

York Minster

Care of Cathedrals Measure: Detailed Matters Application

Installation of a Statue of Queen Elizabeth II to the West Front of York Minster

APPLICATION FOR THE APPROVAL OF FINAL DETAILS.



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1.0 Executive Summary

The Chapter of York Minster has happily been granted permissions for the installation of a statue of Her Majesty Queen Elizabeth within an empty niche on the West Front of York Minster. The Care of Cathedral's Measure (CCM) and Planning Permissions were granted by the CFCE and City of York Council respectively. Both approvals are subject to discharge of conditions in relation to matters of detail and design.

The CCM process differs from the secular planning permission in that a new application is required to pass public consultation. This report therefore contains all the detail needed for scrutiny of matters of detail and design for both applications, with the CCM subject to a new publication.

The CFCE specifically asked for two matters to be addressed in this application, writing:

The Commission would find it helpful to see visualisations of the statue at 95%, 90% and 85% scale in the niche to see if that produces a better visual relationship with the cusps in the niche, against which it is currently fairly close. The Commission also noted that casting some elements of the statue in metal may have long-term maintenance implications and that for this reason, and in view of the fact that the statue will be some distance away from observers in any case, it would be better for the entire statue to be of stone, even at the cost of some loss of detail.

This paper responds to both matters with details. In summary we submit:

- **The scale question:** we include the analysis of different scales as requested. We are applying for the statue to be carved at 100% scale, justified on two grounds. Although it was explained to the delegation that the maquette seen in the niche on site was oversized in several respects, we fear that the delegation still carried away an anxiety about scale that was not warranted. We have also been looking harder at the three dimensional nature of the statue as seen in the niche, taking into account the irregularity of the existing fabric.
- **The casting question:** We agree with the CFCE that the diadem should be in stone. We are submitting in this application for the sceptre and orb to be cast. What we propose is for castings that would be patinated so as not to result in staining of the stone or for maintenance of finishes. We have now started work with a foundry who are confident that they can deliver this performance requirement. On the basis of their confident advice, we submit that it is essential that these two crucial elements of the sculpture, which are critical to the symbolism and understanding of the statue, must be in patinated cast metal.

Much of the material in this paper is reproduced unchanged from the consultation document circulated in June 2021. There are additional details with the full-size portrait bust of our sovereign being the most important. Our Architectural Sculptor has continued to develop and work on the full size maquette. Further consultation with Buckingham Palace has also been concluded such that details of these final proposals can now be revealed in the public domain.

We also hope the CFCE will confirm that the statue advisory group still have a continuing advisory and scrutiny role as a point of reference for validation of the high quality outcome in the final stages of carving that all parties expect we will deliver.



Fig. 1 One-quarter scale maquette of sculpture proposal. Viewpoint as seen from Duncombe Place; plinth updated

There has been a carefully considered process of pre-application development, consultation and scrutiny as set out in the following timeline.

2018:

Neighbourhood Plan inception, development and initial consultations, reviewed with and commended by FAC and CFCE.

The principle and concept of a statue of Her Majesty the Queen placed on the Minster West Front to establish and overlook the proposed Queen Elizabeth Square was established at this juncture and was supported by all stakeholders including Buckingham Palace.

2018 - 2021:

The York Minster Neighbourhood Plan progresses through stages of development and further formal and informal consultations. The finally adopted plan was submitted for Examination by the Planning Inspectorate in April 2021 with the full support of all stakeholders. *From this point, the Plan carries material weight in planning decisions, including the premise and concept of the proposed Queen's statue.*

November 2020:

Initial design for the Statue developed, signed off by Chapter for presentation to Buckingham Palace for approval in principle.

The Palace respond 30 November 2020 to confirm that this approval in principle has been granted and looking forward to further details to emerge.

December 2020:

York Minster FAC consulted on the statue design concept. The FAC advises that the selection of the statue carver and the design process required needed to be considered further.

FAC establishes a Statue Advisory Sub-Group to support the design process.

January 2021:

Chapter submit a formal request to the CFCE for pre-application advice on the design and seeking clarity on the design scrutiny and approvals process, which was considered at the 28 January CFCE meeting with a letter of advice dated 10 February 2021.

The CFCE advice questions matters of commissioning process and design detail.

22 February 2021:

FAC chair response to the CFCE advice and responds by letter to invite the extension of the FAC Statue Advisory sub-group to include a CFCE-appointed medievalist and the recruitment of two design mentors to the Minster's Sculptor, Richard Bossons.

It is agreed by Chapter that an 'HMQ Advisory Group' would be established with this combined membership.

25 March 2021:

York FAC meeting receives paper from Chapter on the design process, including the recommendation of the proposed design mentors.

The FAC endorses this approach.

21 April 2021:

First Formal meeting of the HMQ Statue Advisory Group (see minutes appended).

The meeting receives the Second Design Proposal with comments and makes recommendations for revisions and further consideration.

21 April 2021:

Surveyor further consults CFCE officers on the particulars of the CCM approvals process seeking confirmation of a two stage application and the evolution of detailed submission materials.

Tom Ashley confirms that the approach set out in the Surveyor's paper would be followed in a two stage consents process.

26 May 2021:

Second meeting of the HMQ Statue Advisory Group (Minutes of meeting 2 to follow)

The meeting warmly endorses the Third Design Proposal and Marquette and recommends proceeding to making formal CCM application.

1 June 2021:

CCM application submitted for determination CFCE July meeting. (Formal Planning Permission submission ran concurrently).

