

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:

28th November 2025

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

Conservation of four artworks and two funerary hatchments.

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 items below require conservation to stabilise them and make them fit for display, as detailed in the appended conservation report by Francis Downing. Francis Downing is a specialist art conservator accredited by the professional body ICON - the Institute of Conservation.

1. YORDC/2015/847 Portrait of William Maclagan (Archbishop of York 1891-1908) by Alfred Soord, 1903, oil on canvas
2. YORDC/2015/688 Memorial hatchment for Queen Victoria, 1902, oil on canvas
3. YORDC/2015/689 Memorial hatchment for Edward VII, 1910, oil on canvas
4. YORDC/2015/859 Portrait of William Thomson (Archbishop of York 1862-1890), by Frank Holl, 1883 or 1886, oil on canvas.
5. YORDC/2015/811 Portrait of Reverend W. Richardson, c. 1820, oil on canvas. Thought to be a studio copy of a portrait by James Ward. Richardson was a sub-chanter of York Minster 1771-1821 and perpetual Curate of St Michael-le-Belfrey.
6. YORDC/2016/44 Copy of Raphael's Madonna del Cardellino (Madonna of the Goldfinch), unknown date, oil on canvas. (NB: the conservation report refers to this incorrectly as the copy of a work by Leonarda da Vinci).

Please see conservation report for further details. Since the original assessment in 2023, the items have been monitored by the Minster's Curator, and no further deterioration has been noted.

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:

28th November 2025

and until:

26th December 2025

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.*

26th December 2025

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.

EXAMINATION REPORT

3rd October 2025

Paintings St. William's College

Contacts: Kirsty Mitchell – Collections and Interpretation Officer
Dr Helen Rawson – Head of Collections and Interpretation.

Examination: Francis Downing ACR Painting Conservator.
Giuseppe Downing BSc. CTQ. Painting Conservator.

The Paintings were examined at St. Williams College on 23rd February 2023 to ascertain their general condition and possible requirements for future Conservation.

SUBJECTS:

MF/PC 65. Oil on canvas. Abp. William Maclagan. 8ft 6 x 5ft App.
Signed lower right. Framed.

The painting was carried out in oil on primed canvas attached to a stretcher loom and depicts the Full-length portrait of the archbishop in 'Chasuble' Cape with 'Pallium' design.

The painting is framed in a gilt rectangular moulding with an inner beading design.

Condition: The canvas has been extended length-ways at some time, and the old tacking margin is visible at the base. The canvas is now slack and sagging slightly. Surface grime covers a thin resin varnish on the painting.

Frame has number of scratches across the lower bar. Bird droppings are evident in areas.

Recommendation: Tighten the wedge keys and re-tension the canvas as possible. Surface clean the painting to remove the dirt and grime. Re-varnish with a stable synthetic resin for future protection.
Clean the frame and treat the scratches where possible. Re-fit the painting with an acid-free backing.



Two Hatchments

1. Queen Victoria Coat of Arms oil on canvas 50 x 50".
2. Edward VII. Coat of Arms oil on canvas 50 x 50".

Condition: Surface grime covers a thin slightly discoloured varnish on both Hatchments. There are signs of minor mould spores, due to the damp conditions. There are no backings to the canvases and dust, and dirt has collected verso. Dirt is ingrained in the frames. However, the general condition of both Hatchments appears stable.

Recommendation: Remove the surface grime from both paintings and varnish. Treat and clean the canvas reverse. Re-fit both with protective acid-free backings.



MF/PC 79. Oil on canvas. Abp. William Thomson. 6 x 4ft. 9". Framed in a heavy Ornate gilt moulding.
The painting was constructed in oil on primed canvas attached to a stretcher. Loom. The subject depicts the seated figure of the archbishop dressed in 'Alb'. And black 'Tippet' Stole.

Condition: Surface grime covers a discoloured varnish on the painting. There are some bulges behind the canvas at the lower edge, indicating trapped debris. There are some dried spillage marks on picture surface and mould is evident in numerous areas. It was not possible to examine the verso of the painting but some slackness in the canvas indicates some probable weakness in the structure.
Heavy ingrained dirt covers the ornate gilding work on the frame.

Recommendation: Requires attention soon, if only to remove mould and bulges behind the lower edge of the canvas. The painting should be surface cleaned followed by removal of the discoloured resin varnish. It may be necessary to line the painting with a new canvas in order to strengthen and support the structure. The painting should be re-varnished with a non-yellowing synthetic resin for future protection. The frame should be cleaned and consolidated. The painting would be re-fitted with an acid-free backing.



MF/PC 206. Possible oil on canvas. Copy after Leonardo. Madonna & Infant St. John.
'Goldfinch'. Glazed.

The painting depicts the seated Madonna teaching the Scriptures to the Infants, Jesus and St. John.

Condition: Dirt, grime and a discoloured varnish cover the painting surface. Sticky tape has been adhered to the lower right corner on the glazing. Minor damage is visible in the lower quarters. Buckling and slackening within the canvas is also evident and requires attention.

There is some 'wearing' of the gilding in the lower section of the Frame. Some moulding missing.

Recommendation: The glazing needs to be removed. The dirt and grime should also be removed followed by removal of the present discoloured varnish. Repairs to slight abrasions should be carried out and the canvas will require re-tensioning. Finally, the painting should be re-varnished with a non-yellowing synthetic resin for future protection.

The frame will require cleaning, with replacement of losses and minor e-gilding work before the painting is re-fitted with an acid-free protective backing.



Jasper Room

MF/PC 55. Oil on canvas. Portrait of Rev. W. Richardson. 77 x 65cm.

The painting depicts the 'Head and Shoulders' portrait of a Clerical gentleman.

Condition: Surface grime over a patchy resin varnish. It is evident that the varnish was also applied over a previous layer of dirt on the painting.

There are areas of minor bulges in each quarter section and trapped debris behind the canvas and lower stretcher bar. Minor paint shrinkage is evident in the central background. Some mould and bloom visible lower central region. Small areas of protrusion damage in all four corners. The canvas structure appears slack and slightly weak. The frame is an old slip, now abraded and worn.

Recommendation: Removal of surface grime and discoloured varnish. The protrusions should be repaired, filled and retouched as required; however the painting may also require lining with a new canvas to support the present structure. The painting should be re-varnished with a non-yellowing synthetic resin for future protection.

The frame should be cleaned and treated before the painting is re-fitted with an acid-free protective backing.



MF/PC 193. Oil on canvas. Very Revd Lionel Ford. Glazed. 60 x 46cm. Ornate swept frame. Glazed.

The painting depicts the 'Head and Shoulders' portrait of a Clerical gentleman.

Condition: Minor surface dirt is visible on the picture. Serious bloom and mould is evident beneath the glazing.

Considerable ingrained dirt is also evident on the gilded ornate work of the frame with some 'wearing' of the gilding on the inner sections.

Recommendation: The glazing should be removed, and the painting will require cleaning and treatment for the bloom and mould. The painting should be varnished for future protection.

The frame should be cleaned and treated before the painting is re-fitted with an acid-free protective backing.



Francis Downing ACR FRSA

PHOTOS



1. Abp. William Maclagan.



2. Hatchment of Edward VII.



3. Hatchment of Queen Victoria.



4. Abp. William Thompson.



5. Madonna del Cardellino.



6. Portrait of Rev. W. Richardson.



7. Portrait of Very Revd Lionel Ford.