work, without too many obstructing poles. Allow boarded lift to extend between both internal and external aperture reveals. Boarding will need to be cut or overlaid with shaped ply inserts to limit gaps at splayed reveals.
10. Line of weather-sheeting internally: internal sheeting to be temporarily secured above hood-moulds and at reveals with battens screwed carefully into stone joints, with fixings removed and re-pointed on completion.
11. Enclosure to access within plan (ladders or steps) to be fully sheeted for weather.
12. At West, assume there will be a ladder within the mural passage to enable access between lifts at the end of the run (this will obstruct access from the spiral stair).
13. Additional provision for working zone and hoisting internally subject to phasing and operational planning.

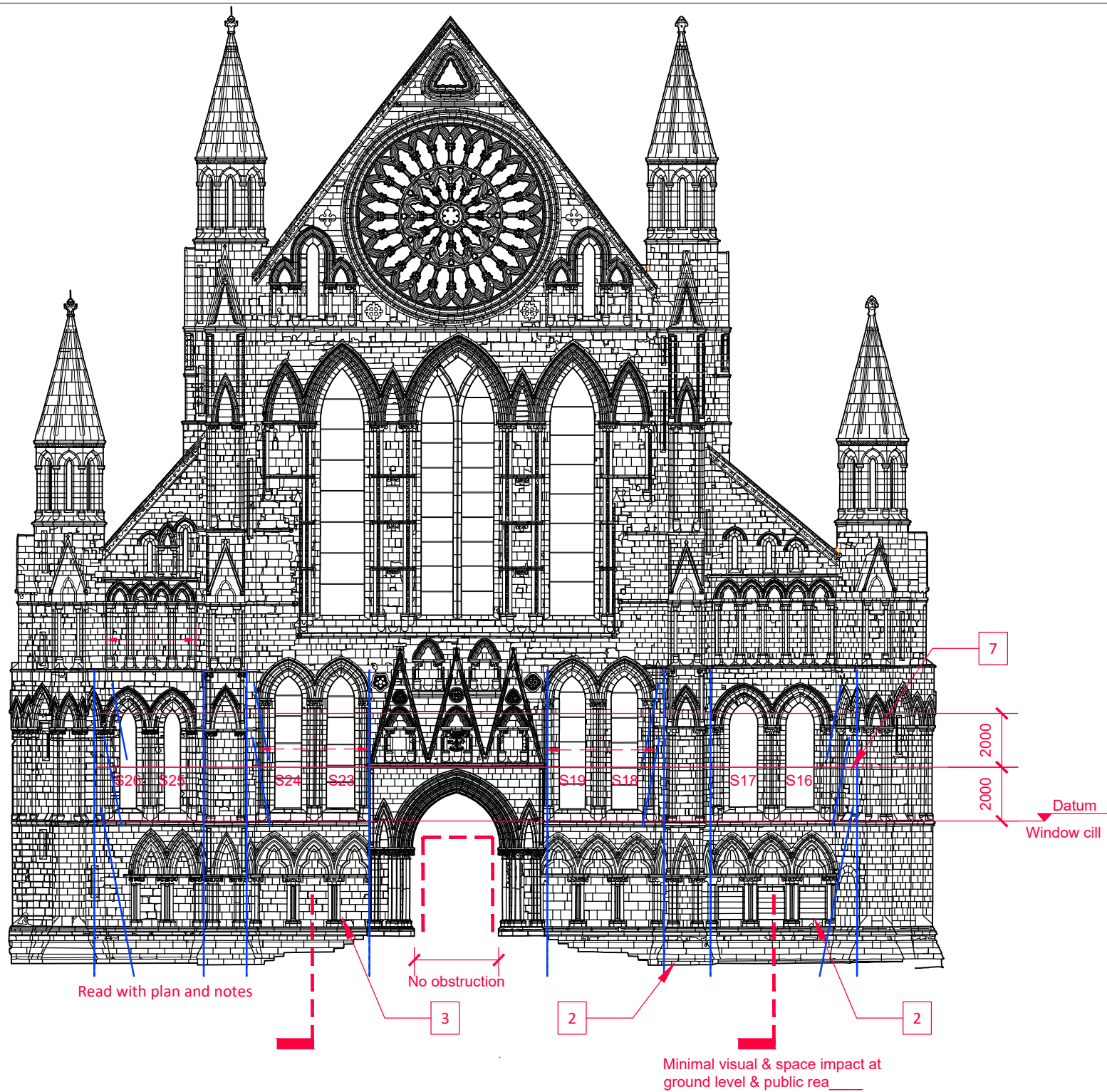


Rev.	Date	Drn.	Chkd.	Description
01				

Internal working zones subject to operational plan & phasing



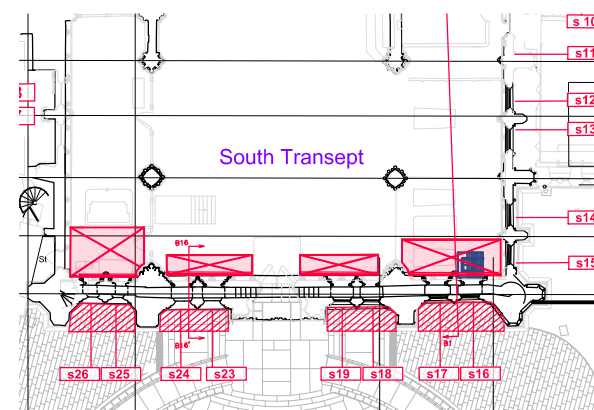
Stage 2 - Concept Design		Not for construction	
CLIENT	Surveyor of the Works York Minister	SCALE	1:200 @A3
PROJECT	South Transept Glazing Scaffold	DATE	29.10.24
DRAWING TITLE	Proposed Ground Floor & Window Scaffold Plan	DRAWN	JT
		CHECKED	OC
		JOB NUMBER	122-12 (LG) 101
		DRAWING NO.	2.00
		REVISION	



Read with plan and notes

No obstruction

Minimal visual & space impact at ground level & public rea



Read with drawing 122-12(LG)101

(LG) 402 Notes (external)

Generally:

- Drawings show design intent and scope generally, for CCM approvals. Windows and plan cuts shown indicatively only. 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.
- Other site establishment matters, protection fencing, decant and operational planning for safe erection of internal scaffolding and sheeting is not covered by this indicative scope and is a matter for the Stoneyard.
- All flooring and external paving to be protected; a condition record will be taken of all materials and features prior to commencement.
- Scaffold loads to be spread to minimise to safe bearing pressures as per usual practice, with no disturbance to flooring, ledges, string courses or unseen archaeological deposits.
- Hoardings externally must be min 4m and non-climbable to EIG security requirements.
- The Peckett windows are especially vulnerable and fragile. Consider erecting loose ply or similar protection before erecting internal scaffolding. Take advice from YGT.
- All bays of scaffolding (internally and externally) to be designed to accommodate loads for 500kg cable winch for materials handling - to be positioned and moved as required for the conduct of the works. Scaffold design to indicate constraints. Safe management of hoisting (internally or externally) to be developed and documented in CDM construction phase plans.

