Conservation Statement

Simpson & Brown Architects
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1.0 INTRODUCTION

1.1 Objectives of the Conservation Statement

This conservation statement has been commissioned by the York Museums Trust as part of a masterplanning exercise for the York Art Gallery (also known as the City Art Gallery and York City Art Gallery) and the surrounding site to explore options for further expansion and alterations to the Gallery itself.

The report establishes what is important about the York Art Gallery. It contains a brief account of the historical development of the building and site based upon readily available information.

The purpose of establishing the importance of the site is to identify and assess the attributes which make a building of value to our society. Once the significance, or importance, of the site is understood, informed guidelines can be established which will enable the significance to be protected. The analysis of the site is summarised in a statement of significance.

A clear understanding of the nature and degree of the significance of the building and its surrounds will not simply suggest constraints on future action, but it will introduce flexibility by identifying the areas which may be adapted or developed with greater freedom.

This report includes an appraisal of the heritage value of the Gallery and its site, an examination of main conservation-related issues and provides guidelines relating to these key issues for the site.

1.2 Study Area

York Art Gallery is located on Exhibition Square in the heart of York. The site is dominated by York Art Gallery and Exhibition Square in the northeast corner, with a complex of 1940s single-storey huts in the northwest portion of the site, a bowling green in the southwest corner and carparking and vegetation on the south side behind The King’s Manor site.

The site is bounded by the St Mary’s Abbey Precinct walls to the north and west, which run parallel to Bootham and Marygate respectively. Immediately to the south is the site of the ruined St Mary’s Abbey and to the east is The King’s Manor complex and Bootham Bar.

The study area for the purposes of this report is shown on Figure 3.
1.3 Designations

1.3.1 Listed Buildings

York Art Gallery is a Grade II listed building. As a Grade II listed building, it is therefore recognised as being nationally important and of special interest. 92% of all listed buildings in England are identified within this class.

In the immediate vicinity, there are an additional 24 listed buildings, including The King’s Manor (Grade I); St Mary’s Abbey and Walls (Grade I); the Headmaster’s House (Grade II); the Etty Statue (Grade II); Railings and Gates between Exhibition Square and King’s Manor (Grade II); De Grey Rooms on St Leonard’s (Grade II*); Abbey wall remnant near King’s Manor (Grade III); 3 & 5 Gillygate (Grade II); Exhibition Hotel, Bootham (Grade II); 8, 10, 21, 23, 25, 33, 35, 39, 40, 43, 45 Bootham (Grade II); and 37, 47 & 49 Bootham (Grade II*)..

Figure 3  Study area shown in red on site plan. YCC, Modified by S&B
Figure 4  Scheduled Ancient Monuments are shaded in yellow; Grade I listed buildings are blue; Grade II* listed building in red; and Grade II listed buildings in green. YCC, modified by S&B.

1.3.2 Scheduled Ancient Monuments

The site is located within the walls of the Scheduled Monument of St Mary’s Abbey (YO12 and YO12a). The walls to the north and west are scheduled, as is the Abbey site immediately to the south. The site is also in the vicinity of the Scheduled Monument area of the York Minster Cathedral Precinct located to the east (13280).

1.3.3 Conservation Area

York Art Gallery is located within the Central Historic Core – Conservation Area No. 1 as identified by the City of York Council in the Local Plan (Appendix B: The City of York Conservation Areas – Descriptions and Maps).

St Mary’s Abbey Precinct, the King’s Manor and York Art Gallery are all mentioned specifically as key contributors to the character of the Conservation Area.
1.3.4 Areas of Archaeological Importance
York Art Gallery is located within an area identified by the City of York Council in the Local Plan (Appendix D) as being of archaeological importance in the City of York. Specifically, the Gallery is located within the York City Centre Area of Archaeological Importance (AAI) that has been designated under the Ancient Monuments and Archaeological Areas Act 1979.

The York Art Gallery site is located at the heart of York and is therefore of high archaeological interest and sensitivity.

The Museum Gardens to the south are also identified on the non-statutory Parks and Gardens UK project database.

1.4 Structure of the Report

1.5 Limitations
The interior and exterior of York Art Gallery, including the roof, were inspected as part of this report. Owing to health and safety concerns, the interiors of the single storey hut complex to the north of the Gallery were not inspected.

There were some limitations in access to archival and reference material due to the temporary closure of York Library as part of a current refurbishment programme and a move to merge the York Archives and Local History Library. Consequently, some items were not available for viewing for this report.

This conservation plan has been completed within a limited time period. It is likely that further information will become available after the completion of this report. Any new information should be acknowledged by the York Museums Trust and incorporated into future revisions of the conservation statement.

1.6 Orientation
The front elevation of York Art Gallery faces southeast. For the purposes of this report and in line with gallery naming within the building, the front elevation has been taken to face east.

1.7 Acknowledgements
Simpson & Brown gratefully acknowledges the assistance provided by the following persons, archives and organisations during the completion of this report (in alphabetical order):
1.8 Abbreviations

A number of abbreviations have been used throughout this report and are identified as follows:

- YMT – York Museums Trust
- YCA – York City Archives
- RCHME – Royal Commission on Historical Monuments England
- YCC – City of York Council
- S&B – Simpson & Brown Architects
- UF – Ushida Findlay Architects
- Lorna Sergeant, York Museums Trust
- Richard Taylor, Archives & Local History Development Manager City of York Council
- Laura Turner, York Museums Trust
- Miya Ushida, Ushida Findlay Architects
- Michael Woodward, Commercial Director, York Museums Trust
- York City Archives and Staff
- York Museums Trust
2.0 YORK ART GALLERY - UNDERSTANDING THE BUILDING

2.1 Early History of the Site

2.1.1 Roman Settlement

Although no pre-Roman settlement has been recorded within the historic core of York, the area has been a major hub for communications since the earliest of times owing to its convenient location at the junction of the Rivers Ouse and Foss.1

In AD 71, the Roman 9th legion built a fortress on a slightly elevated area between the rivers. It occupied a site of approximately 50 acres and the fortress faced towards the River Ouse. The main gate into the fortress was located where St Helen’s Square is today. The two principal streets, the via praetoria and the via principalis run almost parallel with Petergate and Stonegate respectively. The northwest gate of the fortress, porta principalis dextra was located on the site of Bootham Bar at High Petergate, opposite the current site of Exhibition Square and the walls of the fortress ran along the east side of Exhibition Square. The legionary headquarters (principia) was located on the site of York Minster and partially uncovered during excavations at the Minster in the 1990s. obvious remains from the fortress include the Multangular Tower in the Museum Gardens2 and some stones recovered from the excavation are located in the rear yard of the Gallery site.

Evidence for Roman settlement outside the fortress to the northwest is sparse, but it should be noted that numerous cemeteries are known which extend as far as Clifton.3

In the 3rd-4th centuries, York was the site of one of Roman Britain’s principal military bases and of a colonia which served as the capital of Britannia Inferior and subsequently of Britannia Secunda. From the early 4th century, York was also the seat of a bishop. Late Roman York is less well understood due to less surviving evidence.4

Archaeological evidence shows later use of the site and some items that have been found include an Anglian bone ornament (found pre 1876) at St Leonard’s Place during drainage works; coin hoard (found 1879 during building works for the Art Gallery) c.865 deposit of 400 stycas; and a coin hoard (found 1831) 360 coins dating to kings Eanred (c.810-840) and Osberht (849-67) found within grounds of the Abbey at rear of Gallery. Saxon cremation urns were recorded during excavations in the area of Exhibition Square during works in 1878 and the area may have been used for burial purposes.

There was an enclosure adjoining the fortress wall to the northwest and this covered the entire Gallery site to the outer boundary of Marygate. It is of uncertain date and purpose, but it was at least 600 feet square. There are buried segments of wall associated with this structure and there is evidence for a street and building within the enclosure.5

5 Royal Commission on Historical Monuments in England An Inventory of the Historical Monuments in the City of York - Volume 1: EBVRACUM Roman York 1962
2.1.2 St Mary's Abbey

The complex of St Mary’s Abbey was extensive and was enclosed by fortified stone walls between the River Ouse and Bootham. Walls parallel with Marygate enclosed the west side and the east by walls dividing the Abbey from the grounds of St Leonard’s Hospital and surrounding land. Towers were located at each wall junction and at intervals.

In 1069, York was sacked during the Norman Conquest and it took time for York to recover. This recovery was spurred by the establishment of a Benedictine Abbey at St Olave’s Church in Marygate and nearby land in the 1070s. The land was granted by Yorkshire nobleman, Alan Rufus.

King William I gave permission for the monks, under the guidance of Abbot Stephen, to transfer to York from Lastingham and the abbot of York is identified as a landowner in the Domesday Book in 1086.

In 1089, King William II laid the foundation stone for a much larger church next to St Olave’s and dedicated it to St Mary. This building was taken down in the 13th century for the construction of the Gothic church whose remains are within the Museum Gardens today. The first stones of the church were laid in 1270 and the building incorporates fabric from the earlier church.
Early grants of land confirmed that there were houses built on Bootham and Marygate by the middle of the 12th century and were confined to land opposite the Abbey Walls at this time. The Abbey Walls as seen today were begun in 1266. They were boundary walls to begin with, but in 1318, the abbot was granted a licence to crenellate the walls and the walls were raised. The river wall was started in 1354; St Mary's Tower was built c.1324; and Queen Margaret's Arch at Bootham Bar was built in 1497, possibly on the site of an earlier postern gate.

In the area of the Gallery site, it is possible that a monastic garden or cemetery may have been located in the piece of land between the Abbey choir and the wall parallel to Bootham.

The establishment of what was to become the wealthiest and most powerful monastery in the North of England cemented the power of King following the Conquest and allowed York to once again grow and prosper.

Despite devastating fires in 1137 and 1377 and numerous conflicts over the years, particularly over land ownership between the Abbey and the citizens of York, St Mary's flourished and gave back to the community, providing employment and relief to the poor and the sick.

St Mary's survived until the Dissolution of the Monasteries under King Henry VIII and in 1539, St Mary's was surrendered to the King's commissioners.

### 2.1.3 17th and 18th Centuries

Considerable damage was done to the area around St Mary's Abbey during the Great Siege of York in 1644. The Art Gallery site was within the area defined as the battle zone of the Siege of York. Tunnels for mines had been dug under St Mary's Tower (at the northern corner of the walls) and the tower was blown up during the siege. Many people were killed within and outside the Abbey Walls.