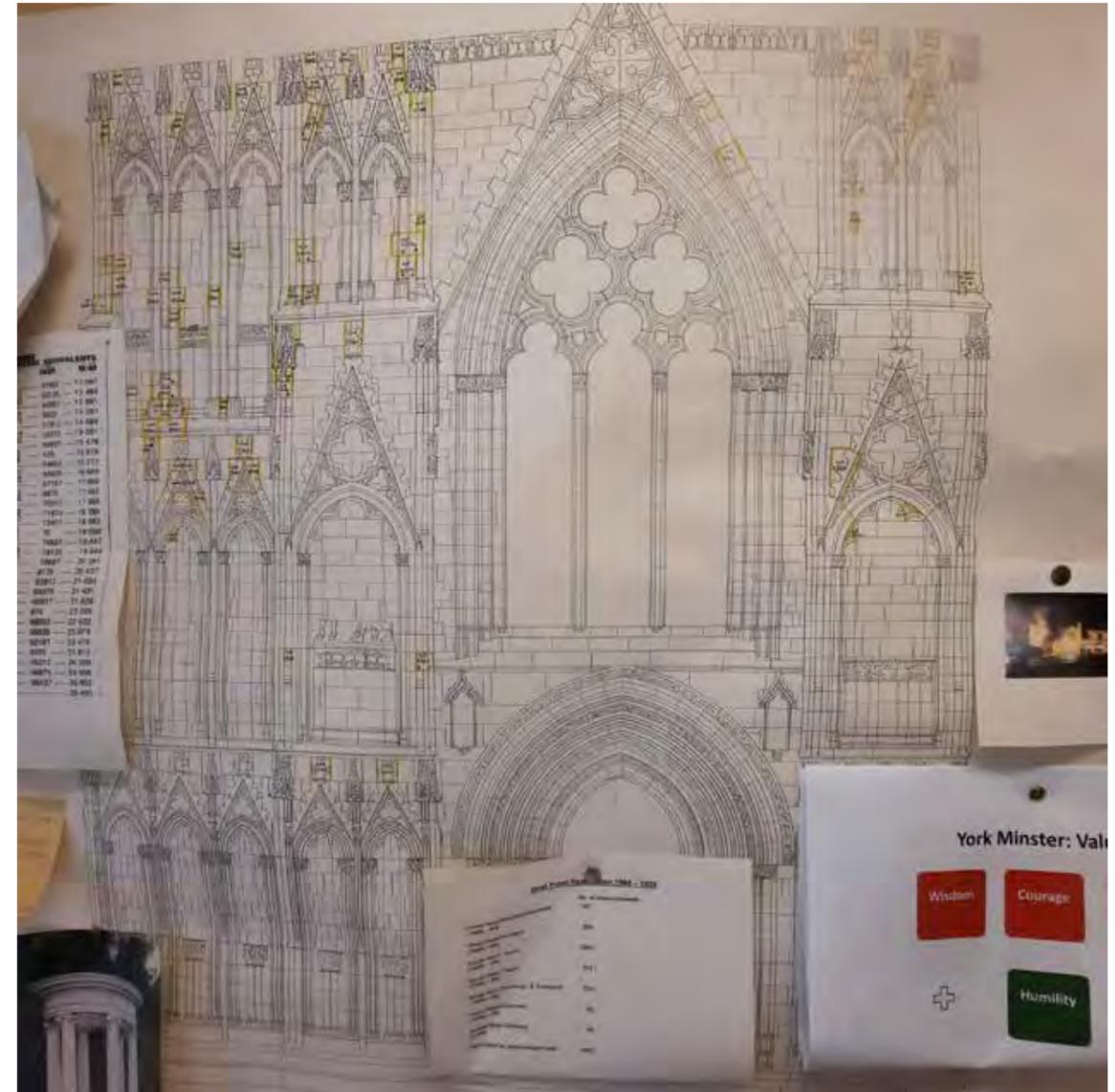


Fig. 2 Master Mason at Work; West Front Image York Minster, the proposed niche on the right.

July 2021

CFCE approves the application for the statue. Planning Permission was also granted by City of York Council.



Fig. 3 Above: HRH Queen Elizabeth II in Garter Day Procession
Source: royal.co.uk

Design Statement by Architectural Sculptor Richard Bossons:



Fig. 4 Above:: The Architectural Sculptor's Studio illustrating the connected and referential nature of the working methods adopted.

An initial drawing (Fig. 5 - Overleaf) was produced in response to an invitation to propose a design for a statue of the Queen to mark both the jubilee year in 2022 and the creation of a new square at Duncombe Place to be named in her honour. The garter robes, diadem, orb and sceptre were the essential elements of the brief and a wish to reference the commonwealth was also mentioned.

This design was worked up further to produce a second drawing (Fig. 6 - Overleaf) prior to the first meeting of the statue advisory group in April 2021. At this point accurate scans of the niche had been obtained to work to and a decision made that the idea of an embroidered sash discreetly referencing the commonwealth could be dispensed with to allow more focus on the form created by the drapery. The head was angled to look down the principal approach to the Minster and a less stiff, less-frontal pose introduced for the figure.

After the April advisory group meeting, further changes were made to produce a third drawing (Fig. 7 - Overleaf). In this design the head was also inclined slightly down to pick up one of the lines of sight identified by the Cathedral's Surveyor. The idea of a veil was dropped and the composition widened to utilise even more of the niche. The drapery has also been reconsidered, especially around the hem of the dress to better "ground" the figure, while the overall pose has been changed to provide a "protective" gesture around the orb and sceptre. The supporting pedestal is retained as it provides a direct connection to the architecture of the plinth beneath and because resolving the orb and sceptre as projecting elements held in the hands in stone has serious limitations. We may consider rendering these detailed features in a casting or other material for durability. The base of the niche at present has a sloping profile and when this is accounted for in the final statue it will allow for a small pedestal beneath the figure which will allow more shadow under the hem of the dress and the cloak.

The third and new drawing provided the basis to then make the 1 to 4 scale model, where issues of projection from the niche, shadows, detail, and physical mass could be explored in greater depth with the aid of a life model and props. At this stage the weight was shifted to the other leg to form a stronger stance, emphasising the gaze down Duncombe place and the expressive idea of the figure standing resolute in the face of all the upheavals in the world over the last 70 years. This change of weighting also forms a more protective hollow around the pedestal and enables three sides of it to be seen, emphasizing the symbolic focus of these accoutrements of regal office.



Fig. 5 Initial Design Drawings



Fig. 6 Second Design Iteration - April 2021



Fig. 7 Third (current) Design Iteration - May 2021

I believe the design does however have to acknowledge, respect and borrow from those historic antecedents where it can in order to be a success on the building. The design is therefore of our time, but also harmonious in the context of the current cathedral fabric.

At the stone carving stage it is intended to produce the pedestal, orb, and sceptre as separate elements as this will enable greater accuracy in the carving of each of these items if they are worked individually. There will also be a considerable saving in time as they can be worked simultaneously to the figure and the weight of the statue for fixing can be reduced. As noted above, we may explore alternative materials for these significant detailed elements.

Richard Bossons
Architectural Sculptor
May 2021

The Queen is shown in her later years to celebrate her achievements over her seventy years on the throne, with the orb and sceptre as symbols not only of the coronation but also her role relating to church and state. The model is of very small scale to show complete features but it is proposed to use images taken between the golden and diamond jubilees as source material on which to base the full size portrait. A current likeness of the Queen in her late nineties would not work with the very upright stance of the figure.

The Garter robes are particularly pertinent to the West front of the Minster as the order was founded during the period of its construction. The long shoulder ribbons of the Garter robe have however been omitted, as they have no symbolic significance other than as fastenings for the collar and in terms of the composition they detract heavily from the face, especially when viewing the figure from below. They also make the upper chest area cluttered with detail and rendering them in stone would present real challenges to avoid them looking like applied strips of pasta.

The dress itself has been designed to be non specific in age or type and so allow the figure to sit more comfortably into the medieval façade. It is very much the sentiment of everyone at the Minster that first and foremost the statue should be part of the fabric and not an artistic or deliberately contemporary statement imposed upon it. At the same time a portrait of the Queen in her later years wearing specific regalia does not allow a strict reproduction of a thirteenth to fourteenth century female sculpture to be attempted.

The design of the statue was evolved by consulting sources and responding to numerous constraints. Some of these references are outlined below:



Fig. 8 Timber framework of West Front Niche at 1:4 scale. Additional detail in clay yet to be added.

The proposed statue will be a significant addition to the West Front of the Minster. As such, both the impact of the new statue on the surrounding historic built context, and the constraints placed upon the design and positioning of the statue by the niche in which it will site needed to be carefully understood by the designer.

The scale model of the west buttress niche shown above was a vital tool for navigating these contextual complexities.



Fig. 9 Anatomical study and proportioning of metal armature for maquette.

It was of vital importance that the proportions and posing of the statue were anatomically correct. In order to ensure this, the clay maquette was built around a supporting metal armature which was proportioned and jointed accurately to the skeletal dimensions of a human female. This allowed both limb proportions and the range of movement of the statue to be accurately and deliberately considered.



Fig. 10 Life modelling for proportioning, facial expression and drapery.

Life modelling was an essential step in the design process, as it allowed for small adjustments to be made, and also provided invaluable reference material for important details such as musculature, the fall and fold of drapery and the impact of pose and facial expression on the overall legibility and mood of the statue.



Fig. 11 Posing of body sculpture and initial modelling of the drapery over the anatomical maquette.

Drapery was considered separately to the underlying anatomy of the sculpture. As can be seen above, once the massing and posing of the body had been achieved, the result was wrapped in plastic film before the fabric elements were overlaid.

This was a critical step in allowing the drapery to achieve a natural fall and to respond realistically to the pose of the statue and the positioning of the body underneath.

This page describes the process of translating the clay full size maquette into a final working model. Casting of the maquette enables the finalisation of setting out judgements, particularly in relation to the positioning of the eye line and neck.