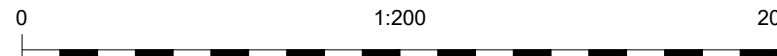
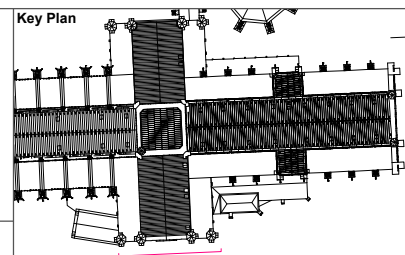
Indicative requirements and protections:

1. The South transept entrance to remain un-obstructed by scaffolds. Provide for temporary safe route during erection works
2. Protections to external paving, steps and to blind arcade ledge as necessary.
3. Include allowance for temporary handrails to steps; temporary lighting; and temporary notice board affixed to painted hoarding. External hoarding graphic to be developed by interpretation team and signed off in consultation with FAC Chair.
4. NOTE: the plan as shown here is cut low, through the stone plinth. Scaffold designer to allow to attend site to take dimensions of the blind arcade ledge, on which base rails will be placed for support from which the inner stanchions of the scaffold will be erected. This keeps the scaffold away from the battered plinth and within the reveals of the buttresses, thus maintaining clear public access for the duration of the works.
5. Refer to additional section drawings through wall for information. Scaffold designer to check cross sections through plinth to show basing out details.
6. Except where calculations indicate otherwise and require fixings, assume that scaffolds and friction butted between buttresses. CCM approval to include to cover a limited number of carefully managed temporary fixings.
7. For SE buttress, which has no orthogonal plane to butt between, CCM approval to allow for minimal necessary fixings, hidden behind shafts and made good after works.
- 8.

01 South Transept South Elevation
(LG)402 1:200

02 Proposed Scaffold Plan (External)
(LG)402 1:500

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



Stage 2 - Concept Design		Not for construction	
CLIENT	YORK MINSTER	SCALE	1:200 & 1:500 @ A3
PROJECT	South Transept Glazing Scaffold	DATE	29.10.24
DRAWING TITLE	Proposed External Scaffold Elevations	DRAWN	JT
		CHECKED	OC
		JOB NUMBER	122-12 (LG) 402
		DRAWING NO.	2.00
		REVISION	



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Generally:

- Drawings show design intent and scope generally, for CCM approvals. 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.
- NOTE: the aim is that the internal scaffolding is designed to be built off and within the lower mural passageway. This scaffold nevertheless needs to be built up from ground for safe working: the extent of scaffold standing on church floor, the duration this will be in place and phasing will be subject to an operational review. It is possible that the access needed to build the scaffold safely can be removed once windows are all tucked up with their weather-sheeting. The CCM approval is to cover these extents as indicated.
- Other site establishment matters, protection fencing, decant and operational planning for safe erection of internal scaffolding and sheeting is not covered by this indicative scope and is a matter for the Stoneyard.
- All flooring and external paving to be protected; a condition record will be taken of all materials and features prior to commencement.
- Scaffold loads to be spread to minimise to safe bearing pressures as per usual practice, with no disturbance to flooring, ledges, string courses or unseen archaeological deposits.
- The Peckett windows are especially vulnerable and fragile. Consider erecting loose ply or similar protection before erecting internal scaffolding. Take advice from YGT.
- All bays of scaffolding (internally and externally) to be designed to accommodate loads for 500kg cable winch for materials handling - to be positioned and moved as required for the conduct of the works. Scaffold design to indicate constraints. Safe management of hoisting (internally or externally) to be developed and documented in CDM construction phase plans.
- Include for provision of temporary lighting (including emergency), small power and temporary fire detection within the working area internally for the works.
- The works will reduce light levels within the Minster. CCM approval to include provision of limited temporary additional lighting for public safety (ie in the area of lift and access to tower spiral stair).

Indicative requirements and protections:

1. It is assumed that protections to monuments and artefacts for the first phase of south transept glazing project (s11-15) will remain in place for the works to erect the south elevation access scaffold erection and suitable protection will be in place for the 'strike' of the scaffold.
2. Allow for temporary access to scaffold (with hoarding around) to serve s11-15 works and also same set up to remain for these works for s16-26. Haki stair or similar, fully sheeted.
3. The South transept entrance to remain un-obstructed by scaffolds. Provide for temporary safe route during erection works
4. Protect glazed roof of internal porch during works to erect and strike
5. Threading scaffolding through the mural passage will likely be more a matter of skilled locally made judgements by the scaffold erecting team - the main aims, however, are to:
 - a. Ensure that there can be clear access for personnel from end to end. This will be a bit squeaky in the narrower passage zones but, with care for step on and off at steps, should be possible without cross bracing as there is plenty of wall to butt and brace to. Additional ladders to be provided for as required for the works.
 - b. At the working zone in front of each window, to ensure that there is safe space for glaziers to work, without too many obstructing poles. Allow boarded lift to extend between both internal and external aperture reveals. Boarding will need to be cut or overlaid with shaped ply inserts to limit gaps at splayed reveals.
6. NOTE: because of limited headroom for s16/17 and s25/26 design intent shows scaffolding with a lower lift at cill level and only one lift over this base. Setting out suggests s18-s24 will need two lifts. CHECK SETTING OUT WITH YGT
7. The Peckett windows are especially vulnerable and fragile. Consider erecting loose ply or similar protection before erecting internal scaffolding.
8. Create step-on/off zones at the stepped cross-over in centre of façade.
9. At West, assume there will be a ladder within the mural passage to enable access between lifts at the end of the run (this will obstruct access from the spiral stair).
10. At East end (by s16) it is assumed that ladder or stepped access will be external to the mural passage to enable access between lifts.
11. Approx Line and extent of weather-sheeting internally: internal sheeting to be temporarily secured above hood-moulds and at reveals with battens screwed carefully into stone joints, with fixings removed and re-pointed on completion.
12. Subject to phasing and operational planning, provision for additional ladders, access and hoisting to church floor internally is assumed.



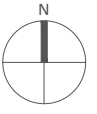
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01 Internal Scaffold Elevation
(LG)403 1:100


- APPROX. EXTENT OF INTERNAL SHEETING
- ASSUMED INTERNAL ACCESS (LADDERS OR STAIR, SHEETED)
NOTE: FURTHER ACCESS TO EACH WORK AREA TO BE DETERMINED AS INDICATED

Rev.	Date	Drn.	Chkd.	Description





0 1:100 10m



YORK MINSTER

Stage 2 - Concept Design		Not for construction	
CLIENT York Minster	SCALE 1:100 (A3)	DATE 29.10.24	
PROJECT South Transept Glazing Scaffold	DRAWN JT	CHECKED OC	
DRAWING TITLE Proposed Internal Scaffold Elevations	JOB NUMBER 122-12 (LG)403	DRAWING NO.	REVISION 2.00