From c.1540 until the siege of 1644, St Mary's Tower held a large collection of Yorkshire monastery papers and it had an official keeper appointed by the Crown. When it was blown up, the records were damaged or destroyed. It was rebuilt shortly after along the same lines and retains evidence of 13th, 14th and 17th century fabric.

In a map by Jacob Richards of the City of York, dated 1685 (see figure 7), the Gallery site is shown as open pasture with an orchard and 'The Mannour House' (King's Manor) to the south and a wide drive from Queen Margaret's Arch to the north entrance of King's Manor. The study area for this report also extends into the former 17th century kitchen garden and orchard. There is a wall shown on this map between Queen Margaret's Gate and the King's Manor, forming a 'corridor' between the gate and the entrance to the King's Manor. This wall shows an opening about half way along its length. This opening, a doorway, and window openings are also shown in a 1717 watercolour view by Francis Place (figure 8) looking towards Bootham Bar from within the Abbey grounds. This indicates the presence of a range of buildings.

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7 Royal Commission on Historical Monuments in England. An Inventory of the Historical Monuments in the City of York. Volume IV: Outside the City Walls East of the Ouse, 1975, pp.4-6

8 Royal Commission on Historical Monuments in England. An Inventory of the Historical Monuments in the City of York. Volume IV: Outside the City Walls East of the Ouse, 1975, p.6
on the west side of the wall that had been demolished by 1685. If not relating to the monastic occupation, these were possibly early post-medieval.

By 1736, a map by Francis Drake showed the pasture area of the King’s Manor as cultivated gardens (figure 9).

Figure 6  Map of the Abbey Precinct as it was in 1539 at the Dissolution of the Monasteries. Study area shown in light blue and the existing Art Gallery footprint shown in dark blue. Wilson, Christopher & Burton, Janet, modified by S&B.
Figure 7 1685 map showing the Gallery site (bottom) as pasture with an adjacent orchard and kitchen garden servicing the King’s Manor. A wall is shown between Queen Margaret’s Arch and the King’s Manor, running across the front of the current Gallery - this wall is also shown, with a doorway and window openings, in figure 8., indicating a further range of earlier buildings on the west side of the wall that had been demolished by 1685. Red line indicates approximate study area. Jacob Richards (surveyor), Wilson & Mee 2009
Figure 8  1717 watercolour looking towards Bootham Bar and Queen Margaret’s Gate from behind the now-demolished wall showing former door and windows within the wall that ran between Queen Margaret’s Gate and the King’s Manor. Francis Place, York Art Gallery R1961

Figure 9  Map dated 1736 showing the Gallery site as cultivated gardens north of the King’s Manor. Francis Drake, Wilson & Mee, 2009
Figure 10  Watercolour showing the Gallery site as gardens, c.1860. The Gardens of the Yorkshire Philosophical Society, J Storey

Figure 11  Map of the site with historical overlays indicating the early history of the site. Shows the Art Gallery site as gardens within the St Mary's Abbey Precinct. What are presumably ancillary buildings for the gardens are shown up against the northeast Abbey wall and on the southeast side of the gardens. The line of the Abbey walls is shown dotted through the now-demolished buildings on the southeast side where Exhibition Square is today. The line of the City Walls and their proximity to the site are also shown crossing St Leonard’s Place. York Historic Town Atlas (Unpublished, Reproduced with Permission)
2.2 Yorkshire Fine Art & Industrial Exhibition, York, 1866 and the Design of a new Building

The Yorkshire Fine Art and Industrial Exhibition was held from 24th July to 31st October 1866 in an elaborate timber and glass temporary building designed by architect Edward Taylor.

Edward Taylor (b.1829-30-d.1908) was a York-based architect who had been articled to George Fowler Jones of Lendal, prominent York architect and pioneer photographer.

Taylor was later responsible for the design of the Clifton Methodist Church (opened 1909) and the Wesleyan Church, Melbourne Street (1877).

The 1866 Exhibition was built in the grounds of Bootham Park Hospital.

The construction and organisation of the Exhibition was inspired by other great exhibitions at the time, including the Great Exhibition at the Crystal Palace in London in 1851.

Figure 12 The interior of the Crystal Palace – The Great Exhibition, London, 1851. The Great Exhibition of the Industry of All Nations, 1851: Illustrated Catalogue

Figure 13 Front elevation of the 1866 Exhibition building by Edward Taylor. William Monkhouse, YCA

9 Jeremy Taylor, The Yorkshire Fine Art and Industrial Building 1879
10 Hugh Murray, Photographs & Photographers of York: The Early Years 1844-1879 1986, p111
The front of the building was decorated with the Royal arms and the arms of noble patrons of the Exhibition. At the centre of the Exhibition was a Grand Hall measuring 195 feet long by 80 feet wide with a gallery around the perimeter that was 18 feet wide. Rooflights flooded light down into the hall and stained glass windows were installed in either end of the hall. Behind the hall was an annex to show machinery and carriages which measured 9,000 square feet. 11

**Figure 14** The Grand Hall, 1866. William Monkhouse, YCA

**Figure 15** One of the top-lit picture galleries, 1866. YCA

**Figure 16** View from one of the upper galleries of the Grand Hall, 1866. YCA

**Figure 17** View of one of the picture galleries. YCA

11 Hugh Murray, Photographs & Photographers of York: The Early Years 1844-1879 1986, p112
Two picture galleries also formed part of the complex, each measuring 60 feet long by 30 feet wide and were located either side of the Grand Hall. Each picture gallery terminated in a pavilion measuring 40 feet square. The galleries housed fine art exhibits and were completely packed with artwork.  

All of the picture galleries were decorated in a subdued sage green, with a maroon dado, plinth and border. The exhibition was arranged into six areas: Fine Art; Art Manufacturers; Manufacturers; Machinery; Natural Products; Historical; and Antiquarian. 

Due to the success of the first Exhibition, it was agreed that a second should be held in the next decade. The profit from the first Exhibition was used to help establish a permanent exhibition building.

2.3 Construction of the Yorkshire Fine Art & Industrial Exhibition (York Art Gallery) - 1874-1879

2.3.1 A Masterplan & Demolition

Edward Taylor was commissioned as joint architect with JB & W Atkinson to design the new Yorkshire Fine Art and Industrial Exhibition, York. It was to be a combination of a permanent building with temporary structures for the second exhibition. W Atkinson was appointed honorary consulting architect for the scheme. A site was acquired from the York Philosophical Society within the walls of the St Mary’s Abbey precinct known as ‘Bearpark’s Garden’, in use as gardens at the time of acquisition (previously used as nursery gardens by Edward Bearpark).

Several schemes were developed from 1874 for the site before a final scheme was approved and an early masterplanning exercise for the site is shown in an 1874 block plan at figure 18.

In July 1831, Bootham Bar had its barbican demolished to help traffic congestion and to create St Leonard’s Place connecting Bootham to Museum Street.

There were a number of buildings in front of the Gallery site and on the site of what is now Exhibition Square and St Leonard’s Place. These were demolished to make way for improvement in roads and for the construction of the Yorkshire Fine Art and Industrial Exhibition (later City Art Gallery) building. These have been recorded in early photographs and detailed drawings of Bootham and Queen Margaret’s Arch in particular, as well as a site plan for the construction of the Exhibition and early OS Maps.

12 Hugh Murray, Photographs & Photographers of York: The Early Years 1844-1879 1986, p113
13 City of York Council – Local Studies Collection – Online images
14 Hugh Murray, Photographs & Photographers of York: The Early Years 1844-1879 1986, p118
Figure 18  Block Plan prepared during development of a masterplan for the site in July 1874. Shows existing buildings in the vicinity of the Gallery that were later to be demolished. Also shows the extent of masterplan for the site which was to include pleasure ground on the site of an orchard along the northwest side and a large machinery hall in addition to the great hall. This was not as carried out. Edward Taylor, Architect – York City Archives, 351/6748/1874
Figure 19  OS Map surveyed 1848-1851 showing the site of the City Art Gallery before construction. The map shows the outline of the Bird in Hand Public House and St Leonard’s Hotel as well as tenements that were demolished to make way for the Gallery and Exhibition Square. There are a number of ancillary buildings along the south side of the Abbey Walls and others within the gardens (in front of the School for the blind) that were presumably in use for the gardens themselves. Study area is shown in light blue. City of York Council
The demolished buildings included the Bird in Hand Public House and St Leonard’s Hotel. They were demolished for the creation of Exhibition Square before 1879 and the Bird in Hand moved to a building on the opposite side of the road and was renamed The Exhibition Hotel.  

Also demolished was the ironmongery shop of Mrs Mary Bussey Ward, who had taken over the business from her husband, James, after his death in 1838. Her shop was located to the east of Queen Margaret’s Arch and several other buildings were also demolished at the same time.

Though not demolished, but altered, the gatehouse to the northwest of Queen Margaret’s Arch was in use as the premises of Mr Edward Bearpark, nurseriesman and seedsman. Mr Bearpark also used the gardens immediately behind the Abbey Walls as far as St Mary’s Tower as a plant nursery - the site of the Gallery.

Figure 20  c1840-1843 lithograph by Francis Bedford showing Queen Margaret’s Arch. Ward’s ironmongery is to the left (demolished) and the gatehouse/ Bearpark’s premises are shown to the right. Francis Bedford

Figure 21  Engraving of Bootham published 1805 showing Bootham Bar and the buildings to the right that were demolished for the construction of Exhibition Square and the Art Gallery. Unidentified Artist, Part of the Evelyn Collection, R2413

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15 Hugh Murray, Photographs & Photographers of York: The Early Years 1844-1879  1986, p113
16 Hugh Murray, Sarah Riddick and Richard Green York Through the Eyes of the Artist  1990, p62
17 Hugh Murray, Sarah Riddick and Richard Green York Through the Eyes of the Artist  1990, p62
**Figure 22** 1853 photograph looking towards St Mary’s Tower from the gardens immediately south of the Abbey Walls. This was taken from the site of the large rear hall of the Yorkshire Fine Art and Industrial Exhibition. These gardens were in use by Edward Bearpark as a nursery. William Pumphrey (photographer)

**Figure 23** Pre-1879 photograph towards Bootham Bar showing buildings to be demolished on the right. Evelyn Collection, ES2315

**Figure 24** Pre-1879 photograph towards Queen Margaret’s Arch showing buildings to be demolished on the right. Evelyn Collection
Figure 25  Site plan showing historical development. Simpson & Brown. Not to Scale
2.3.2 Design & Construction

Construction of the Yorkshire Fine Art and Industrial Exhibition, York, began in January 1878. The foundation stone for the building was laid on 22nd April 1878 by the Lord Mayor of York and the building was opened just over a year later on 7th May 1879.