Fig. 12 Preparing the bust model for casting

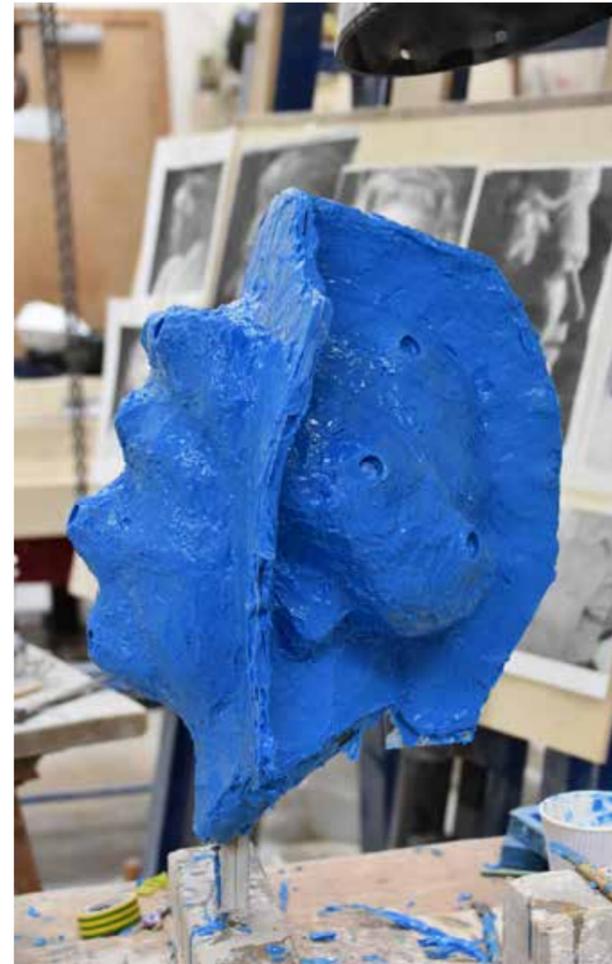


Fig. 13 The mould completed



Fig. 14 The mould encased

Having created a strong and creative portrait, the primary purpose of this stage of the statue development is to finalise the placement of the bust on the statue form so that the alignment and pitch of the head, neck and collar are precisely configured.

As shown on the next page, the full size modelling will be unified with the portrait using a casting that can be carved and re-modelled.



Since the CFCE delegation visited York in July (see photo to the right) the full size maquette has been subject to a very careful process of further sculptural refinement, with reference to the 1:4 maquette, which has also been subject to detailed setting out and dimensioning.



Fig. 15 The full size model which has been subject to refinement

The full size modelling is nearing readiness to test the placement of the head and completion of modelling to the neck and collar. The casting of the portrait will be married to the full size model in the next and final stage of preparation before carving commences in October 2021.



Fig. 16 View of full size model, work in progress.

Setting out statement:

As explained to the CFCE delegation on the scaffolding the final figure will be shorter than the first fit by at least 2.5 inches due to the correct sized head being attached (not the scaled up maquette head as shown). Currently steeply sloping base to the niche also needs to be levelled off, which lowers the statue at the front even further still. The red line superimposed on the photo of the model in the niche shows what will be the actual very high point of the diadem.

The back of the niche is also just over 1 inch out of plumb and the model seen by CFCE was oversized from the cutting machine on the pedestal and base projection. When these issues are adjusted for in the final model it will sit back into the niche another 1.25 inches, which makes a big difference in relation to the cusps.

There was also a lot of extra mass in terms of material yet to work off when the delegation saw the full size model insitu. Photos of model as it is now hopefully illustrate that "lightening" of the mass is already evident when compared to the visit. There is still a lot of material to carve away around the hands, arms and hem of the dress particularly.

The clay head is now encased in its mould and we will be able to release the mould and do the plaster pour to make the plaster head to superimpose on the figure. This will need a week inside the mould to harden and so I should be able to have the head on a flexible spike attached to the figure model on Monday the 16th. This way it will be possible to move the head to try different postures before committing to modelling the neck back in.



Fig. 17 The maquette at 1:4 has been subject to detailed analysis of dimensions and setting out within the niche.



Fig. 18 CFCE delegation view the model on site.
NOTE: the statue is over-scale and is not set correctly in the niche.



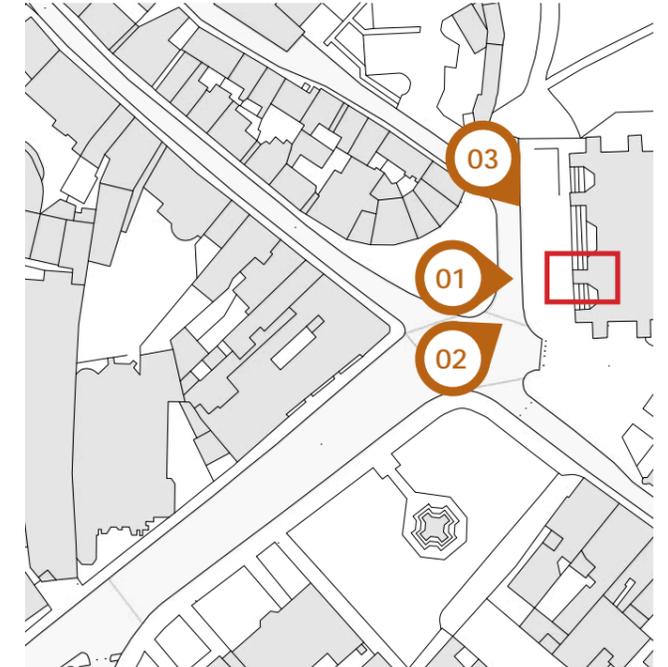
01. Front Profile - Elevational



02. Profile viewed from Right (south) - Elevational



03. Profile viewed from Left (north) - Elevational



Key Plan showing indicative locations of views



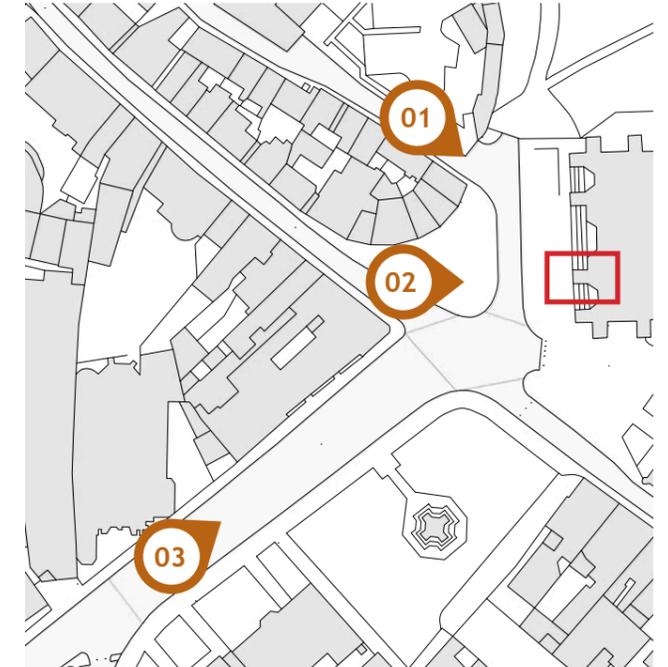
01. Maquette with surrounding niche and arch. View approximating that from High Petergate looking east.



02. View approximating that from Duncombe Place at a distance.



02. View approximating that from Precentor's Court looking south.



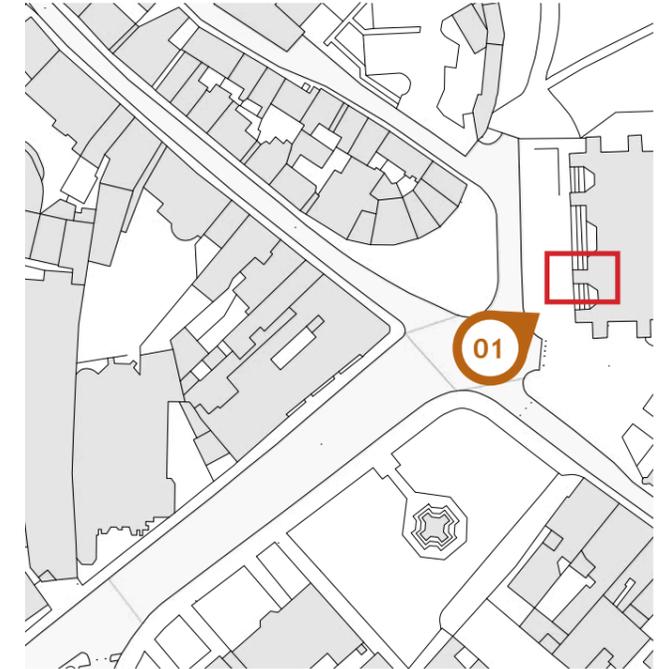
Read with the 1:20 CAD drawing of the statue drawn to scale. Following refinements of design and setting out the maquette is actually just a little taller in relation to the cusps than it will be at full size: the red line indicates the actual top of the crown in relation to the cusps.