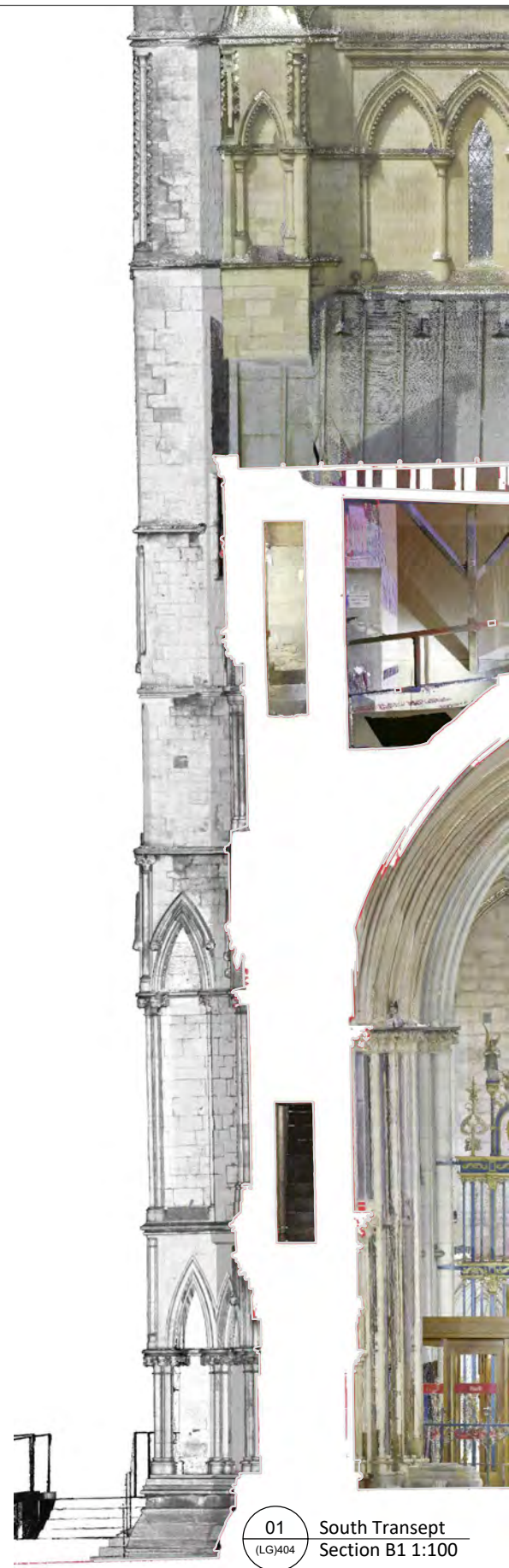


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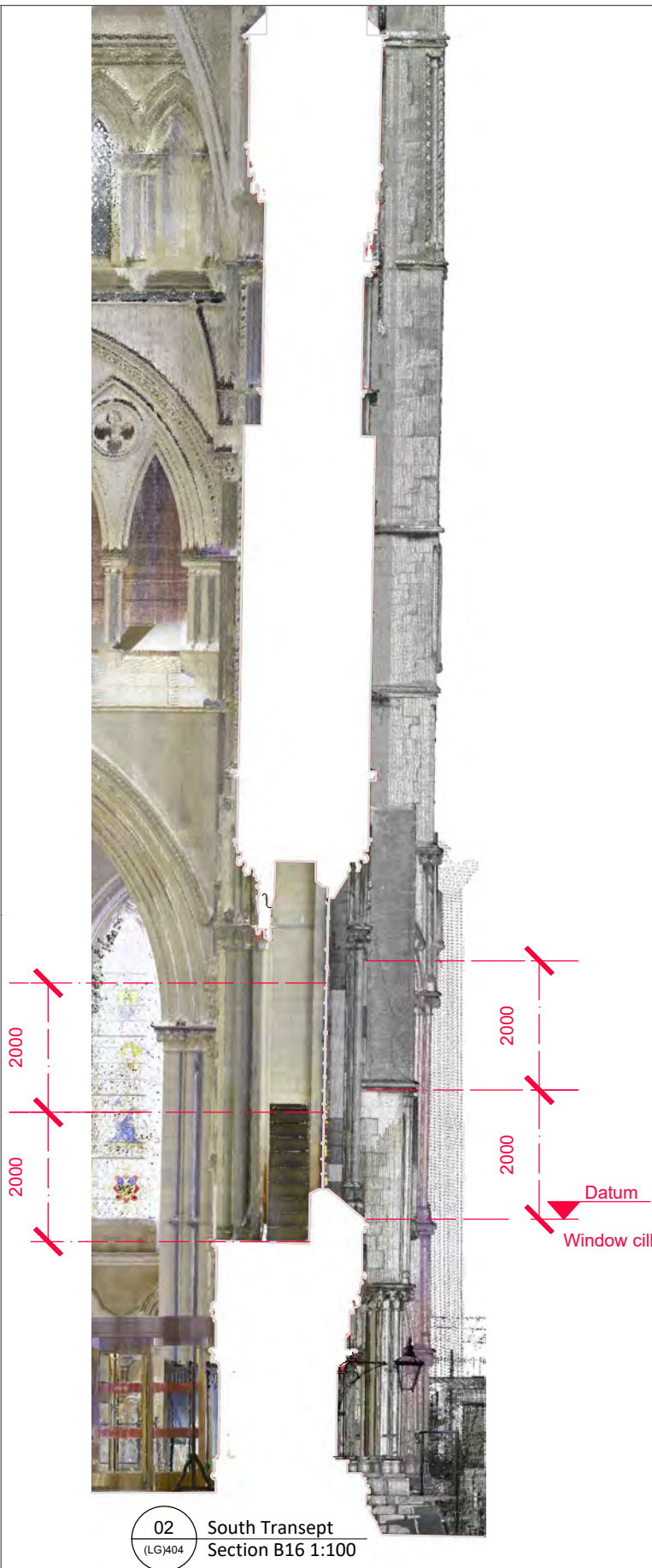
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01 South Transept Section B1 1:100 (LG)404



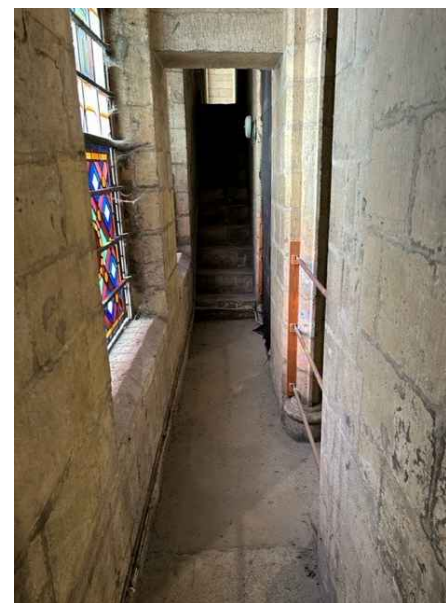
02 South Transept Section B16 1:100 (LG)404



03 South Transept Walkway Image 1 (LG)404



04 South Transept Walkway Image 2 (LG)404



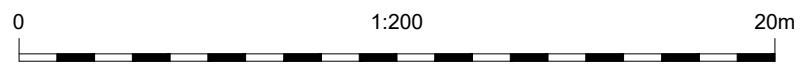
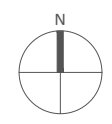
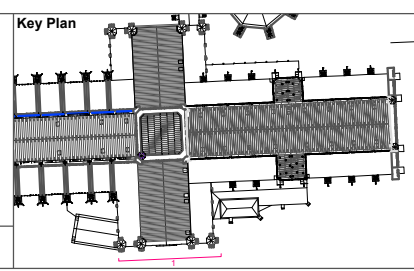
05 South Transept Walkway Image 3 (LG)404

Generally:
 Wall Sections and Photographs of Walkway: (constraints and geometry)
 These data are provided for additional information for scaffold design, CDM and operational planning, to illustrate the fabric configuration and constraints. Read with indicative design intent drawings (plans and elevations).
 Note (to scaffold designer and YGT) due to constraints internally, it would appear that internal and external scaffold lifts may not align in level.