The general layout of the Yorkshire Fine Art and Industrial Exhibition complex was to have a permanent building constructed on a square at the Bootham Bar end of the site. The front building was designed to house picture galleries, statuary and a lecture hall.

There were two large temporary structures planned to the rear – a great hall immediately following on and linking through on axis with the permanent front building, and a large side building off the rear hall to the south to house machinery. It has been suggested that the machinery annex was removed almost immediately after the closure of the Exhibition, about 1880. With the exception of the block plan showing overall layout (and not exactly as built), no direct evidence for the construction or demolition of the machinery annex was seen during the completion of this report. See figure 18.

There were several schemes completed for the Exhibition varying widely in size and style. The proposal for the construction of the exhibition building was formally launched to the public on 16th March 1876. The cost of the building at this time was estimated at £10,000 and acquisition of the site at £5,000. This first scheme was in the ‘Elizabethan’ style. However, it was not considered sufficiently ornate and a further scheme was developed in the ‘Italian’ style. This change in design increased the estimated costs of the construction to £19,000.
Figure 26  May 1876 early scheme for the Exhibition. E Taylor, YCA 352-6767-1876
Figure 27 Early scheme ground and first floor plans, May 1876. E Taylor, YCA 353/6771/1876
A ‘Prospectus’ was developed for the scheme in 1876 and it highlighted that the building was to accommodate an exhibition of paintings and works of art, and provide a home for a Technical Museum and the York School of Art – the whole to form a ‘Yorkshire Art Institution’. 22

The significant increase in costs was deemed unacceptable and the plans were once again reconsidered.

Numerous meetings and disagreements meant slow progress, however it was eventually decided upon a scheme that had a full stone front elevation. Due to the high costs of stone, the design was modified to provide the main architectural carvings, but did not include all of the decoration as originally intended. However, the design as built allowed for further ornamentation to be added in the future when funds permitted.

Figure 28 Front elevation of an early scheme showing the building constructed in brick and stone (possibly terracotta), 1877. This is close to as-built and shows the extent of decoration that was not completed, including carving within the semi-circular panels and mosaics in the rectangular and side panels. Edward Taylor, YCA 398/7681/1877

Figure 29 Engraving showing the proposed front elevation in 1877. YMT Report 2009

Drawing work continued throughout 1877 and a proposal was even explored to have the building constructed out of brick and architectural terracotta from Doulton & Co., Lambeth Pottery, London. 23 Built with brick and terracotta, it would have been considerably more cost effective than stone.

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22 Jeremy Taylor, The Yorkshire Fine Art and Industrial Building 1879, p359
23 Jeremy Taylor, The Yorkshire Fine Art and Industrial Building 1879, p360
The budget did allow for some of the architectural carving to be carried out, but not the decoration of the semi-circular panels, large panels or urns. The semi-circular panels were originally to be carved in stone and the rectangular panels below were to take mosaics. Milburn did, however, have approval to carve the four roundels on the front of the portico. The roundels are of key York figures in the Arts: John Camidge (music); John Flaxman (sculpture); William Etty (painting); and John Carr (architecture).24

It was not until 1887 that two tiled panels were installed on the façade to fill the large left and right panels. The left side panel represents ‘painting’ in the death of Leonardo da Vinci in the arms of Francis the 1st. The right side panel represents ‘sculpture’ with Michelangelo showing his statue of Moses.25

2.3.3 The Yorkshire Fine Art and Industrial Exhibition Building, 1879

A signed, approved copy of the front elevation is dated 7th October 1877. It was approved by the York Philosophical Society on 12th November 1877 and the contractors signed the drawing as follows:26

- John W B Lee – bricklaying
- George Mansfield – builder, York
- James G Hebden – mason work
- Michael Croft – plastering
- John Hawley – smith’s work
- John Thomas – painting
- George W Milburn – stonemasonry and sculpture

Additional contractors included:27

- Charles Nelson – plumbing
- Edgecumbe Cumble – glazing

Constructed for the Exhibition in 1789, the building continued to be used for a variety of purposes, including lectures, concerts, performances, and events such as boxing, bazaars, displays, prize givings and exhibitions. The building was also tenanted by the School of Art.

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24 Jeremy Taylor, The Yorkshire Fine Art and Industrial Building 1879, p361
25 Jeremy Taylor, The Yorkshire Fine Art and Industrial Building 1879, p361
26 Jeremy Taylor, The Yorkshire Fine Art and Industrial Building 1879, p361

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Figure 30  Historical development plan – ground floor. Simpson & Brown. Not to Scale.
Figure 31  Historical development plan – first floor. Simpson & Brown. Not to Scale.
Front Building

The front, permanent building comprised a Lecture Hall at its core, surrounded by an entrance hall, gallery spaces and ancillary rooms. The current Main Gallery was originally referred to as the Lecture Hall in drawings of May 1878 and it was constructed with an elaborate timber framed roof that remains today, but is concealed behind the existing false ceiling of the Main Gallery.

Drawings from October 1877 show plans of the building very close to as built in 1878-79.28

At ground floor level, the loggia is shown at the front and the entrance hall is shown as built. The second arcade beyond the entrance hall supporting the Little Gallery is not shown at this time and is a later insertion.

In the northeast corner was classroom no. 2 (‘antiquarian’ is written in pencil with what appear to be cabinets in this space) and there was a passage to a wc and the ‘Secretary’s Room’ (with doors to front elevation). To the southwest was ‘Technical Museum Room No.4’ and a passage to a wc and ‘Secretary’s Room’, matching the opposite side.

The Main Gallery was originally shown as the ‘Lecture Theatre and Concert Hall’ with ‘Temporary Exhibition Buildings’ written on site to rear with a connecting wall shown hatched with one central and two side openings. Along the south side of the front building is shown ‘Technical Museum Room No. 3’ linking to No. 4; ‘Technical Museum Room No. 2’ and No. 1 at the west corner. There were access doors to the main gallery off ‘Technical Museum Rooms No. 3’ and 1. Along the north side was shown the main stair above ‘Class Room no. 2’, School of Art and ‘Class Room no. 1’, with both linked.

The entrance hall and linking space below the current Little Gallery have floors shown shaded. Presumably this represents the black and white tiled hard floor as existing (or other proposed decorative flooring at the time). The stair hall and north corridor beyond are also shown shaded – presumably representing the mosaic floor (or other proposed decorative flooring) as existing. The longitudinal section dated October 1877 shows these shaded areas as hard flooring finishes, with joisted timber flooring covering the rest of the Lecture Hall (Main Gallery).

At first floor level, a ‘Permanent Picture Saloon’ is shown across front of building (the current Burton Gallery) and was accessed from the main stair.

A doorway is shown at top of the main stair landing. This is the current door to the Little Gallery. Longitudinal sections through the building dated September and October 1877 and plans dated October 1877 respectively show a balcony dotted on to the drawing. A longitudinal section from December 1878 does not show a balcony. If the balcony was built, no physical evidence was visible during the inspection due to alterations. If evidence remains, it may be concealed behind later fabric.

Windows are shown on both sides of the upper part of the Main Gallery in the October 1877 drawings. These drawings show that the north gallery was not part of the original scheme. However, the north gallery has wrought iron trusses matching those in the south gallery and windows intended along the north wall appear to have always been infilled and plastered over to create blind windows along the upper

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28 353/6774/1877 YCA
north wall of the Main Gallery (original Lecture Hall). Therefore, the north gallery configuration is possibly an alteration to the building design just before or during construction, which would not have been unexpected given the ongoing and extensive changes to the design between 1876 and 1878. The north gallery can be seen in the early 20th century aerial photograph at figure 60.

Arched openings, that originally had decorative ventilation grates, can still be seen in the roof space of the Main Gallery, east wall, which allowed for air movement between the Burton Gallery and the Main Gallery (originally Picture Saloon and Lecture Hall).
Figure 32  Ground and first floor plans, October 1877. Edward Taylor, YCA 353/6774/1877
Figure 33  Long Section through Lecture Hall (Main Gallery), entrance hall and portico, October 1877. Edward Taylor, YCA 350/6727/1877
Figure 34  Sections through the building, December 1878. Edward Taylor, YCA 461/8694/1878
Figure 35  Views looking west within the Main Gallery ceiling space. S&B

Figure 36  South elevation window detail and decorative plaster bracket within the Main Gallery ceiling space. S&B

Figure 37  Views looking south within the Main Gallery ceiling space showing top of the Little Gallery brick construction to left. UF

Figure 38  Plasterwork detailing and vents (left and right arches, not centre arch) that originally had decorative grates for air movement on east wall within Main Gallery ceiling space. S&B
Figure 39  October 1877 – Close to as built, section through South Gallery, Main Gallery and Main Stair. Edward Taylor, 352/6764/1877 YCA
Figure 40  May 1878 drawing showing detailed construction for the roof of the Lecture Hall (Main Gallery). Edward Taylor, YCA
Great Hall & Refreshment Hall

The Great Hall was a very large building built to the west of the permanent exhibition building that fronts Exhibition Square. It was intended to be a temporary structure. The building took up the majority of the site between the permanent front building and the Abbey wall along Marygate. A 25 ft wide right of way was left between the Yorkshire Philosophical Society’s grounds and St Mary’s Tower along the Abbey wall. It was of brick construction at low level and at the east end and the rest was timber framed and weatherboard-clad, with a high, arched roof of timber with additional steel bracing. The timber roof trusses were decorated with a stencilled design. There appears to have been some stone construction at the lower part of the west end (see figure 58).

The Great Hall comprised a large single space with first floor galleries along the north, south and west sides of the space. The main access for each of these galleries was from a pair of symmetrical stairs at the east end of the hall. Light was provided by extensive skylights along the length of the ridgeline and over each of the galleries. The organ is shown in a photo of 1881 at the west end gallery. At the west end of the hall was a raised stage/dais area with steps leading up to it.

Figure 41  Photo taken in 1881 of the Great Hall looking towards the west end showing the organ and layout of the space post-1879 exhibition. YCA

1.1                                                                                          

29 Site plan 353/6775/1876 YCA
An ‘Orchestra’ (with male and female singers’ rooms beneath) was shown at the west end of the hall and there were two further stairs shown to the galleries at the northwest and southwest corners of the hall. There was further toilet accommodation proposed along the ground floor, west wall in a single storey extension.