01. Approximate view from Minster Yard.



Detail view of Maquette updated plinth, which sets off the statue correctly in the niche, following the site trial. The (modern) sloping stone floor of the niche will be levelled off to receive the statue.



The portrait in the 1:4 maquette has now been developed into a full size bust, which follows.

Read with the 1:20 CAD drawing of the statue drawn to scale. Following refinements of design and setting out the maquette is actually just a little taller in relation to the cusps than it will be at full size.

The two images on this page also illustrate the 3D kinetic nature of the view of the statue in the niche, whereby the apparent space around the statue does vary according to viewpoint. As discussed in the following pages, the scale of the statue has been judged meticulously to sit right in the niche and the architectural setting when viewed from all directions.



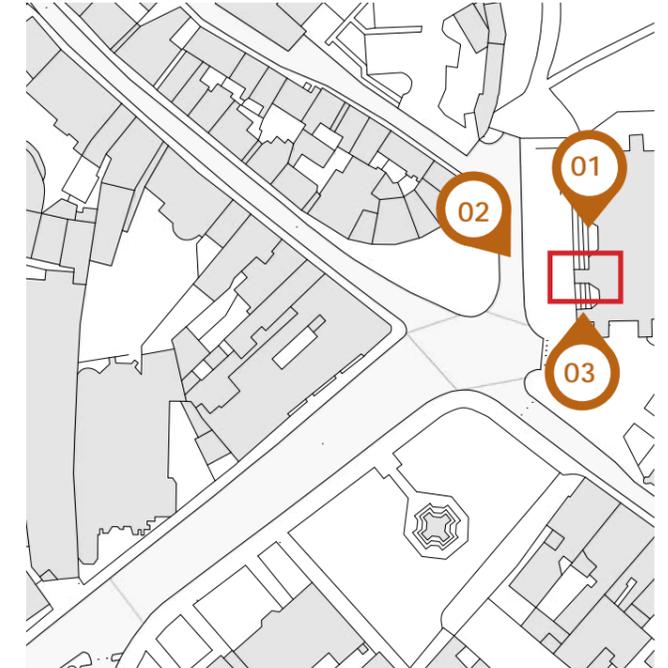
01. Left side Profile - Elevational



02. Profile viewed from Left (northern) - Elevational



03. Profile viewed from Right - Elevational



Key Plan showing indicative locations of views



04. A study and analysis of official photography of the Sovereign on which the proportions of the bust have been established very exactly.

4.0 Design Proposal: portrait as viewed from ground



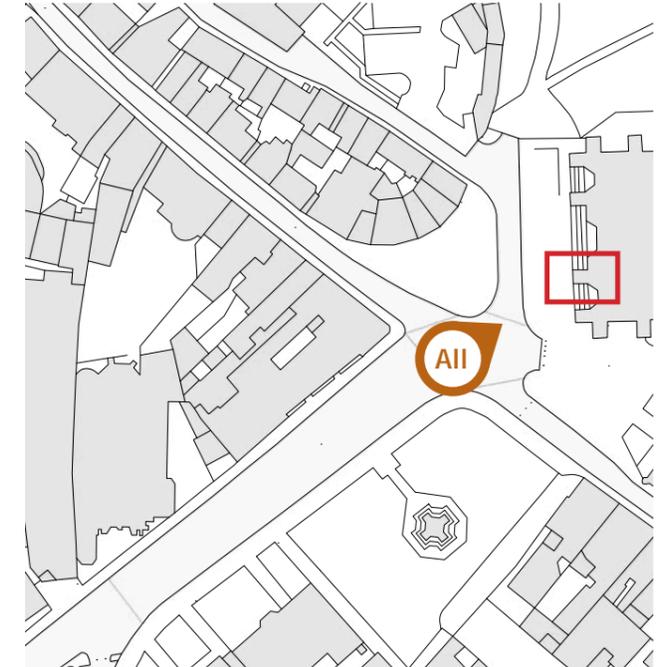
01. Oblique view from the closest/steepest angle



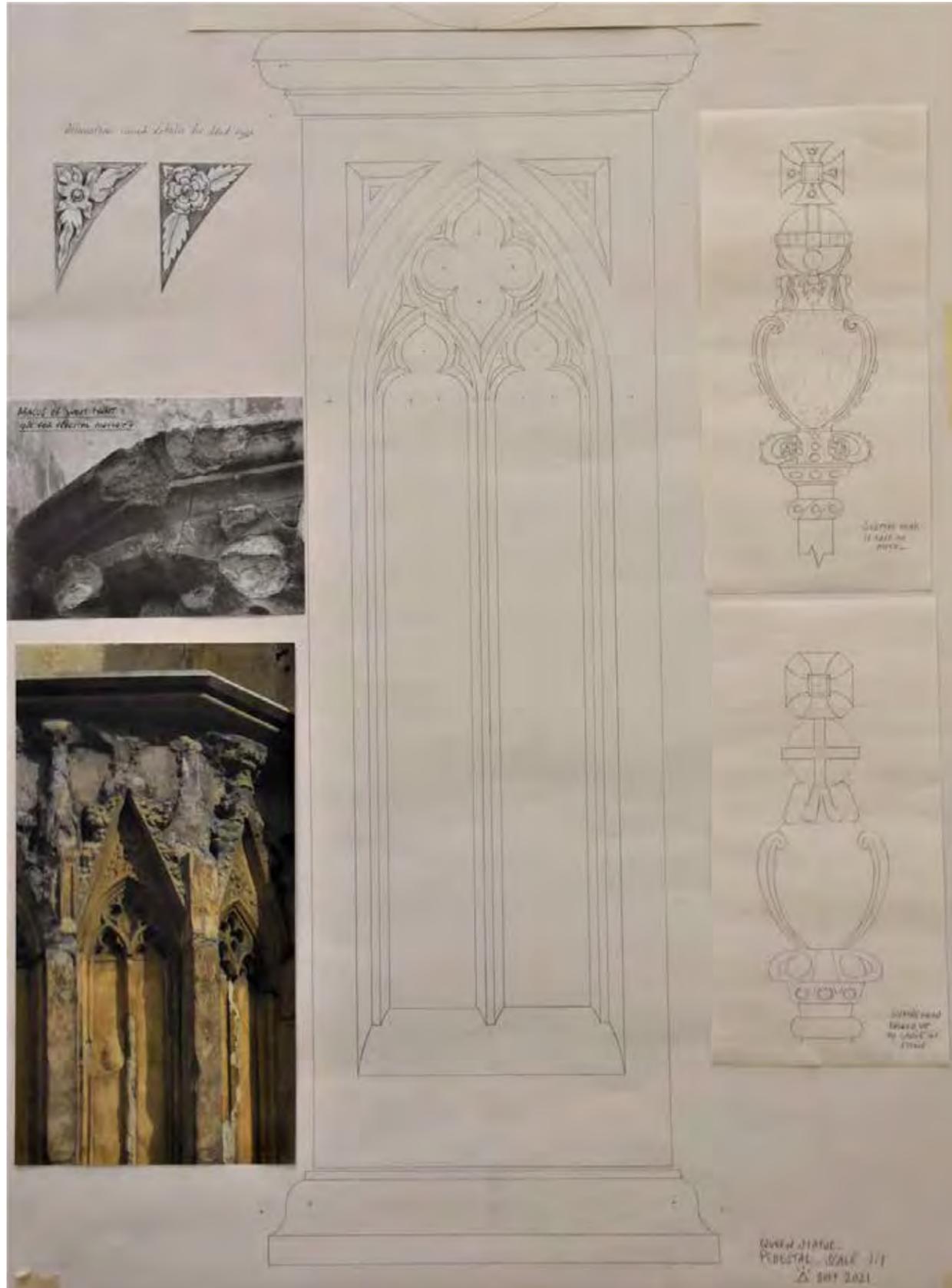
02. Upwards view from the ground



03. Profile viewed from right



All views on this page oblique from different view angles



02: detail of the sceptre proposed for casting

01. Detailed drawing of the plinth, to be carved with close attention to existing blind arcading. Sketch details comparing decorative detail in stone or metal on sceptre.