Rev.	Date	Drn.	Chkd.	Description

Filename: (LG)404 Proposed Scaffold Sections.dwg
 Printed: 2024-11-09 8:33 PM

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Stage 2 - Concept Design		Not for construction	
CLIENT	YORK MINSTER	SCALE	1:100 @ A3
PROJECT	South Transept Glazing Scaffold	DATE	07.10.24
DRAWING TITLE	Proposed Scaffold Sections and Walkway constraints	DRAWN	JT
JOB NUMBER	122-12 (LG) 404	CHECKED	OC
DRAWING NO.		REVISION	

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THE YORK GLAZIERS TRUST

Over 50 Years of Excellence in Stained Glass Craft and Conservation

The Windows of the South Wall of the South Transept

A Report for the Chapter of York

INTRODUCTION

The windows of the south wall of the south transept (s16, s17, s18, s19, s23, s24, s25, s26, and s20–s23, excluding the rose window (s16), contain stained glass of four periods, all of high significance and quality, ranging in date from c. 1220-40 to 1907 (Fig. 1). None of the glass currently has the benefit of environmental protective glazing (EPG), the most important single preventive conservation measure in modern stained glass conservation practice.¹ All of the windows have therefore been included in the Twenty Year Plan for Stained Glass Conservation, launched in 2017. Some of the glass is highly vulnerable to mechanical damage, glass corrosion and/or paint loss. A small proportion of the glass is in a less vulnerable state (glass of 1896 and 1911), but it is important that it is safeguarded for the long term and that the windows are treated in such a way that their external appearance harmonises with the overall treatment of EPG across the south façade of the cathedral, the principal entrance into the Minster since the Middle Ages.

¹ International Corpus Vitrearum, Guidelines for the Conservation and Restoration of Stained Glass (Nuremberg 2004), para. 3.2.1, <https://cvi.cvma-freiburg.de/documents/CVConservationGuidelines.pdf> (accessed 27 August 2024).

HISTORY, SIGNIFICANCE AND CONDITION

The earliest glass, c.1220-40, s25 and s26

Very little survives of the original 13th-century glazing of the south transept, and by the late 17th century some of the windows (including s16, s17 and s24) are recorded as being plain glazed.² It must be assumed that the transept was once glazed in a manner befitting the magnificence of Archbishop Walter de Gray's new building.