The east end of the Great Hall housed refreshment rooms in an intermediate ‘linking’ building called the Refreshment Hall. There was a large arched opening between the Great Hall and the Refreshment Hall. There were large sliding doors that could close over a second large doorway between the link building and the Lecture Hall (Main Gallery). Several steps led down into the Refreshment Hall from the Lecture Hall. The Refreshment hall was two storeys in height at the centre, with arcades on both the north and south sides of the central corridor to the tea room and first class refreshment room and with tall arched windows above letting light into the space (see figure 34).

Drawings from October 1878 of the ‘Proposed Temporary Buildings’ show within the Refreshment Hall, a tea room to the south of the central corridor, and a first class refreshment room to the north. There was a second class refreshment room, service areas, offices and toilets along north side of the Great Hall, with a small lecture room in the northwest corner of the hall. These were part housed within the main body of the hall and a single storey extension along the north side (see figure 59).

Along the south side of the hall was generally open space beneath the gallery originally. The south tea room had a small storage area and the outer wall was indented for eleven bays from the west end to form a covered veranda area below the south gallery.

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\[\text{\textcopyright\textregistered\, 353/6781/1878, YCA}\]

\textit{York Art Gallery - Conservation Statement}

39
Figure 42  Plan of the temporary building ‘Great Hall’ at the rear of the Gallery, October 1878. Edward Taylor, YCA 353/6781/1878
Figure 43  Plan of the temporary building ‘Great Hall’ at the rear of the Gallery, October 1878. Edward Taylor, YCA 350/6729/1878
Figure 44  March 1879, detail and wall construction of the Great Hall – showing timber weather boarding as cladding. Edward Taylor, YCA
Machinery Annex

The large, temporary, Machinery Annex is shown on the block plan of 1874, and it is alluded to on the October 1877 ground floor plan of the Great Hall, with posts and part of a wall shown off the south side. No direct evidence for its construction or demolition was viewed during the completion of this report. However, further evidence may be available in drawings and records that were not accessible at the time of research. Early 20th century aerial photographs show the area to the south of the Great Hall as grassed areas and gardens with paths and no sign of any large structure by this point in time. It is possible that the machinery annex was removed shortly after the end of the Exhibition in late 1879 or 1880.

A c.1939-42 photograph of the south elevation of the Great Hall appears to indicate a separate construction line on the left of the photo (see figure 58) and a change in construction at the lower level of the Great Hall which would have been in the approximate location of the west wall of the annex according to the 1874 block plan. There was also a large pair of doors shown in the location of what would have been the link through from the Great Hall to the Machinery Annex – this accessed the gardens and bowling green when the photo was taken.

Building Foundations

Foundations were shown on early drawings for the great hall at the rear as having 4x4x3 ft. concrete footing beneath each of the main loadbearing columns for the structure. Secondary columns were to have 1’6”x2’6” concrete footings.31

A section through the South Gallery, front gallery and main stair32 shows 4’6”x 2’ concrete foundations beneath primary columns. Shows possible depths from top of ground floor level of 7’ to 8’3” to lowest depth of footings. Basement ground level is 9’6” below ground floor level and 4’6”x2’ footing beneath. 3’6”x3’6” small supporting footings beneath floors between primary footings. (See figure 46). A further plan of October 1877 shows the location of footings beneath the Great Hall.

The approximate locations of foundations for the Great Hall, based on the October 1877 ground floor plan are shown on figure 42.
Figure 45  Approximate locations of the foundations of the Great Hall based on ground floor plan of October 1877 – shown in dark blue. Study area is shown shaded. Simpson & Brown
Figure 46  Undated section through construction of the Great Hall, showing structure and foundations. Edward Taylor, YCA 352/6751
Exhibition Square

The Yorkshire Fine Art and Industrial Exhibition building was not constructed in isolation and drawings survive showing the detailing provided for the surrounding area. Railings and gates were designed by Taylor for the south side of Exhibition Square to the School for the Blind. He also designed lamp posts and a chain palisade at the entrance. The original design for Exhibition Square incorporated a carriage loop to the front of the building.

Figure 47 1880s photograph of Exhibition Square showing the carriage loop around a square grassed garden with trees and lamp posts. YCA

Figure 48 1880s photograph of Exhibition Square from the carriage loop to the central garden with trees and lamp posts. It is likely that the stones in this photograph are from excavations in the area or relate to the Abbey walls. YCA

11
33 191/Ph 348/6671-90 YCA
34 191/Ph 350/6711-6730 YCA

York Art Gallery - Conservation
2.4 Late 19th and Early 20th Century Alterations

The 1881 photograph of the Great Hall showed it full of sofas, chairs, plants, statuary and a fountain, with the organ and gallery across the west end of the space and showing the building in full use shortly after the completion of the Exhibition in 1879.

In June 1885, there was a suggestion for an extension for the Art School on the north side of the building, ground floor. Key features were a new entrance from the right side of the main front of the Gallery filling the space between the existing Gallery building and the Abbey precinct wall parallel to Bootham. Going south-north was to be an entrance (hat room to side in wall); cast room; corridor with stair; elementary school room off corridor to west with store room; committee room; master; lecture room; and advanced school room. Gentlemen and Ladies toilets within the Great Hall were shown as existing at the time to north with yard along north side.

This does not appear to have been carried out, but it does show how it was proposed to incorporate both the permanent and ‘temporary’ buildings as part of this addition, suggesting that by the mid-1880s, the intention was to keep the Great Hall. This scheme was amended in September 1885 to show a space left between the Abbey wall and the extension. It is not clear how much of this work was carried out, however it would seem that the single storey extension along the north side that today incorporates toilet and staff facilities for the Archives was built by 1890 (see figures 49-51).

In 1891, the Gallery was transferred to the York Corporation and negotiations were had between the Art School and the Corporation to transfer the northeast side of the building into the hands of the Art School.

Figure 49 June 1885 sketch plan showing proposed work to north side of building. Edward Taylor, YCA 352/6754/1885
Figure 50  September 1885 sketch plan showing proposed work to north side of building. Edward Tayloy, YCA 351/6745/1885

Figure 51  8th February 1890, proposed alterations along north side of building for the School of Art. Edward Taylor, YCA 351/6741/1890
Figure 52  Circa 1890 plan showing alterations along north side of building for the School of Art. Edward Taylor, YCA 351/6732
The York Conservative Association organised a Grand Bazaar of "Olde Yorke" at the Exhibition Buildings on the 9th, 10th and 11th October 1894. The exhibition was designed by George Benson, architect, and constructed by Messrs Richard Bond and Son of Railway Street, York. The various wards were represented and the stands of Micklegate, Walmgate and Guildhall can be seen in the photograph at figure 53. The bazaar was both large and complex as each stall had a reconstruction of an old York building, some of which had already disappeared. An ancient postern and market square were also constructed to add to the theme of "Olde Yorke".38

Figure 53 1894 Grand Bazaar of ‘Olde York’ – in the Great Hall. YCA

The space below the north gallery was partially infilled at the time of construction with service areas, offices, a lecture room, second class refreshment room and toilets, whereas the space below the south gallery was originally left open. From late 19th or early 20th century photographs (figures 54-57), it can be seen that by c.1910, the remaining open section of wall in front of the toilets beneath the north gallery had been filled in flush with the original walls and toilets were still located in this area as shown by a painted ‘ladies’ sign over a doorway. The south gallery had been filled in and a timber wall built up to the line of the balcony edge, leaving the columns showing.

1.1

38 City of York Council – Local Studies Collection – Online images
Figure 54  Undated, probably late 19th century photograph from the stage at the west end of the former great hall looking east towards the permanent building that became the Art Gallery. The hall appears set up for a performance or lecture. Courtesy of Andrew Morrison, YMT

Figure 55  Undated, probably late 19th century photograph from the east end of the great hall looking back towards the stage at the west end of the structure. The hall appears set up for a performance or lecture. Courtesy of Andrew Morrison, YMT
Figure 56 The Great Hall c.1910, view looking west from the Refreshment Hall. c/o Andrew Morrison

Figure 57 The Great Hall c.1910, view looking east towards the permanent building (through the Refreshment Hall). c/o Andrew Morrison
Figure 58  The Great Hall exterior view taken c.1939-42 (air raid shelters shown to left of photo) looking towards the south elevation. Shows bowling green in foreground with pavilion.  c/o Andrew Morrison

Figure 59  The Great Hall, presumably taken c.1939-42 showing rear, northwest corner of the structure from St Mary’s Tower corner of the site. Shows additional structures along the side of the building for toilets etc.  c/o Andrew Morrison
Figure 60  c.1910s aerial photograph of the Gallery. YCA Y-11945

Figure 61  c.1930 aerial photograph of the Gallery showing the bulk of the Great Hall to the left. YCA Y-11796
By June 1901, the organ was reported to be in extremely poor condition and was almost to a point of collapse. This was largely owing to continual extremes of cold in the winter and heat in the summer, despite regular maintenance and repair. Shrinkage of woodwork and decay of leather in the bellows was noted in particular. Recommendations were made that the organ needed complete renewal or replacement with a new modern organ. Reports also suggested that the organ chosen was not suitable for the hall - that it was too small and weak.

The Great Hall was declared unsafe in 1909 and closed for use.\textsuperscript{40}

The statue in front of the Art Gallery is of York artist and conservationist William Etty was by sculptor GW Milburn, who completed other work on the building itself, and it was unveiled in a prominent ceremony on 20th February 1911.\textsuperscript{41}

The installation of the statue in 1911 saw considerable changes to Exhibition Square.

In 1912 the Museums and Art Galleries Act was adopted and the Exhibition Buildings were placed under the control of the Estates Committee of the Corporation. They were renamed and the York Art Gallery was established.\textsuperscript{42}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{image}
\caption{20th February 1911, the unveiling of the statue of William Etty, showing new railings and stone walls around the statue. YCA}
\end{figure}

\begin{enumerate}
\item \textsuperscript{39} 877/1. Reports on the condition of the organ at the Exhibition Buildings by J J Binns, Organ Builder, Bramley, Leeds, and Thomas Hopkins & Son, Organ Works, 56 Skeldergate, York. 1901 YCA
\item \textsuperscript{40} An Inventory of the Historical Monuments in the City of York: Vol. IV RCHME
\item \textsuperscript{41} City of York Council – Local Studies Collection, Notes on CYC Images 1925 photograph of the York Art Gallery
\item \textsuperscript{42} City of York Council – Local Studies Collection, Notes on CYC Images 1925 photograph of the York Art Gallery
\end{enumerate}
The bowling green was apparently created in 1912. Map evidence shows the appearance of the bowling green (as it exists today) between 1909 and 1931.