As noted in the executive summary, we agree with the CFCE that the crowning diadem should be in stone. We are submitting in this application for the sceptre and orb to be cast in patinated metal.

What we propose is for castings that must be patinated metal so as not to result in staining of the stone or require any maintenance of a decorative finish.

We have now started work with a foundry who are confident that they can deliver this performance requirement. On the basis of their confident advice, we submit that it is essential that the orb and sceptre, which are crucial elements of the sculpture and also critical to the symbolism of the statue, must be in non-staining patinated cast metal.

Besides the justification which requires legibility of these elements, there are other practical considerations. Whereas the diadem will be given a good degree of shelter from weather erosion by the hooded niche, the orb and sceptre will be much more exposed. These elements will also be lower and more visible (as they have to be, to express the narrative of the statue as depicting the head of state and church). Also both these elements are seen much more three dimensionally than the diadem, so they cannot be thickened up and made more robust in stone.

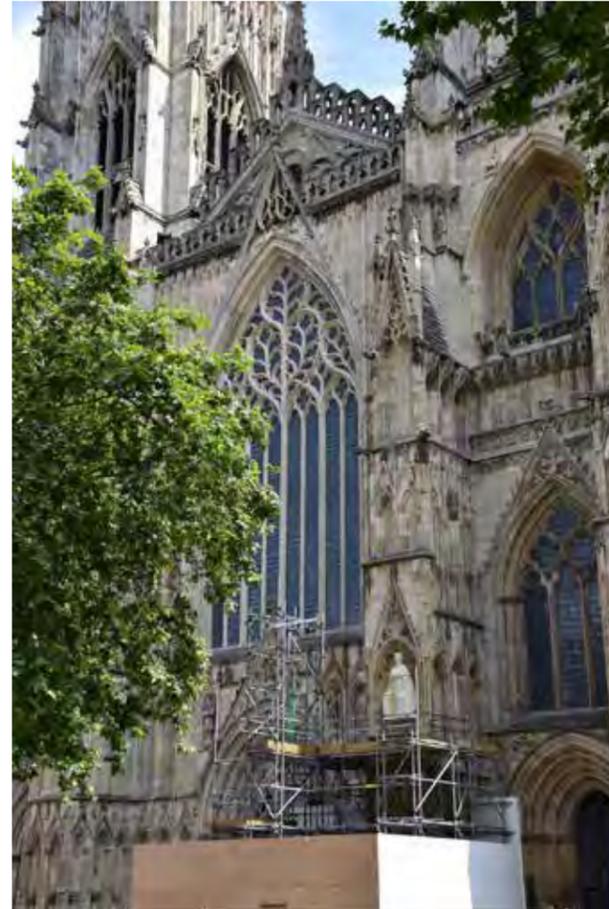
We hope that the CFCE will accept that there is really no other way for these elements to be depicted with a fitting level of clear, decorative detail which will endure.

Details on this page also include the stone plinth, which has been carefully observed as shown in the drawings.

This page sets out to respond to the CFCE question about the scale of the statue. The following pages give further particulars on the scale and setting out.



01. View of the maquette showing the clear space around the head, which is set back into the niche and under the shelter of the hood



02. The statue as seen from afar with the 'over-size' full size maquette.



03. This view of the full size test of the full size model is misleading, as described above. The whole statue will be markedly lower in the niche once the (modern) sloping stone base is removed. The head is also at least 2.5 inches larger than as modelled. The upper red line is how much smaller the head will be when carved; the lower red line depicts the top of the statue when placed correctly in the niche.

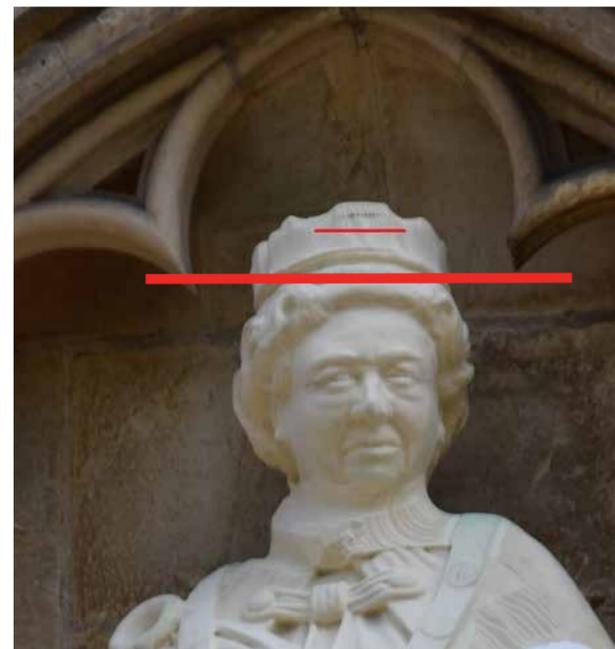


04. The purpose of this close-up view is to explain the kinetic 3D nature of the new of the head in the niche from the viewer's perspective. We have to achieve a statue that satisfactorily fills the niche architecturally. There will always be close-up or angled views where the head appears to be quite close to the cusp points. We submit that shrinking the statue (as considered by CFCE) does not achieve the former need to fill the niche, but also would not answer the kinetic view point. In any case the statue will not be as large as the CFCE delegation may have perceived.

There are several effects that will reduce the scale of the statue from the mock up that was seen by the CFCE delegation:

- The statue will be lower overall by 1.5" due to the current slope of the niche base
- The head and overall height will be reduced once the head is correctly carved.
- Because the back of the niche is out of vertical, the head of the statue will also be set back into the niche further - so will seem less proud than the mock up.

The net result illustrated to the right is that the head of the statue will appear to be closer to the points of the cusps, giving more generous and comfortable space around the statue.

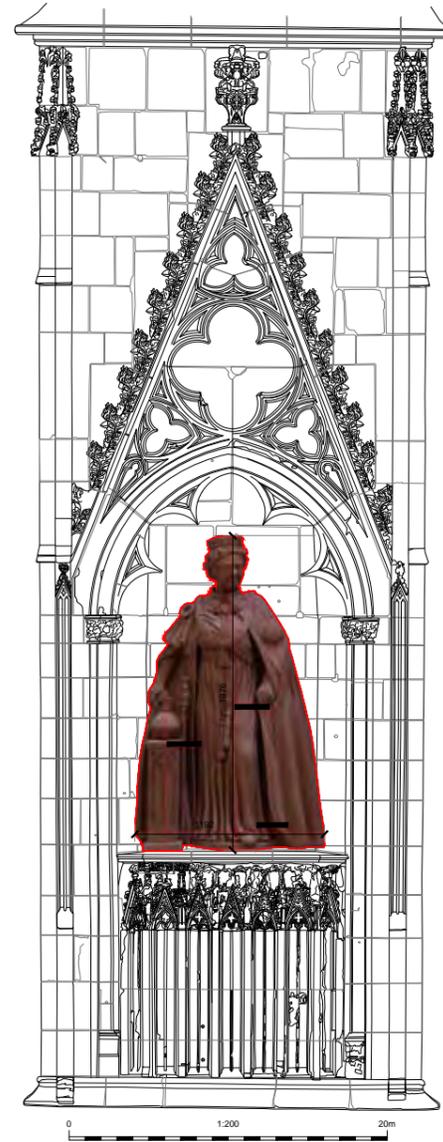


As described in the setting out note the dimensions of the statue have been fully cross-checked and reduced since the CFCE delegation visited.

READ WITH 1:20 ELEVATION DRAWING WITH SETTING OUT



01. Statue as proposed 100%: note that the top of the head once set out correctly in the niche co-incides with the points of the cusps, which is quite different to the view seen on site by CFCE delegates.