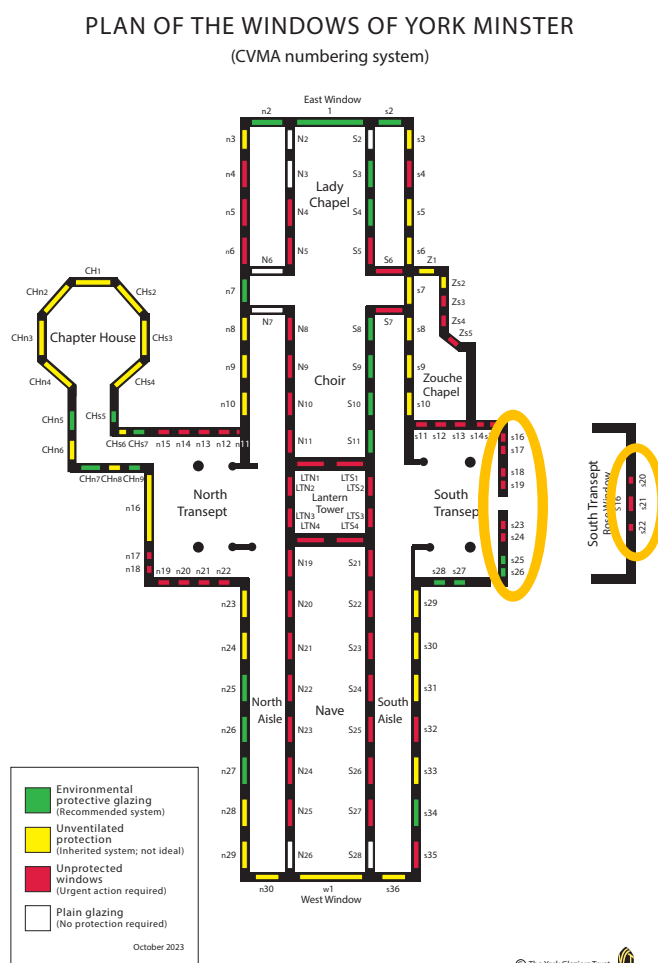


Fig. 1 Location Plan showing

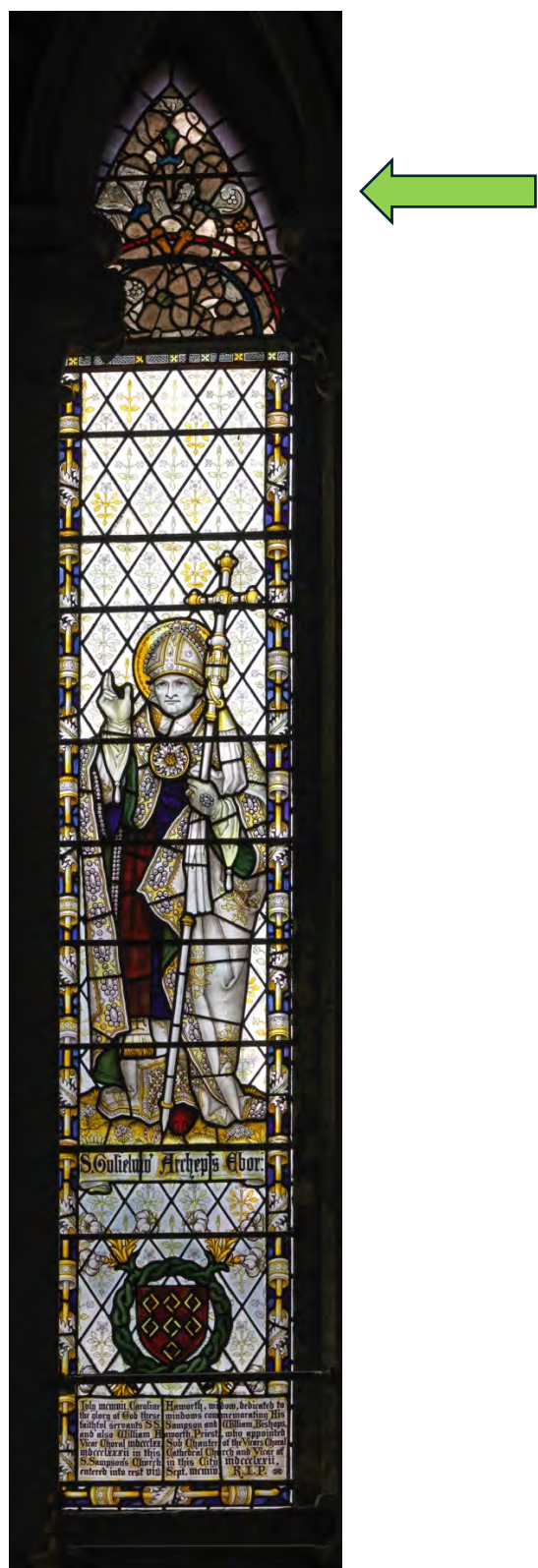
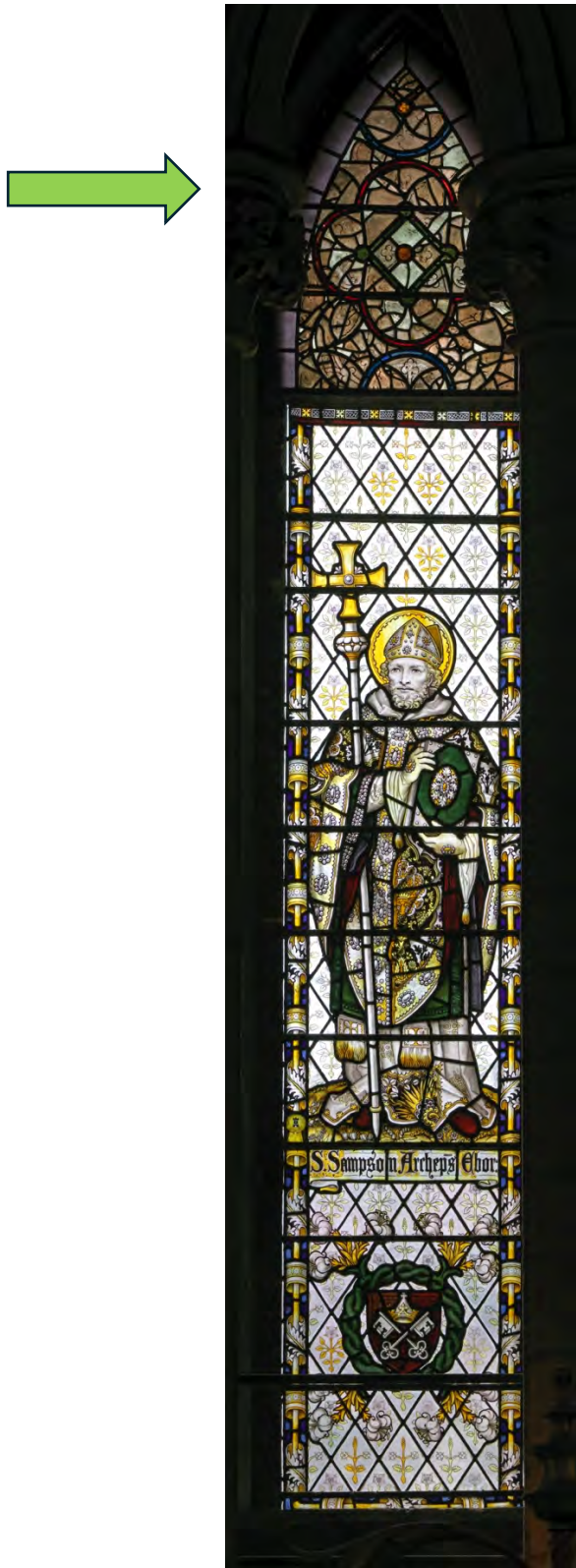
Only the diminished remains of the slightly later Five Sisters (n16) in the equivalent wall of the north transept hints at the quality and character of the original scheme.

² James Torre, 'Antiquities of York Minster', YM Archive L1/7, folios 29v and 30v.

This makes the two surviving panels of geometric grisaille glass preserved in the heads of lancet windows s25 and s26 both rare and extremely important in reconstructing the original décor of Archbishop de Gray's transepts.

The grisaille design in the head of s25 (Fig. 2) depicts stylised 'stiff leaf' foliage set on a finely scribed cross-hatched ground, arranged within a quatrefoil frame picked out in red, with an inner lozenge frame of green glass. The grisaille panel in s26 (Fig. 3), to a slightly different design, depicts similar curling tendrils of stylised foliage with the buds seemingly fruiting small berries, the whole arranged roughly symmetrically. The foliage was arranged within now-truncated circular bands of colour (red and blue), with leaves and stems at cardinal points in green and blue glass.

As in the far grander Five Sisters (n16), the designs are predominantly painted on uncoloured glass (rarely actually white thanks to the iron content of the sand used to make the glass), with only limited amounts of coloured glass, designed to give structure to the whole. The modest nature of these panels means that they tend not to show up in the antiquarian record. They do not perfectly fit the heads of the lights in which they now sit, suggesting that they may not belong here. There is no indication of any 13th-century figurative glass in these windows, but nor where there altars here that would have made figurative imagery necessary. It is sometime said that this form of glazing was inexpensive and thus of more lowly status, but this view undervalues its subtle monochromatic aesthetic and the technical prowess of the craft persons responsible. It is a perfect foil to the monochromatic elegance of Walter de Gray's architecture.



Figs. 2 and 3: Windows s25 (left) and s26 (right) with C13 grisaille in heads of lights

The panels contain numerous stopgaps of modern glass, although their original pattern remains clear. The medieval 'white' glass is discoloured with what is probably manganese browning (oxidation of manganese in the base glass), a glass deterioration reflecting exposure to environmental factors. There is also significant paint loss, especially on the 'white' glass, although enough survives to indicate the strength and vigour of the original painted line. As loss has been exacerbated by over-zealous cleaning in the past, loose or detaching paint is now no longer a problem in terms of future cleaning and conservation. The panels were provided with a form of protective glazing in the 1990s but this is poorly ventilated and requires replacement.

The Workshop of Robert Petty, c. 1500-10, s20, s21, s22

Four figures of male saints, St William of York (s20), St Peter and Paul (s21) and St Wilfrid (s22), standing in vaulted niches under tall canopies, fill the lancets immediately below the rose window, and were probably glazed as part of the same campaign, created in a top-down sequence (Fig. 4). Like the rose window itself, the windows were restored in the 1790s with painted glass supplied by William Peckitt.

This glass can be attributed to the workshop of Robert Petty (free 1481, d. 1528). Petty was a member of the Petty family of glaziers, a business begun by Matthew Petty (d.1478), who in 1471 was paid for 48 shields of arms of the Dean and Chapter for the glazing of the central tower.³ Matthew was succeeded in the business by his sons John and Robert. John additionally pursued a career in civic government, becoming alderman in 1504 and mayor in 1508, dying in office. Until 1796 he was commemorated in stained glass in window s23, in a memorial probably made by his younger brother Robert.⁴ Robert was paid for work at the Minster between 1472,

³ J A Knowles, 'Glass Painters of York VII: The Petty Family', *Notes & Queries* 12 s, IX, 9 July 1921, 21-23 and 'Robert Petty' *Notes & Queries* 12 s, IX, 6 August 1921, 103-4.