Dr William Arthur Evelyn, a pioneer of conservation in York, had a significant interest in the Gallery. In 1912, the Council set up a new Museum and Art Gallery Committee to run the Gallery (replacing the Higher Education Sub-Committee) and Evelyn served on the committee for the rest of his life. In 1927, he promoted and contributed substantially to an exhibition held at the Gallery ‘Exhibition of Old York Views’. A photograph from this exhibition shows the walls of the south gallery painted a dark colour and the plaster cornice and above painted a light colour, probably white to reflect the light into the space from the rooflights above.

The main gallery space was used as a post office in 1914, but it is unclear how long it was located within the gallery and it was possibly only a temporary, wartime tenancy. It is possible that the post office use was at the same time as the use of the main gallery and Great Hall as a furniture store and salesroom.

It is possible that the brick infill within the large Refreshment Room arch (with several openings shown in figure 67) was put in place following the closure of the hall c.1909 to separate the hall from the rest of the Gallery.

Figure 63  The south gallery in 1927, showing dark coloured walls and light coloured. Evelyn Collection, YCA

1.1

43 Barbara Wilson & Francis Mee, St Mary’s Abbey and the King’s Manor, York 2009, p47
44 Hugh Murray, Doctor Evelyn’s York 1983, p14
45 City of York Council – Local Studies Collection – Online images
The Abbey Walls were largely obscured by houses until they were acquired by the Yorkshire Philosophical Society. The majority on Marygate were demolished after 1877. Houses at 7-23 Marygate that were built up against the wall along Marygate were demolished between 1937-40. Other houses against the wall in Marygate were removed in the 1930s. Properties against the wall on Bootham were demolished in the late 19th century (starting in 1895-6 by the Yorkshire Philosophical Society) and in 1914-17 to reveal the Abbey Walls.  

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**Figure 64** The Main Gallery space in use as a post office in 1914. Trevor Jones, YCA

**Figure 65** c1933 photograph (left) looking towards the Marygate Abbey wall, showing the houses on Marygate that were later to be demolished to expose the wall and the west edge of the Great Hall to the right of photo. Right photo shows the houses on Marygate, c.1930s. YCA

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1.1

46 Barbara Wilson & Francis Mee  St Mary’s Abbey and the King’s Manor, York  2009, p47
47 Barbara Wilson & Francis Mee  St Mary’s Abbey and the King’s Manor, York  2009, p47
2.5 A World War Two Response

On 29th April 1942, York suffered a bombing raid by the Luftwaffe and substantial damage was done to many buildings in the heart of York, including the Gallery, The Yorkshire Museum and St Mary’s Abbey. The Great Hall of the Gallery, the north gallery and other parts of the permanent (front) building were seriously damaged. See figure 67.

After the bombing, the standing remains of the Great Hall were dismantled (see figure 69) and the site was cleared back to the east wall and gable between the Great Hall and the Refreshment Hall. It would appear from figure 68 that more of the damaged gable was removed during the clearance and the brickwork was severely pitted from the blast. More evidence may be available in photographs of damage to property in York, but this was not available to view during the completion of this report.

In October 1942, the gallery received a letter enquiring about the use of the ground floor of the Art Gallery (occupied by Messrs Olivers of York for furniture storage) from the Canadian Royal Air Force who were in urgent need of Airmen’s Accommodation and a Royal Canadian Air Force Airmens’ Club.
Figure 67  Photograph following the Baedeker raid and dismantling of the hall in 1942 showing damage to the surrounding area. c/o Andrew Morrison

Figure 68  The site following clean up after the bombing in 1942 – presumably just before construction of the huts in 1944. c/o Andrew Morrison
Figure 69  Pencil drawing showing the dismantling of the Great Hall following the bombing raid, 1942. Osmond Hick Bissell, Dismantling the Exhibition Hall, 1942. R3092, York Museums Trust (York Art Gallery)
On the 4th November 1943, a memo suggested that they could use the ground floor of the Gallery, but not the Burton Gallery above as it was in use. The suggestion was also made at this time that they might erect huts on the site of the Great Hall.

In February 1944, agreement had been reached for the use of the site at the rear of the Gallery and plans were drawn up for a complex of huts. The Gallery was to be compensated £10 per annum for use of the site. The huts were to include dormitory accommodation, staff accommodation, a dining hall, kitchen, recreation room and writing room.

Given that the huts were built late in the war, the occupation of the site by the Canadian RAF was relatively brief. In June 1945, the Canadians were still occupying the building and it was suggested that the huts might be taken on by the Health Committee for use as a clinic. By January 1946, a further letter suggested that they might be taken over for educational purposes, possibly a community and adult education centre.

By March 1946, a letter suggested that the British YMCA might take over the running of the hostel and continue its use as a facility for forces personnel.

The huts were eventually acquired by the Corporation in 1946 for educational purposes and plans were drawn up to develop the existing buildings for a new use.50

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50 1859/1 Plan dated 17th August 1946 – Ministry of Education
Figure 71  2nd March 1944 – plan of huts for Canadian RAF. *Ministry of Works, YCA 1859/1*

Figure 72  17th August 1946 – plan of huts for educational purposes. *Ministry of Education, YCA 1859/1*
2.6 Later Alterations

2.6.1 Rear Extension

The rear of the Gallery was altered substantially after the erection of the huts on the site of the former Great Hall. It was not clear from research when exactly the alterations occurred, but it is presumed that they were carried out post-war, when drawings from 1949 indicate ‘extensions’ to the rear section and north side of the building for the School of Art. These drawings show the rear of the building as it is today with the exception of a few later alterations.

The gable wall that was originally between the Great Hall and the Refreshment Hall was demolished, as was the Refreshment Hall itself. A large, two-storey rectangular brick building was built on the footprint of the Refreshment Hall and it is likely that fabric from the Hall was reused in the alterations.

This was also presumably when the north gallery was repaired and refurbished. The roof structure was repaired and the cast iron trusses, though damaged, reinstated. Cracks from the bomb damage can still be seen in the roof trusses today.

2.6.2 Burton Gallery

The Burton Gallery has retained its overall form and height, however it has undergone several phases of refurbishment as a gallery space. A c.1900 photograph shows the Burton Gallery as a single space without partitions (see figure 73) and partitions were inserted within the lower half of the space by c.1950s (see figure 74). By the 1940s, windows had been inserted into three of the panels below the semi-circular panels in the front elevation to the Burton Gallery.

The most recent and current partition layout may date to the 1980s, as shown in a plan by York City Council dated December 1984 (see figure 76).

![Figure 73](image-url)  c.1900 photograph of the Burton Gallery being used for furniture storage/display. YMT Report, 2008

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York Art Gallery - Conservation Statement
**Figure 74**  c.1950s photograph of the Burton Gallery. YMT Report, 2008

**Figure 75**  c.1940s photograph of the front elevation showing windows inserted at first floor level above portico to Burton Gallery. YCA
2.6.3 Little Gallery

It is possible that the alterations to the Main Gallery and the building of the Little Gallery in its current form occurred during the c.1949 work at the rear of the Gallery. The false ceiling is not indicated on the 1949 drawings, but a dotted line in line with the footprint of the Little Gallery is shown.

The false ceiling, however, was certainly in place by 1960, as was the Little Gallery, known in 1960 on plans as the Pottery Gallery.

2.6.4 Other Structures

It is not known when the original timber framed ‘shed’ was built against the north side of the Gallery above the entrance to the cellar coal store and boiler room. The 1949 plans, however, indicate that the timber frame of the ‘shed’ was to be removed and re-erected with a new asbestos sheet roof in its current location as a shop, with new timber shelves installed within. When the ‘shed’ was built on the north side, railing were removed and others altered, as it was placed over the light well that originally served the cellar. The stair and remnant railings and gate are original.

In 1978-81, the School of Arts and Crafts was replaced by the York City Archives, taking up the ground floor north side of the building. At this time, the first floor was returned to the Gallery for use (north gallery) and dividing walls and stair to the west of the north gallery were demolished.51

Many other small changes have been identified, such as the blocking of the doorway at the bottom of the stair to the cellar/boiler room, which appears to have been done after 1960, but prior to 1992.

The statue of Etty remains in Exhibition Square, but the railings and garden were removed during an upgrade of the Square c.1972, which saw the construction of the fountain and pool in front of the statue by the Civic Trust. 52

Ramps have been installed within the portico of the Gallery. These do not show in drawings dated 1984. As they were not part of the recent refurbishment programme by the York Museums Trust, presumably they were installed between 1984 and 2005.

In 1992, The Studio to the south of the entrance hall was in use as the shop, and had been used as such since about 1984. Prior to this, the space was in use as an office.

In 1984, changes were made to the front entrance hall, including the installation of new doors across the front of the building within the hall and new glazed doors between the galleries. At this time, some additional partition walls to create offices were installed in the rear extension of the Gallery.

### 2.6.5 The Collection

The first pictures in the gallery were (from a bequest in 1882) from John Burton, hence the naming of the Burton Gallery and this collection was acquired along with the purchase of the building by the Corporation. These were Victorian paintings and the next significant addition to the collection was the purchase in 1931 of Dr W A Evelyn’s collection of prints, drawings and watercolours depicting York. In 1955, Dr Lycett Green donated over one hundred Continental Old Master paintings to the Gallery. Later support for the collection was given by Eric Milner-White, Dean of York, from 1941 until his death in 1963. 53

The Gallery has continued to add to its extensive and respected collection through the generous support of external organisations, including the National Art Collections Fund; the National Heritage Memorial Fund; the Museums and Galleries Commission; the Victoria & Albert Museum; the York Civic Trust and the Friends of York Art Gallery. 54
Figure 77  23rd February 1949 - plans showing extensions to Art Gallery and School of Arts and Crafts. CJ Minter, City Engineer and Architect, YCA
Figure 78  5th July 1960, plans showing mechanical ventilation plant.  CJ Minter, City Engineer and Architect, YCA
2.7 Recent Changes and the Building Today - 2005-2010

In 2005, the ground floor of the gallery was remodelled to improve services. A café was installed in the entrance vestibule, including low partitions, counter, reception area and new shop displays. The toilets were refurbished and a disabled toilet created, taking some space from the store to the south, and the former female toilets were converted into a small kitchen for the café.\textsuperscript{55}

Also completed in 2005 was the creation of the Studio space on the south side of the entrance vestibule, for education and group visitor use. Washing up facilities have been installed and new doors to the entrance vestibule/reception area. The former office in the southeast corner has since been converted to a store room accessed from the Studio.\textsuperscript{56}

The permanent artistic light installation on the upper floor exterior called ‘weather patterns’ was installed in 2005 and is still operating today.