02. Statue as proposed 95%



03. Statue as proposed 90%



04. Statue as proposed 85%

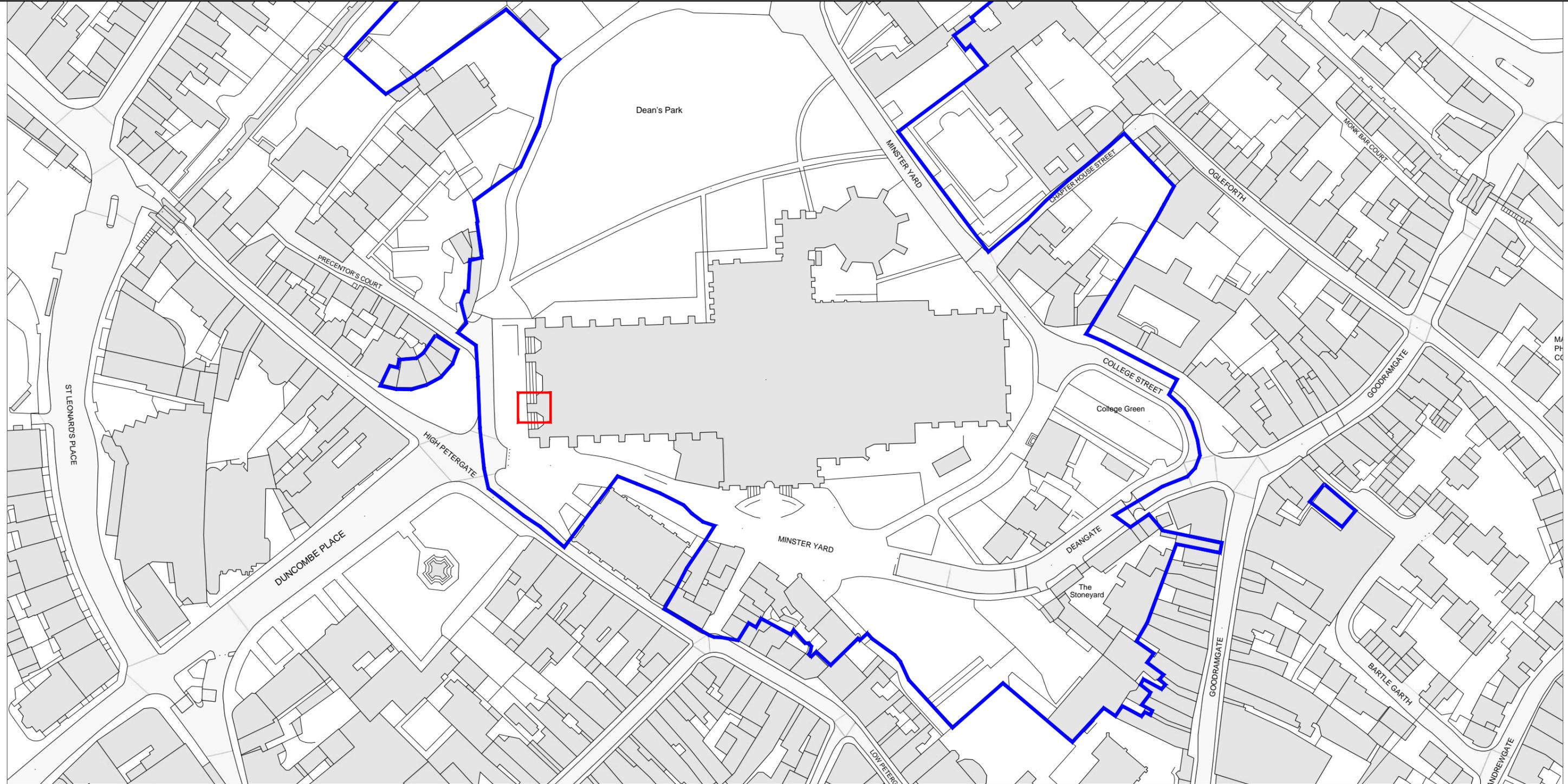
Comparison of the statue in the niche at 4 different scales with dimensions.

Read with the full 1:20 scale elevation drawing. This demonstrates accurately the position of the statue set in the niche, as described on the previous page.

The reason that 95% does not work can be understood when considering the ground-level views in both the long view and the shorter more angled views.

We submit that the statue advisory group's judgement on how the statue needs to fill the niche with satisfying architectural effect is vital.

Location Plan - 1:1250@A3



Rev.	Date	Drn.	Chkd.	Description

Key Plan



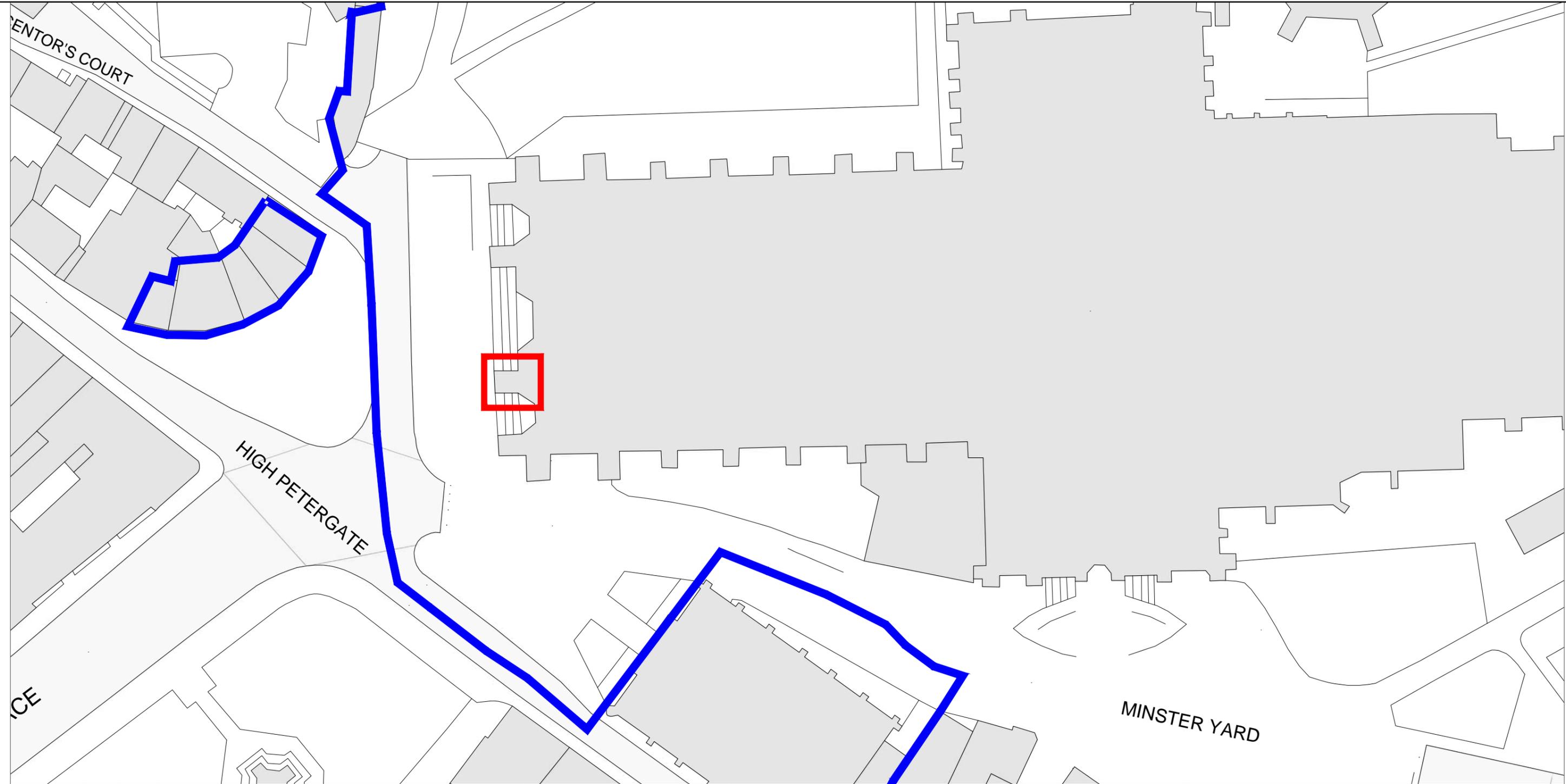
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PROJECT West Front Queen's Statue	DRAWN CH	CHECKED QC	
DRAWING TITLE Location Plan	JOB NUMBER 122-6 (EX)001	DRAWING NO.	REVISION 2.00