⁴ David O'Connor, 'John Petty, Glazier and Mayor of York', *Journal of Stained Glass* XXIX (2005), 30-44.

when still an apprentice, and 1510. He is also recorded as supplying stained glass for three windows in Finchale Priory. He died shortly before 12 May 1528 and was survived by his son, also Robert, who was a vicar choral of the Minster. The Petty business was based in Stonegate and seems to have succeeded the Chamber family as chief glazing contractors to the Minster.

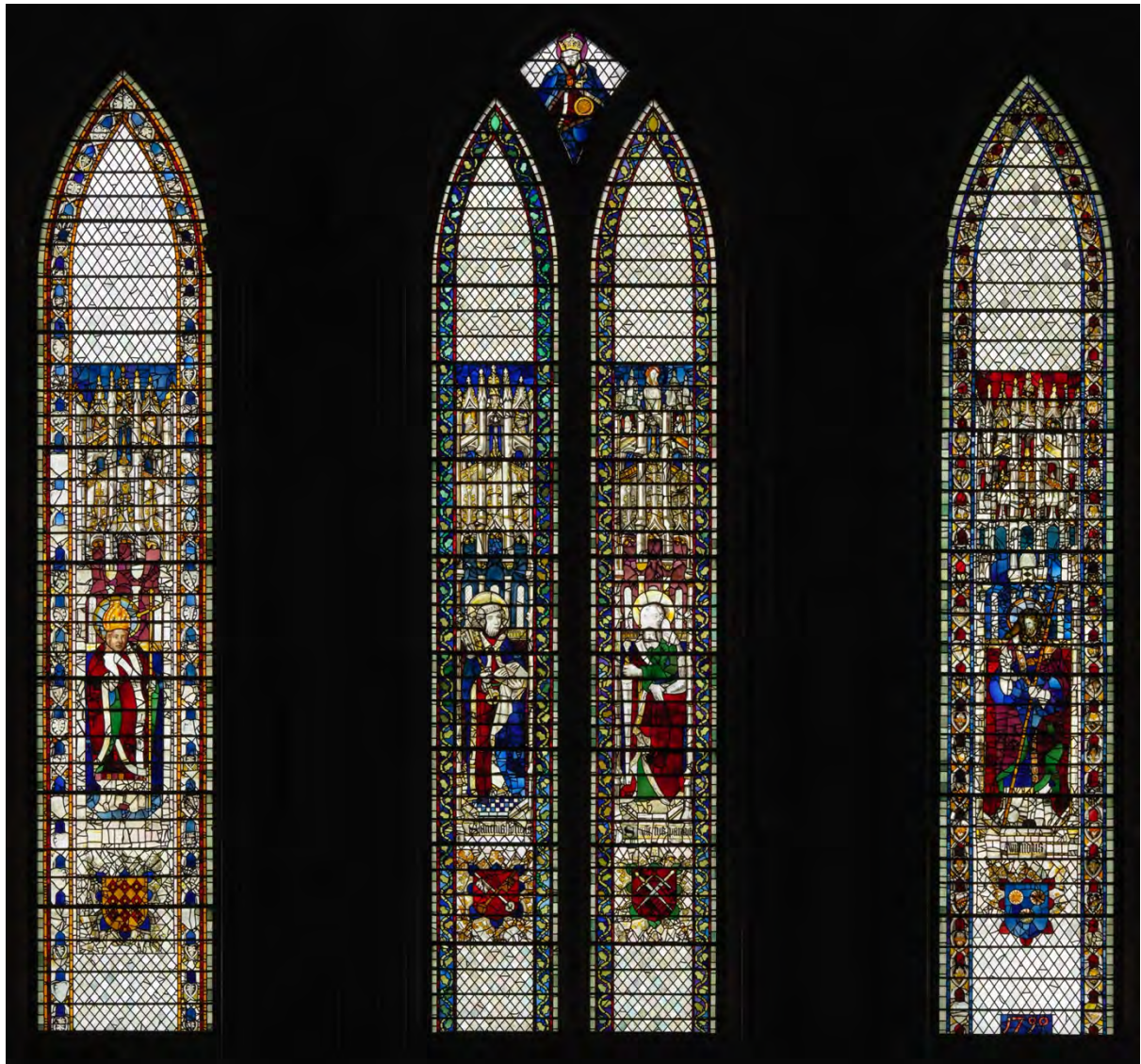


Fig. 4: South Wall of the South transept, s20, s21, s22

The figures are substantial, monumental and stand on tiled plinths within architectural niches that are lit with glazed lancets under two-tiered canopies populated at their apex with trumpeting angels. While the canopies rely on white

glass and silver stain, the figures are richly dressed in pot metal draperies in a range of colours. Each one is identified by a black letter inscription and their coats of arms appear within foliate frames that echo the earlier framing devices used in the east wall of the south transept. Robert had inherited tools and designs from his older brother John, who had also bequeathed glass (10 sheets of Rhenish and six tables of Normandy white glass) to the Minster, some of which may have been used in the making of these windows.

Peckitt supplied new borders for s21 as well as the head of St William in s21. The date 1790 appears in the base of s22. The windows were last fully restored in 1947 under the direction of Dean Milner White, having been removed for safety during the Second World War.⁵ Milner-White declared the figures of St Peter and St Paul to be 'almost perfect', except for the borders added by Peckitt, which were retained. Similarly, the Peckitt head (with mitre) of St William and the small-scale C14 head of St Wilfrid, also said to have been inserted in the 18th-century, were also retained, although some Peckitt insertions into the figure of St William were removed when the window was releaded. The figure of Wilfrid, on the other hand, was said to have been 'little more than a mass of incoherent fragments' and although now suggestive of a figure, it is essentially a composite. The canopy is rather better preserved and was restored with reference to the better-preserved versions in the adjoining windows. There is no evidence to support the Dean's claim that the arms of Archbishop Savage (1501-07) were hidden among the fragments, thereby dating the window – the lozenge glass above Wilfrid's head appears to be a fragment of a tiled pavement.

All three windows are therefore essentially structurally sound, having been releaded in 1947 and there is no case for wholesale releading. The medieval glass shows little

⁵ FOYM 20 (1948), 28-29.

sign of heavy corrosion of the base glass, however, there is extensive paint loss, notably on the original white glass (including the hands and faces of St Peter and Paul. Double-plating was a commonly used repair practice from the 1900s onwards and has been applied throughout the window. For example, the head and mitre of St William are broken and have been sandwiched inside double plates, which are potentially detrimental to the condition of the glass. With the introduction of EPG it will be possible to remove these in favour of edge-bonding. The windows required cleaning after the 1984 south transept fire but there is no sign of any damage arising from thermal shock, as affected the rose window at a higher level in the window.