The South Gallery was refurbished and the roof repaired and restored in 2008. A false ceiling was removed from the space, re-opening the full ceiling height and revealing the original wrought iron roof trusses. The lift west of the main stair up to the first floor North Gallery (Ceramics Gallery) was also installed in 2008.\textsuperscript{57}

In 2009, a new hot water heating system was installed, including new convectors, pipework and ventilation. The contractors for this work were Wm Anelay Ltd of York and Mitton Mechanical Services Ltd.\textsuperscript{58}

The North Gallery (Ceramics Gallery) was refurbished and refitted in 2009. New partition walls were installed perpendicular to the north partition (with a duct/void running the full length of the space behind between gallery and outer wall) to break up the space and create a small store at the northeast corner behind the lift. The ceiling of this gallery had been exposed and you can see breaks in the original wrought iron trusses from the 1942 bombing raid that were reinstated during roof repairs.\textsuperscript{59}

At the time of writing this report, plans were in place for refurbishment of the Burton Gallery in August 2010 and possible work to remove the false ceiling in the Main Gallery to restore and reveal the original ceiling.

At the rear of the Gallery, there are numerous architectural stone fragments stored against the Marygate boundary wall. These stones are from a number of early 19th or 20th century excavations within the precinct by Wellbeloved, Brierley etc. In total, there are approximately 5,000 fragments from the abbey buildings partly used as path edging, garden walling or loose. These relate to a further part of the collection of fragments of high importance that are currently in storage with the York Museums Trust. Other stones that are mostly large and Roman come from excavations of the York Minster crossing and surrounds in the 1970s.\textsuperscript{60}

\begin{footnotesize}
\begin{enumerate}
\item Des Mahon Personal Comments\textsuperscript{55}
\item Des Mahon Personal Comments\textsuperscript{56}
\item Des Mahon Personal Comments\textsuperscript{57}
\item Milton Mechanical Services - Promotional Brochure, Summer 2009\textsuperscript{58}
\item Des Mahon Personal Comments\textsuperscript{59}
\item Andrew Morrison Personal Comments\textsuperscript{60}
\end{enumerate}
\end{footnotesize}
Figure 79  The Studio – education room off the entrance vestibule.  U F

Figure 80  Doors to the Studio (right) and the refurbished toilets (left).  S & B

Figure 81  Entrance vestibule, shop, reception and cafe.  U F

Figure 82  Reception and the doors to the 2005 Studio to the left.  U F

Figure 83  Restored South Gallery roof.  S& B

Figure 84  Original roof truss in the South Gallery.  S&B
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Figure 85  View west within the South Gallery. S&B

Figure 86  View east within the South Gallery. S&B

Figure 87  View west in the North Gallery (Ceramics Gallery). S&B

Figure 88  View east in the North Gallery (Ceramics Gallery). S&B
Figure 89  Original roof truss – broken in the 1942 bombing, now restored in the North Gallery. S&B

Figure 90  Lift installation below the main stair leading to the first floor North Gallery. S&B

Figure 91  Duct or void between partition wall and outer north wall in North Gallery. S&B

Figure 92  New partition wall adjacent to store and lift in the North Gallery. S&B
Figure 93  Block development plans from Pre 1539 Abbey occupation to 1961. Study area is shown in blue. Major landscape features shown in grey. Simpson & Brown. Not to Scale.
Figure 94  Block development plans of 2010. Study area is shown in blue. Major landscape features shown in grey. Simpson & Brown. Not to Scale.
2.8 Summary Chronology

AD 71 Roman fortress built at York
1069 York sacked during the Norman Conquest
1070s Benedictine Abbey established at St Olave’s Church and nearby land
1089 King William II laid the foundation stone for St Mary’s Church
1266 Abbey walls are begun
1270 A larger church replaces the 11th century St Mary’s Church
1318 Permission granted to crenellate and raise the Abbey walls
1324 St Mary’s Tower built at the northwest corner of the site
1354 River wall started
1497 Queen Margaret’s Arch built at Bootham Bar
1539 Dissolution of the Monasteries and surrender of St Mary’s Abbey to
the commissioners of King Henry VIII
1644 Great Siege of York
1685 Map shows site as open pasture with a wall between Queen
Margaret’s Arch and the King’s Manor. This site covers part of the
King’s Manor Kitchen Garden and an Orchard at this time.
1736 Site shown on map as cultivated gardens
1831 Bootham Bar barbican demolished
1866 The first Yorkshire Fine Art and Industrial Exhibition held at Bootham
Park Hospital. Building designed by Edward Taylor.
1874 Negotiations begin for the construction of the second Yorkshire Fine
Art and Industrial Exhibition and the site is acquired from the
Yorkshire Philosophical Society. Master plan for the site begins to
develop.
1874-79 Buildings on Exhibition Square are demolished.
1878 In January, construction of the Yorkshire Fine Art and Industrial
Exhibition begins.
1879 7th May, the Yorkshire Fine Art and Industrial Exhibition building is
opened. Complex included permanent front building, Great Hall and
possibly a machinery annex.
c.1890 Single storey addition along north side of permanent front building
constructed by this time.
1885-c1890 Proposals for changes to north side ground floor of front building
c.1910 By this time, the Great Hall space beneath the south gallery had been
infilled.
1901 Organ in Great Hall reported to be in poor condition
1909 The Great Hall is declared unsafe and closed for use.
1911 Installation of the Etty statue and remodelling of Exhibition Square
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>c.1912</td>
<td>Bowling green at the rear of the Gallery is created (maps show some time between 1909 and 1931)</td>
</tr>
<tr>
<td>1914</td>
<td>Main Gallery space (former Lecture Hall) is used as a post office.</td>
</tr>
<tr>
<td>1942</td>
<td>29th April, bombing raid over York causes damage to the Gallery, St Mary’s Abbey and the Yorkshire Museum, as well as numerous other buildings in the vicinity.</td>
</tr>
<tr>
<td>1942</td>
<td>The damaged Great Hall is dismantled and the site is cleared</td>
</tr>
<tr>
<td>1944</td>
<td>The Great Hall site is rented by the Canadian Royal Air Force and huts for accommodation are constructed on the site.</td>
</tr>
<tr>
<td>1946</td>
<td>The Canadian RAF vacate the huts at the rear of the site and the buildings are taken over by the York Corporation for educational purposes.</td>
</tr>
<tr>
<td>c.1949</td>
<td>Extensions carried out at the rear of the building. Shed on north side of building re-erected in current location as the shop.</td>
</tr>
<tr>
<td>c.1949-1960</td>
<td>Little Gallery and false ceiling to the Main Gallery</td>
</tr>
<tr>
<td>c.1972</td>
<td>Civic Trust constructs the fountain and pool in front of the Etty statue in exhibition Square.</td>
</tr>
<tr>
<td>1978-82</td>
<td>School of Art vacates and the York City Archives move into the building</td>
</tr>
<tr>
<td>2005</td>
<td>Ground floor remodelled to improve services. Café, reception, refurbishment of toilets, kitchen, creation of the Studio.</td>
</tr>
<tr>
<td>2008</td>
<td>South Gallery was refurbished and the roof repaired. Lift installed.</td>
</tr>
<tr>
<td>2009</td>
<td>New hot water heating system installed. North Gallery refurbished and refitted.</td>
</tr>
<tr>
<td>2010</td>
<td>Conservation Statement completed as part of overall master planning exercise for the York Art gallery site.</td>
</tr>
</tbody>
</table>
3.0 STATEMENT OF SIGNIFICANCE

3.1 Introduction

The Burra Charter provides the following definition of cultural significance:

‘Cultural Significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.’

The following assessment of the heritage value of York Art Gallery is based upon an analysis and understanding of the historical development of the site, including the tangible documentary and physical evidence, as well as intangible historic, and social associations.

The assessment of significance establishes the importance of the Gallery as a place of cultural heritage. In order to establish parameters for appropriate and sensitive reuse of the building and the surrounding site, whilst respecting the historic fabric, the grading of significance will help to identify key elements of the building. It will also identify those which may be of an intrusive nature – that is, those that adversely impact upon the appreciation of elements of greater significance and should be removed or changed.

Each element of the building and the site overall has been graded according to its significance as an individual item within the overall context of the site.

This information informs guidelines which should be met to ensure that in any future changes to the building, appropriate respect is paid to the site and its components.

3.2 Statement of Significance

York Art Gallery is a Grade II listed building that has been identified as being of national importance and of special interest.

3.2.1 Historical

The site of the Art Gallery is of a high level of historical and archaeological importance, especially as it is located in the historic core of York. The site is adjacent to the site of the Roman Fortress in York, located just outside Bootham Bar and the city walls. It is also located within the grounds of the 13th-14th century St Mary’s Abbey and its protective walls, and it is associated with the adjacent King’s Manor, the study area being located on ground that is known to have been used as pasture, gardens, kitchen gardens for the King’s Manor, an orchard and possibly an early burial ground for the Abbey or during the Roman period. The site is also in a corner of the Abbey grounds that was attacked during the Great Siege of York in 1644 which caused the partial destruction of St Mary’s Tower and many deaths inside and outside the Abbey walls.

The building was purpose built as the second Yorkshire Fine Art and Industrial Exhibition in 1879, following on the heels of the very successful 1866 Exhibition that was housed in a fully temporary exhibition complex at Bootham Park Hospital. The success of the 1866 Exhibition meant that the new building was to comprise a permanent front building that would eventually house the Art Gallery and temporary structures to the rear. The 'temporary' Great Hall however, managed to
survive until it was damaged by a bombing raid in 1942. The construction of the exhibition buildings was directly influenced, as were other great exhibitions around the world in the 19th century, by the Great Exhibition at the Crystal Palace in London in 1851. All of these buildings were constructed on a grand scale, to showcase the best and latest in technology, arts and industry.

There has been ongoing change to the building at its site and a large number of alterations occurred in the 1940s following the bombing raid on York by the Luftwaffe in April 1942. The gallery was heavily damaged and the raid was a key event that not only caused extensive damage throughout the centre of York, but also the loss of a large part of the building, forcing considerable change on the site with the clearance of the rear hall and the construction of temporary huts for the Canadian Royal Air Force.