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6.1 Supporting Drawings

Site Plan - 1:500@A3



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PROJECT West Front Queen's Statue	DRAWN CH	CHECKED QC
DRAWING TITLE Site Plan	JOB NUMBER 122-6 (EX)002	REVISION 2.00

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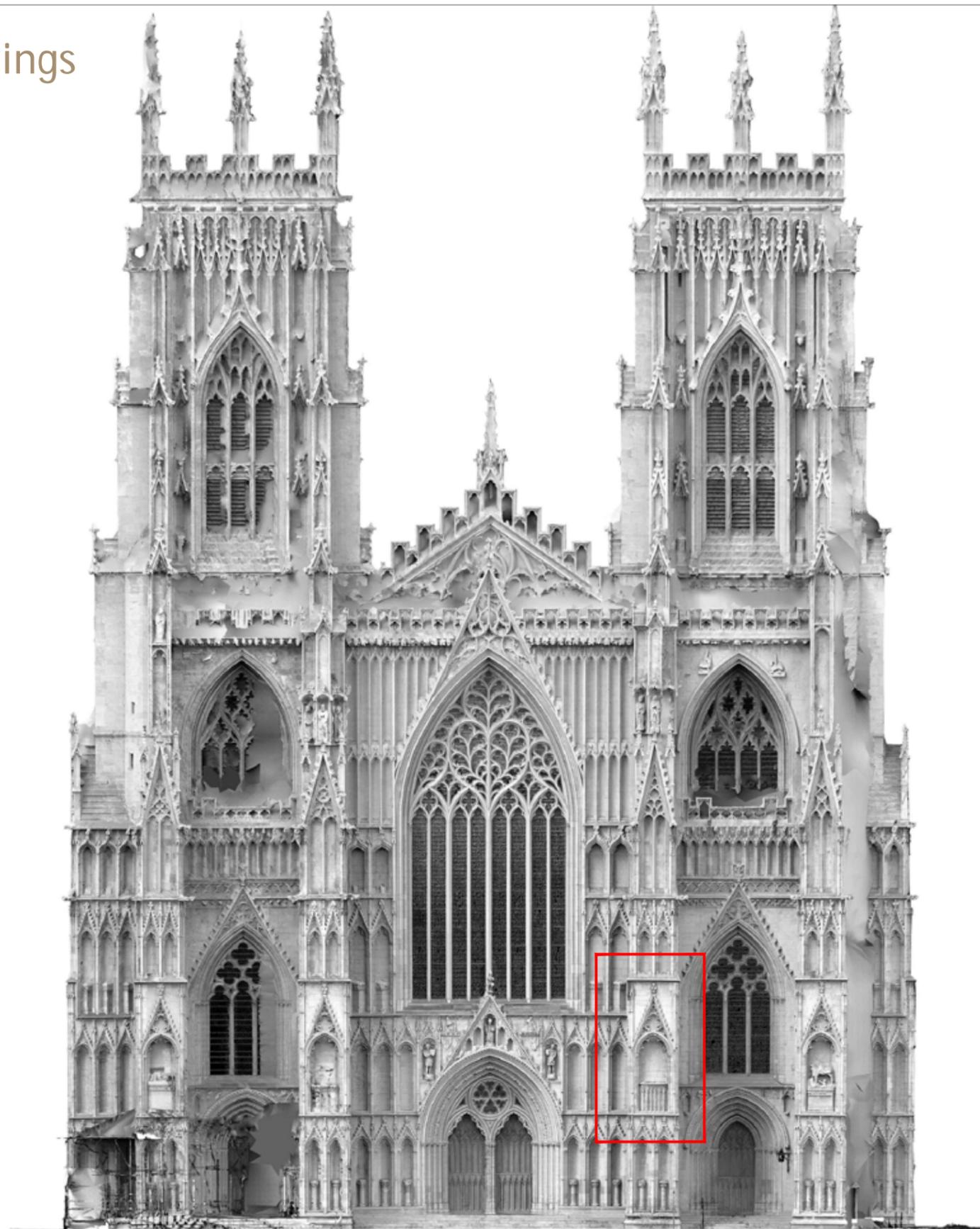
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6.2 Supporting Drawings

West Front Elevation as Existing
1:250@A3



Rev.	Date	Drn.	Chkd.	Description

Key Plan



0 1:250 25m



Stage 2 - For CCM		Not for construction	
CLIENT	The Corporation of the Cathedral and Metropolitan Church of St Peter in York	SCALE	1:250@A3
PROJECT	West Front Queen's Statue	DATE	27.05.21
DRAWING TITLE	West Front Elevation As Existing	DRAWN	CH
		CHECKED	QC
		REVISION	
JOB NUMBER	122-6	DRAWING NO.	(EX)400
			2.00



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6.3 Supporting Drawings

West Front Elevation as Proposed 1:250@A3, with statue design

Notes:

Stone

The stone proposed for the commission will be Lepine, also known as Lavoux, from the village of Lavoux near Poitiers.

This stone is specified for its durability, appearance and fine carving properties but also because of the bed heights required, which cannot be sourced in magnesian limestone.

There is a precedent for using Lepine on the West Front (for the Great West Window tracery) and elsewhere on the Minster for specific purposes, in accordance with the Cathedral's stonework policy.

The most recent precedent was the carving of the St Peter statue for the apex of the East Front in Lepine.

Other Materials

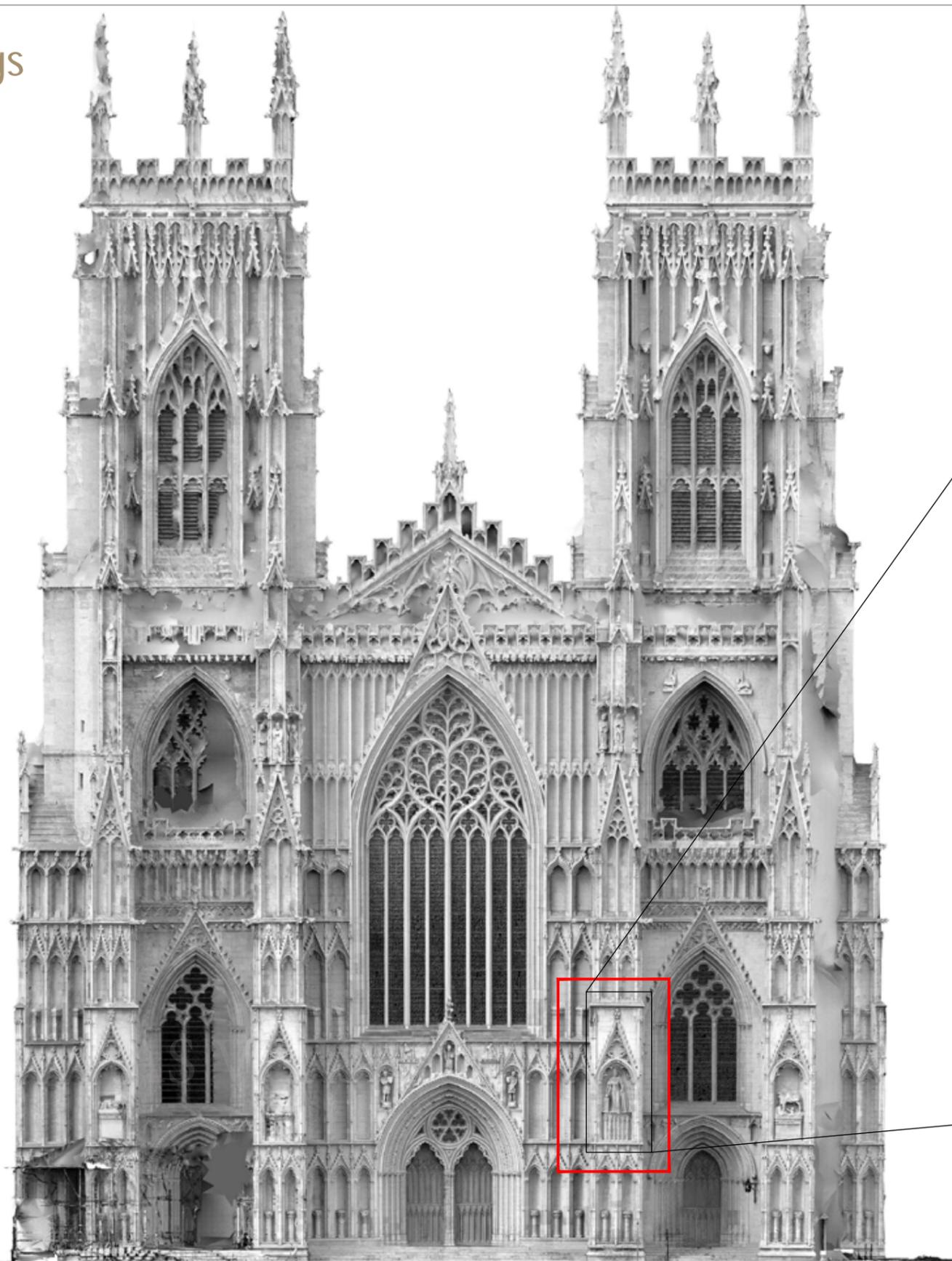
We seek approval in principle for fine details to be executed in materials other than stone, subject to conditions. The Orb and Sceptre are vital parts of the symbolism and composition of the statue and need to be fashioned in enduring materials. The proposal is to explore castings in metal or painted wood for these details. Mock ups and samples to follow.