The Peckitt Windows, s18, s19 and s23 and s24

These are the most substantial monuments to the extraordinary achievements of William Peckitt (1731-1795) to survive in his native city. His career was indebted to the patronage of Dean John Fountayne (1747-1801), although with the exception of the figure of St Peter in s24, the windows were only installed after his death. Abraham and Solomon (s18, s19, Figs. 5 and 6), were bequeathed to the building to which for most of his life Peckitt only had limited access as a restorer and provider of painted infills to the Minster's glaziers. Moses (s23, Fig. 7) was purchased by the Minster from his widow. He had created a figure of St Peter as early as 1754, but this soon deteriorated, in common with many of his earliest works, to be replaced in 1768 by the figure we see today, Peckitt's gift to the Minster (Fig. 8).⁶ It was made to a cartoon supplied by Sir James Thornhill first used by Peckitt in 1766 for the now lost west window of Exeter Cathedral.⁷ The figure of Abraham (exemplifying Faith) is signed and dated 1790, Moses (exemplifying Righteousness) is signed and dated 1793, while Solomon (exemplifying Truth), the most impressive of all, is signed but

⁶ J T Brighton, 'William Peckitt's Commission Book', *Walpole Society* 54 (1988), 339, 376.

⁷ S. Brown, *Stained Glass at York Minster* (London 2017), 92-93.

not dated. Moses and Abraham are after cartons by the London artist Biaggio Rebecca, first used in the chapel of New College, Oxford.⁸



Figs. 5 & 6, Abraham and Solomon, s18 and s19

⁸ C. Woodforde, *The Stained Glass of New College, Oxford* (Oxford 1949), 23, 92.



Figs. 7 & 8, Moses and St Peter, s23 and s24

The sumptuously dressed figures, clad in pot-metal robes with enamel painted embellishments (especially on the costume of Solomon), stand in deeply recessed niches surmounted by turreted canopies, Rococo versions of the late-fourteenth century canopies with which Peckitt had become familiar at New College, Oxford. A panel of richly coloured geometric pattern fills the base of each lancet, with the arms of the see of York surmounted by a cock filling panel 1 of s24.

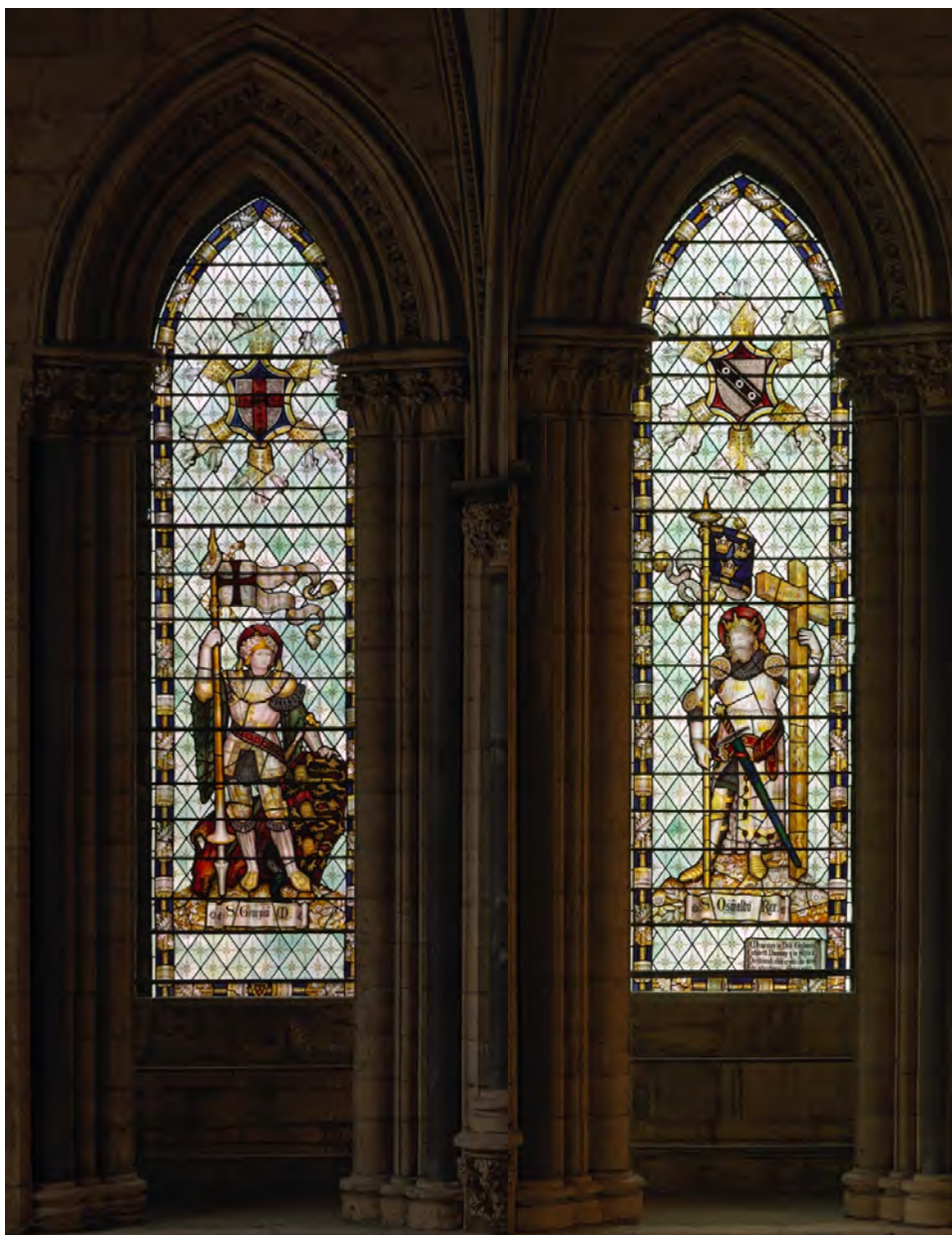
The windows were removed for safety during the Second World War and were altered in 1948 prior to their reinstallation, by the insertion of four panels of 15th-century glass in place of their brightly patterned bases. These were restored to their original locations in 1979.⁹ The windows had been releaded at least once, as evidenced by the mending leads found in all four lancets. Window s18 was damaged by the throwing of an unidentified missile in 2006 and the 2007 QIR identified that the leading of all four windows was in a very perilous state. Cleaning and releading was undertaken by the YGT from 2008 to 2009, when the effects of overzealous cleaning was also observed. Further missile damage to s19 was sustained in early 2024, worsening in August 2024, when emergency measures were taken to secure the damaged glass. Unfortunately funds available in 2008-9 did not stretch to the provision of EPG, forcing conservators to continue the use of supporting plates to secure multi-fractured pieces. This will be revisited during the next conservation phase, when the glass will be provided with benefit of EPG, affording both mechanical and environmental protection.

The work of C.E. Kempe, s16, s17, s25, s26, 1896, 1907

The enormous quantity of medieval glass in York Minster left little scope for the commissioning of glass from artists of the Gothic Revival of the long 19th century. In

⁹ P. Gibson, *The Stained and Painted Glass of York Minster* (Norwich, n.d.) 31.

the transepts the Victorian/Edwardian revival is represented by the workshop of London-based Charles Eamer Kempe (1837-1907) and his prolific studio. Kempe was one of the most admired exponents of a refined late medieval/early renaissance style of glass painting. The Company had also undertaken a number of important restoration projects (at Lichfield cathedral and Tewkesbury Abbey, for example) and between 1899 and 1903 were entrusted with the restoration of glass in the north and south transepts of the Minster.