From the beginning, the building has been associated with many different organisations, from the York Philosophical Society, from whom the site was acquired and who have always maintained an interest in the building and surrounding site; to the School of Art as long term tenants; the York Corporation (later Council), who took responsibility for the site; the York City Archives who have also been long term, more recent tenants; and the York Museums Trust, who run and maintain the York Art Gallery today.

York Art Gallery also has historical associations with prominent individuals, including private benefactors such as John Burton, WA Evelyn, Lycett Green and Eric Milner-White, who have helped to make the gallery and the collection what it is today.

3.2.2 Social

The York Art Gallery was always designed to be a building that would be open to, and used by the public. As a purpose built exhibition building, and fitting with the Victorian ideal of the time, the building was designed to showcase achievements in the arts, industry and technology and allow (and encourage) the general public to share in these achievements. It was also designed to be used as a permanent art gallery and for the School of Art following the Exhibition.

The building and Exhibition Square provide a focal and meeting point for the community. It continues to be open to the public as an art gallery and educational facility, with the aim to maintain this important community role for the future.

3.2.3 Aesthetic & Architectural

The building was designed by York architect Edward Taylor, who trained under prominent architect, conservationist and pioneer photographer, George Fowler Jones. The 1879 building was Taylor's second exhibition building, having designed the iconic, but temporary, 1866 Yorkshire Fine Art and Industrial Exhibition. It was considered so successful that he was employed to design the permanent exhibition.

The design process is an interesting study in the dramatic changes in ideas for the building - and the compromises that one finds in the development and construction of such a prominent building, on such a prominent and historically sensitive site. Initial thoughts were to create an 'Elizabethan' style façade that was considered at the time to be more complimentary to the King's Manor. An elaborate scheme was progressed, but owing to largely financial constraints, the scheme was scaled back and a more classical approach taken towards the design of the building. The building we see today has details that remain unfinished due to early cost cutting,
however the original craftsmanship of elements that were finished was very good. Completion of missing details would complete and enhance the original design.

A purpose built exhibition building, the Gallery was also designed with change in mind. As it was always intended for at least the front, ‘permanent’ building to remain and continue use as a gallery and for use of the School of Art, flexibility in the design of the complex was in mind from the beginning.

Flexibility was necessary for the wide variety of uses that the building catered for. Apart from the specific use as a grand exhibition hall, with the need for large, open spaces for large objects, as well as extensive gallery spaces for artwork, the building was also designed for other uses. These included permanent exhibitions, facilities for staff and the public, provision of a large lecture hall, space for the School of Art. Other uses have included events such as lectures, performances, concerts, sporting events. The lecture hall was also later used as a post office and the building as a furniture sales room and store.

Changes have occurred to the building throughout its history to adapt to the changing needs of the tenants and use of the building by the public. The building continues to be adapted to improve facilities for ongoing use.

3.2.4 Urban Landscape

Exhibition Square and the main elevation of the Art Gallery form a focal point in the urban landscape at the core of York. The building is a landmark and forms part of a very important collection of buildings in this area with the Abbey Walls, King’s Manor, Queen Margaret’s Arch, St Mary’s Abbey and Bootham Bar. The Art Gallery itself is quite a prominent building with its main façade fronting directly onto, and forming the west boundary of the square.

The Art Gallery also has strong visual and physical relationships with the rest of the grounds of St Mary’s Abbey, with views to and from the site through the Museum Gardens, to King’s Manor, St Mary’s Abbey ruins and the walls of the Abbey, which have always formed a dominant and very important part of the site and should be respected.

3.3 Grading of Significance

The various elements of the building have been assessed and graded to assist with the future conservation and management of the site and its elements.

Grading of the individual elements of a site is based on the contribution each element makes to each component of significance, (i.e. historic, archaeological, architectural and aesthetic, landscape, social and spiritual etc, where applicable) whether it be at a local (City of York), regional (England), national (United Kingdom) or international level.

3.3.1 Elements of Outstanding Significance

A building or element of international importance, or a fine, intact (or little altered) example of a particular period, style or type that embodies the importance of the building or site overall.

In the case of the York Art Gallery, no fabric within the theatre has been identified as being of outstanding significance, as the fabric of the Gallery is important at a regional to national level.

York Art Gallery – Conservation Statement
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3.3.2 Elements of Considerable Significance

A building or element of regional (England) or national (United Kingdom) importance, or a good example of a particular period, style or type with a high degree of intact original fabric that contributes substantially to the importance of the building or site overall.

The keys elements of the building in heritage terms are those that relate to the key features of the gallery and its layout, including decorative elements and the overall form of the original lecture hall (Main Gallery). These have been assessed at a regional to national level and therefore of considerable significance.

3.3.3 Elements of Moderate Significance

A building or element of local (City of York) importance, or an element that contributes to, but is not a key element to the importance of the building or site overall.

The bulk of the remaining fabric of 1879 to late 19th century date largely retains its original form, but has been altered in the past and does not contribute directly to the more elaborately designed public areas of the gallery and is considered to be of Moderate significance.

3.3.4 Neutral Elements

An element which neither contributes, nor detracts from the importance of the building or site overall.

Recent work and fitouts of areas like the café, toilets, shop, Main Gallery (at ground floor level) are of neutral significance and could be altered to enhance more significant fabric and spaces.

3.3.5 Intrusive Elements

A building or element which detracts from the overall significance of the building or appreciation of the heritage value of the site overall.

The main intrusive elements identified within the building are the timber ‘shed’ structure on the north side of the building, as well as the false ceiling of the Main Gallery and the exterior appearance (within the ceiling space) of the Little Gallery.

See figures 95 and 96.
Figure 95  Significance plan for the ground floor of York Art Gallery - DRAFT. Simpson & Brown. Not to Scale.
Figure 96  Significance plan for the ground floor of York Art Gallery - DRAFT. Simpson & Brown. Not to Scale.
### 3.4 Graded Elements

The key elements of York Art Gallery have been graded according to the above following criteria and are shown graphically in figures 95 and 96 above.

The grading of significance informs guidelines contained within Section 4.0 of this report.

<table>
<thead>
<tr>
<th>Element</th>
<th>Grade</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exterior</td>
<td></td>
<td></td>
</tr>
<tr>
<td>East (front) elevation</td>
<td>Considerable</td>
<td>Original facade</td>
</tr>
<tr>
<td>West elevation</td>
<td>Neutral</td>
<td>Has been heavily altered and extended</td>
</tr>
<tr>
<td>North elevation</td>
<td>Considerable (to front section and stair)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moderate (to side of north gallery)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Neutral (to rear extension)</td>
<td></td>
</tr>
<tr>
<td>South elevation</td>
<td>Considerable (to front section and south gallery upper level)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moderate (south gallery)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Neutral (to rear extension)</td>
<td></td>
</tr>
<tr>
<td>Views between Gallery site and Museums Gardens and King’s Manor</td>
<td>Considerable</td>
<td>Currently compromised by car park – physical and visual connection between Gardens and Gallery site could be improved</td>
</tr>
<tr>
<td>Exhibition Square</td>
<td>Considerable (space associated with 1879 Yorkshire Fine Art and Industrial Exhibition)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moderate (finishes)</td>
<td></td>
</tr>
<tr>
<td>Statue of Etty</td>
<td>Considerable</td>
<td></td>
</tr>
<tr>
<td>Fountain and pool</td>
<td>Intrusive</td>
<td>c.1972</td>
</tr>
<tr>
<td>Railings and gates to King’s Manor along south boundary of Exhibition Square</td>
<td>Considerable</td>
<td>Part of 1879 design for the building and square designed by Taylor</td>
</tr>
<tr>
<td>Railings and stair to cellar on north side of building</td>
<td>Considerable</td>
<td>Remnants from original 1879 design – rest lost with additional of ‘shed’.</td>
</tr>
<tr>
<td>Element</td>
<td>Grade</td>
<td>Comment</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>--------------------------------------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td><strong>Interior</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Gallery (former Lecture Hall)</td>
<td>Considerable (overall space and timber ceiling above false ceiling) Intrusive (false ceiling) Neutral (fitout of gallery)</td>
<td></td>
</tr>
<tr>
<td>Entrance Hall</td>
<td>Considerable</td>
<td>Plasterwork, layout, flooring</td>
</tr>
<tr>
<td>Café fitout, kitchen, shop fitout, toilets, reception</td>
<td>Neutral</td>
<td></td>
</tr>
<tr>
<td>The Studio</td>
<td>Neutral (modern fitout)</td>
<td></td>
</tr>
<tr>
<td>South Gallery</td>
<td>Moderate – fitout and spaces</td>
<td></td>
</tr>
<tr>
<td>Main Stair</td>
<td>Considerable</td>
<td></td>
</tr>
<tr>
<td>Archives</td>
<td>Moderate (Archives Reading room, Strong Rooms east and centre) Neutral (archival fitout, reception, strong room west)</td>
<td></td>
</tr>
<tr>
<td>Archives – toilets and facilities</td>
<td>Moderate (main fabric and spaces) Neutral (internal fitout)</td>
<td>Single storey early extension, later interior fitouts</td>
</tr>
<tr>
<td>‘Shed’ off north wall of Archives</td>
<td>Intrusive</td>
<td></td>
</tr>
<tr>
<td>Extension at rear of Gallery – offices, print room, stair, store and library</td>
<td>Neutral</td>
<td></td>
</tr>
<tr>
<td>North Gallery</td>
<td>Moderate (trusses, early duct and fabric along north wall) Neutral (fitout, lift)</td>
<td></td>
</tr>
</tbody>
</table>
4.0 CONSERVATION GUIDELINES

It is important that the significance of York Art Gallery and its components is respected, retained and enhanced where possible in future use, management and development of the site. The significance of York Art Gallery should not be put at risk and good conservation principles should be followed when considering alterations. Conservation principles for works to historic fabric should be sufficiently flexible to achieve an appropriate balance between the need to protect the significance of the building and the need for it to live, be used and ‘earn its keep’.

This does not mean that changes cannot be made within the building or the study area for functional reasons and, in fact, many changes have already occurred to the building since it was first built. Changes must be based on sound understanding and made with proper consideration and care.

The following set of guidelines has been established to guide future decisions for York Art Gallery.

1 - Strategy

A clear strategy for the use, conservation and management of the site should be established as a framework for the making of individual decisions.

2 - Conservation Approach

A conservation-led approach to its future repair, conservation and management should be adopted by all interested parties, based an understanding of its significance.