Bird Protection Measures

We seek approval in principle for necessary bird-protection measures, subject to consideration of details to follow. These may involve either invisible, concealed wires or spikes behind the statue, or very discrete netting across the front of the niche in stone-coloured fine mesh, with reversible fixings.

Repairs to the Existing Stonework & Plinth to the Niche

Afforded the opportunity for access to the buttress and niche to install the scaffold, there will also be a programme of minor masonry repairs. The niche stonework is broadly in a satisfactory and stable condition but we anticipate undertaking some conservative stone repairs and making good to the decorative capitals, the plinth tracery and other architectural elements, all in accordance with the current adopted Stone Practice. These repairs will mostly comprise 'plastic' stone repairs using proven materials and methodology by our conservator-masons, potentially with some local poultice cleaning and carefully judged shelter-coating of any fragile weathering elements. The works will be specified and agreed under the direction of the Surveyor once full access is erected. The scope of these minor repair works will comprise the West-facing niche and the two side return niches of the buttress, which will be accessible.

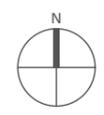


West Front Buttress Recess with Photomontage of Proposal
Scale: 1:50@A3



Rev.	Date	Drn.	Chkd.	Description

Key Plan



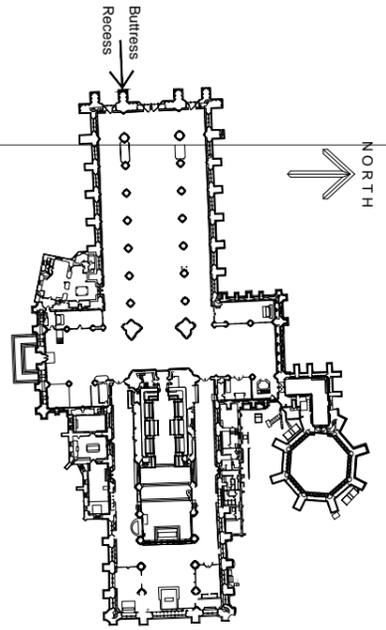
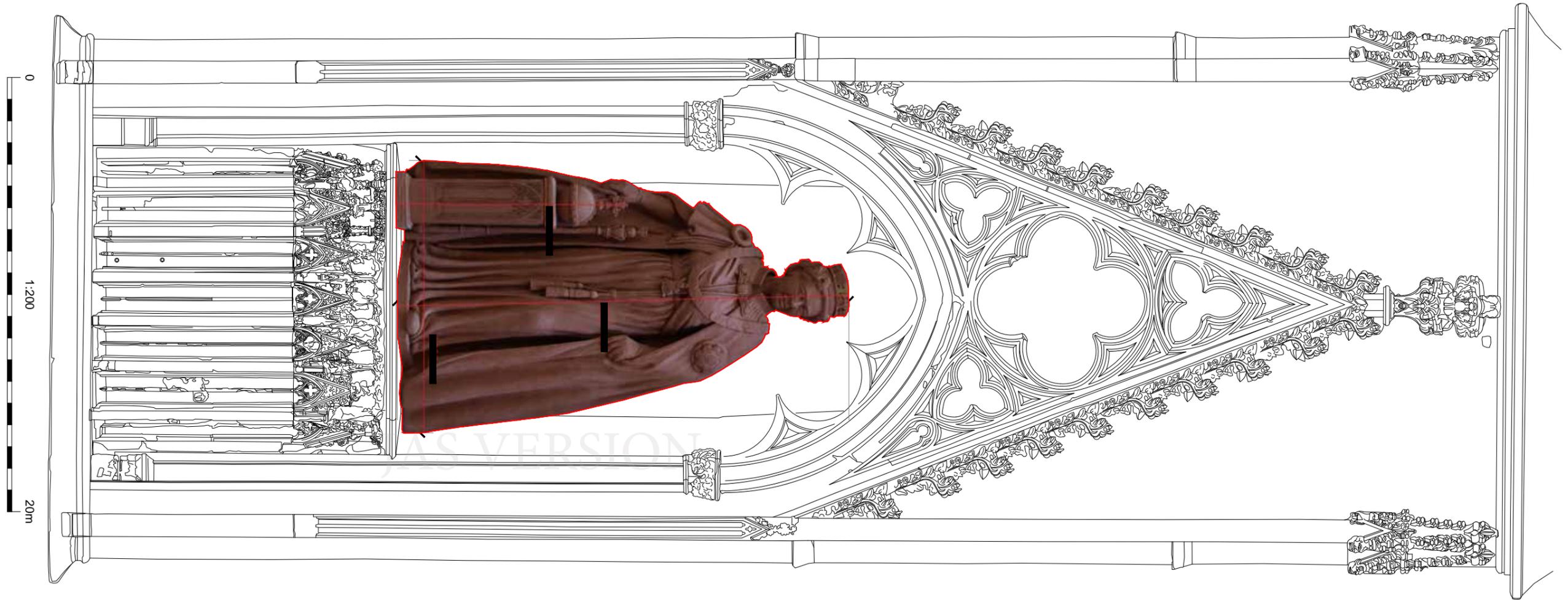
Stage 2 - For CCM		Not for construction	
CLIENT The Corporation of the Cathedral and Metropolitan Church of St Peter in York	SCALE 1:250@A3	DATE 27.05.21	
PROJECT West Front Queen's Statue	DRAWN CH	CHECKED QC	
DRAWING TITLE West Front Elevation As Proposed	JOB NUMBER 122-6	DRAWING NO. (GA)400	REVISION 2.00

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	<small>Caroe Architecture Ltd. is a company limited by guarantee, registered in England & Wales. Registered no: 06027269. Levels: House, Great Chamber, Stone. CROF LLP. ALL RIGHTS RESERVED</small>
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Filename: 112-6 (GA)400 Elevation as Proposed.dwg
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6.4 Supporting Drawings

Detailed elevation of statue in niche with setting out 1:20@A3, with statue design and dimensions



YORK MINSTER - KEY PLAN (not to scale)

Rev.	Date	Dim.	Chkd.	Description
2.00	16.08.21	ML	CAL	First Issue
2.01	17.08.21	ML	CAL	Positioning rectified

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Key Plan

Stage 2 - For CCM		Not for construction	
CLIENT	York Minster	DATE	16.08.21
PROJECT	West Front Queen's Statue	DRAWN	CAL
DRAWING TITLE	West Buttress Niche Details at 100%	JOB NUMBER	122-6 510
		DRAWING NO.	2.01

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