Figs. 9 & 10, windows s16 and s17

The company also created entirely new figures to fill blank windows. After Kempe's death, his cousin and heir Walter Tower continued to run the company until its closure in 1934 as C.E. Kempe & Company, adding a tower logo to the original wheatsheaf emblem of the firm.¹⁰ The distinctive late style of the studio remained little changed, however, as is apparent in the Minster windows, spanning the period 1890 (s16 and s17, Figs. 9 & 10) to 1911 (s25 and s26, Figs. 2 and 3) and both forms of the company logo are found.¹¹

By the later 19th century many of the technical problems that beset studios in the earlier Victorian period, notably problems of paint formulation and firing, which led to severe paint loss, had been overcome. The Kempe studio is widely acknowledged to be one of the most technically proficient of the big London studios, and their technical skill can be admired in the Minster windows. The windows are all in good condition, but it has been agreed that their cleaning and protection should be included in the next phase of work in order to safeguard them for the future and to ensure that their external appearance harmonises with the other windows in the south transept facade.

CONSERVATION AND PROTECTION 2025-26

These windows have all been identified as part of the 2017 strategic Twenty Year Plan for Stained Glass Conservation, meeting the plan's main criterion of being windows without the benefit of any form of protective glazing. The main conservation objective is thus the introduction of internally ventilated environmental protective glazing (EPG), the most important preventive conservation measure advocated for historic stained glass. They have been brought forward in terms of

¹⁰ Adrian Barlow, *Kempe: The Life, Art and Legacy of Charles Eamer Kempe* (Cambridge 2018), 201-6.

¹¹ Philip N.E. Collins, *The Corpus of Kempe Stained Glass in the United Kingdom and Ireland* (Crosby 2000), 353.

their position in the original planning process because they are all located in windows requiring only small amounts of masonry repair. This will allow the momentum of stained glass conservation to be maintained in a period in which the staff of the Minster stone yard transition into the new working practices being introduced alongside the redevelopment of the Technology Hub and Heritage Quad and the launch of the Centre of Excellence.

In common with other windows falling within the Twenty Year Plan, the windows will undergo the following conservation measures, which have already been the subject of 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, as necessary
- Fabrication of external protective glazing
- High resolution photographic recording and graphic documentation

Site-Based work:

- Replacement of ferramenta with non-ferrous lug bars that will support both historic glass and the external protective glazing
- Installation of lead sills to all windows
- Reinstallation in internally ventilated EPG

TREATMENT OF THE EXTERNAL GLAZING

As with other windows in the south transept, the isolation of heraldry and standing figures against large areas of diamond quarry glazing or rectangular panes (on the

Peckitt windows) will require careful handling in the treatment of the lead net 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 historic glass. The external glazing will be constructed of mouth-blown Lambert's Restauro Protect.

Professor Sarah Brown FSA

Director, The York Glazier Trust

August 2024

DESCRIPTION OF EACH WINDOW

s16 St George, 1890, C. E. Kempe

St George vanquishes a dragon and supports his shield bearing the arms of England ancient. A pennant of the same flies from his lance. The arms of St George appear in a frame of crowns and lilies at the head of the lancet. The Kempe wheatsheaf logo is in the middle of the lower border. Background of star-shaped 15th-century style quarries.

s17 St Oswald of Northumbria, 1890, C.E. Kempe

St Oswald dressed as a late medieval knight, supports a cross and a lance with a pennant bearing his own arms. Above his head, in a frame identical to the one in s16, are the arms of Dawnay, and bottom right is an inscription panel recording that the window is a memorial to Cuthbert Dawnay d.1889.¹²

s18 Abraham, 1780, William Peckitt

Standing in a niche, under a canopy, Abraham wields a large knife in his left hand. He is identified by the lettering 'Abraham patriarcha' beneath his feet, with the word 'Faith' on the plinth on which he stands.

The window is signed and dated 'W Peckitt Pinx et Tinx 1780'.

s19, Solomon, c.1780?, William Peckitt

Standing in a niche, under a canopy, Solomon holds a model of the Temple in his left hand and sceptre in his right. He is identified by the lettering 'Solomon Rex' under his feet and the word 'Truth' appears on the plinth supporting him. The window is signed 'W Peckitt Pinx et Tinx' but no date is visible.

¹² Guy Cuthbert Dawnay (1848-89), was a Conservative politician, Deputy Lieutenant and MP for the North Riding. He was killed by a wounded buffalo in East Africa.

The similarities in the treatment of the canopy suggest that the figure is close in date to the figure of Abraham.

s20, St William of York, Robert Petty, c1500-10

St William stands in a niche in front of a cloth of honour above which quarry-glazed lancets can be seen. The whole is surmounted by an elaborate canopy. He is vested as an archbishop and is identified by his coat of arms at the base of the lancet. Head by William Peckitt.

s21 St Peter and St Paul under Christ in Majesty, Robert Petty, c1500-10

The saints are identified by their traditional attributes (keys and large sword respectively) and by the inscriptions beneath their feet 'Sanctus Petrus' and 'Sanctus Paulus'. They stand in niches, in front of a cloth of honour, above which quarry glazed windows can be seen. These are surmounted by elaborate canopies. The coats of arms of the saints appear in foliate frames beneath them. The crossed keys of St Peter were originally surmounted by the papal tiara, which is preserved in outline only. At the junction of the two lancets a triangular opening displays a demi-figure of God, robed and crowned, holding an orb. Borders by William Peckitt.

s22 St Wilfrid, Robert Petty, c.1500-10

A very heavily restored and reconstructed figure, although the saint's hand, raised in blessing, is original. The head of the saint is a C14 insertion. He is identified by the inscription 'Wilfridus'. Niche, canopy and heraldry originally echoed the arrangement in s20 and s21.

s23 Moses, William Peckitt, 1793

Standing in a niche, under a canopy, Moses holds the tablets of the law in his left hand and points to the fictive Hebrew text with his right. He is identified by the

lettering 'Moses legifer' beneath his feet, with the word 'Righteousness' on the plinth on which he stands. The plinth is dated 1790 on the left hand side and the name William Peckitt is faintly visible on the right.

s24 St Peter, William Peckitt, 1768

St Peter, with the light of Pentecost above his head, stands in a deeply recessed niche under an elaborate canopy. He holds his keys in his right hand and a large book in his left. He is identified by the inscription beneath his feet: 'S(anc)tus Petrus Apostolus'. The arms of the see of York surmounted by a cock, is depicted in the bottom panel.

s25 St Sampson, C.E. Kempe and Company, 1911

St Sampson vested as archbishop, holds a cross staff and a richly jewelled book. Inscription below his feet 'S(anctus) Sampson Archep(iscopu)s Ebor. In the bottom panel is the coat of arms of the See of York framed in a wreath. Background of 15th-century style quarries.

s26 St William of York, C.E. Kempe and Company, 1911

St William vested as archbishop, holding a cross staff in his left hand, his right raised in blessing. Inscription below his feet 'S (anctus) Gulielmu(s) Archep(iscopu)s Ebor'. In the bottom panel is the coat of arms of St William framed in a wreath, and an inscription panel recording the gift of the windows by Caroline Haworth, widow of William Haworth, vicar choral and sub-chantor of York Minster and vicar of St Sampson's church (d.1907).