3 - Conservation Principles

i. In general, all work should be carried out in accordance with the British Standard Guide to the Principles of Conservation of Historic Buildings BS7913:1998. The definitions of terms used in this conservation plan are those set out in BS7913.

ii. Minimum intervention – No change should be effected without proper consideration, justification and good reason.

iii. Repair should be preferred to replacement.

iv. Repair should use like-for-like techniques and materials. Materials should be salvaged and re-used where possible.

v. Priority should be given to maintaining and enhancing the integrity of the historic fabric over other regulations and requirements.

vi. New work should not be intrusive, and should be of the highest quality in terms of design, material and workmanship, whether it is in matching or contrasting style.

vii. Adequate historical research, investigative opening-up, recording and sampling should be carried out before and during work (as necessary) to inform good design and technical solutions.

viii. The design of repair works should be undertaken with a thorough knowledge of traditional construction history and practice.
ix. Repair work should be designed to be carried out safely and consideration should be given to safety issues arising from the continued maintenance of the building.

x. It is essential that conservation work is carried out by experienced tradespeople. The work should be designed, specified and inspected by a suitably experienced conservation professional. A large part of the success of any project is in the understanding of the task and sharing of experience between all professionals and all the tradespeople involved.

xi. Whether in repair, restoration or alteration, new work should not draw attention unnecessarily, but should be identifiable to a discerning eye.

xii. Particular attention should be paid to matters of detail to help preserve and enhance fabric and character including, for example, specific choice of materials, detailed location of services, methods of fixing, etc.

xiv. Detailed design development should precede implementation of all on-site works.

xv. Any compromises proposed to the above principles should flow from an options analysis and should be fully justified and agreed by all interested parties.

4 - Work of Considerable Significance

Work of considerable significance should be retained and respected. These parts of the building may be changed, with care, to make them suitable for a new use. However, any proposed alterations must be considered on a case by case basis to determine the appropriateness of the proposal and the need for mitigation.

5 - Work of Lesser Significance

While there should be a general presumption against change, areas of lesser significance should be regarded as being capable of being altered, providing such alteration can be justified and providing it is planned and executed with appropriate consideration, skill and care.

6 - Intrusive Elements

Intrusive elements detract from the heritage value of the building and should be removed as the opportunity arises and the original layout and fabric made good as far as possible.

7 - Scale and Massing of Future Work

The height of any future additions or new buildings should respect the scale of the existing building, as well as the Abbey Walls, King’s Manor and the general scale and massing of the historic precinct.

It is important that scale and massing of any future alterations, additions or new buildings within the site should respect the Abbey Walls and the long standing desire for the walls to be visible and accessible as far as possible to the public. It would be desirable to incorporate St Mary’s Tower within any scheme for the site.

8 - Materials

Materials chosen to for any future additions, alterations or new buildings should be complementary to the historic fabric of the existing building and any detailing
should be designed and carried out with care, especially at junctions with historic fabric.

9 - Main Gallery Space

The false ceiling within the Main Gallery should be removed to restore the original space of the gallery (former lecture hall) and the ceiling should be repaired, restored and revealed to the public once again. It would be desirable, in the opening up of the Main Gallery ceiling, to remove the Little Gallery. It may be possible to reinstate the balcony that was originally proposed at this end of the Lecture Hall and accessed off the top landing of the main stair, or a modern mezzanine could possibly be inserted.

10 - Completion of Decorative Elements

Much of the original decorative carving and mosaics on the front elevation were not completed in 1879 because of financial constraints. It would be desirable to complete these decorative elements to complete and enhance the appearance of the front elevation.

11 - Listed Building Consent & Conservation Area Consent

As York Art Gallery is located within a Conservation Area and is a Grade II listed building, it is important that listed building consent and conservation area consent, where required, is obtained prior to works being carried out. Although it may not answer specific questions raised as part of a Listed Building Consent applications, the conservation plan should be used as a tool to assist in this process.

12 - Scheduled Monument Consent

Scheduled Monument Consent may be required for any work undertaken in the vicinity of, or directly impacting upon, the scheduled Abbey walls.

13 - Archaeological Potential

The York Art Gallery study area is of known archaeological potential and of historical importance. Prior to any future works proposals for the site, detailed discussion should be undertaken with English Heritage and Council to assess the archaeological implications of work within the site. Archaeological work has already been carried out for the surrounding site, however, it may be necessary to undertake further desk based assessment to inform specific future proposals, provide monitoring of works and possibly recording on site.

14 - Building Recording

As part of any future major programme of works to the building, a general programme of building recording should be developed in consultation with both English Heritage and Council.

15 - Gardens Connection

Views to and from the St Mary’s Abbey/ Museum Gardens site are currently compromised by a car park, bowling green and existing layout. The physical and visual connection between the Gardens and Gallery site could be improved – from Bootham right down to the river.

16 - Architectural Salvage

If some items within the building were to be removed as part of future alterations, important fabric such as doors, windows, trusses and other architectural features should be carefully salvaged for use elsewhere in the building or put into storage.
17 - Adoption of the Conservation Statement

This conservation statement should be adopted by all interested parties and used to help guide the conservation, use and development of York Art Gallery. This report is a dynamic document and it should be reviewed every five years to maintain its reliability. The plan should be updated when further information becomes available.

A copy should be lodged in a suitable public archive, such as York City Archives. A copy should also be made available to all consultants working on the building, now and in the future.

18 - Further Research

If further research is carried out in the future on York Art Gallery, any new information – especially information not accessible during research for this report – should be used to inform ongoing management of the building and to update the report as appropriate.

19 - Archival Collections

A collection of copies of information on the York Art Gallery building and its site should be established to consolidate all records for the building. This should include copies of historical drawings, reports, historical photographs, ongoing photographs of exhibitions etc and should be kept in a single location and catalogued. Ideally, this collection would be kept on site at York Art Gallery and available for research purposes.

20 - Stone Fragments

There are a number of stone fragments in the rear yard relating to the Abbey Precinct and the Minster, comprising largely monastic and Roman fragments. These stones need to be fully recorded and research continued. It might be possible to reuse some of the stones on site and from early photographs, it would appear that some stones have been used previously in Exhibition Square and some are currently used throughout the Museum Gardens. Reuse of these stones would have to be discussed in detail with the archaeologists at YMT, York City Council and English Heritage before a decision was made.

21 - Paint Investigation

It would be desirable as part of further investigations, to undertake paint investigation on the timber trusses of the Main Gallery space, brackets, cornices and walls to determine original paint colours and if stencilling existed on the trusses originally. It would also be desirable to undertake paint research on the metal trusses of the south and north galleries and the main stair.

22 - Condition Assessment & Maintenance Plan

A full condition survey should be carried out for the building and a maintenance, or housekeeping, plan for the care of the fabric of the building should be prepared once repaired and restored.

23 - Access & Interpretation

Thought should be given to the inclusion of interpretation within any future scheme for the study area. It should include the various historical layers and elements of the complex site and should be accessible.
APPENDIX I
Listed Building Report
York Art Gallery – Conservation Statement

York Art Gallery

Listed Buildings Online

<table>
<thead>
<tr>
<th>Building Name:</th>
<th>LBS Number:</th>
<th>Grade:</th>
</tr>
</thead>
<tbody>
<tr>
<td>City Art Gallery</td>
<td>463359</td>
<td>II</td>
</tr>
<tr>
<td>Parish:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>District:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>County:</td>
<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>YO1 7EP</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Listing Text:

YORK

SE6052SW EXHIBITION SQUARE
11/12-1/27/309 (North West side)
01/07/68 City Art Gallery
(Formerly Listed as:
EXHIBITION SQUARE
The City Art Gallery (original front portion only))

GV II

Art gallery. 1878-79; restored and extended 1952. By Edward Taylor. For the Yorkshire Fine Arts and Industrial Institution. Front of sandstone ashlar; elsewhere yellow-grey brick in Monk bond variant; shallow hipped and pitched slate roofs, partly glazed, with brick stacks.

EXTERIOR: 2-storey 5-bay front between 2-storey pavilion blocks: projecting 1-storey 5-bay loggia. Loggia has keyed round arches with Composite columns, portrait medallions in spandrels and garlanded urn terminals: within, three pairs of glazed and panelled doors with semicircular fanlights. On first floor, bays are arcaded between pilasters, the three middle bays pedimented and breaking forward between coupled pilasters. Keyed round arch to each bay encloses blank sunk panel in moulded surround. End blocks articulated as single bays between half bays: by paired Composite columns beneath modillion cornice and balustraded parapet on ground floor; by pilasters carrying segmental pediments on first floor. On ground floor, both blocks have glazed and panelled double doors in round-arched architraves with garlanded keyblocks;

http://www.heritagegateway.org.uk/Gateway/Results_Single_Print.aspx... 18/11/2009
half bays have carved panels with stylised flowers and foliage in relief. On first floor, centre bay round arches enclose glazed tile panels depicting the Death of Leonardo to left, Michelangelo showing his statue of Moses to right. Flanking half bays contain shallow round-arched niches beneath keyed oculi. Moulded and modillioned cornice extends overall, beneath parapet balustraded on each side of pediment and rising to voluted attics over pavilion bays.
Left and right returns to front block: 2 storeys, 3 bays.
Three round-arched cross windows with stone sills on ground floor, one on right return altered to glazed double doors.
First floor subdivided into 5 unequal bays by pilasters raised on a podium pierced by three ornate cast-iron ventilator grilles, and with moulded impost extended to form band across flanking bays. Centre bay has blank sunk panel in keyed round arch, flanking half bays keyed oculi, outer bays round-arched niches as on main front. Cornice returned from main front beneath balustraded parapet rising to attic over centre bay.
On left side, 1-storey 9-bay range extends at rear of front block, with blind round-arched window with stone sill to each bay. On right side, rear range is 2-storeyed, ground floor largely obscured by later buildings. First floor openings are blind. Two external stacks project, one with top stage arcaded with single round arch to each face, the other with tapered louvred top with moulded cap.

INTERIOR: not inspected.

Listing NGR: SE6006052253
APPENDIX II

Bibliography
1.0 Publications


Murray, Hugh. Dr. Evelyn’s York: The life and work of a pioneer of conservation of the City between 1891 and 1935, illustrated by many photographs of a changing York, from his slide collection. The Ebor Press, York in Association with the Yorkshire Architectural and Archaeological Society, 1983


Murray, Hugh; Riddick, Sarah & Green, Richard. York Through the Eyes of the Artist. York City Council, 1990


Wilson, Barbara & Mee, Francis. The City Walls and Castles of York: The Pictorial Evidence. The Archaeology of York Supplementary Series, York Archaeological Trust, 2005

Wilson, Barbara & Mee, Francis. St Mary’s Abbey and the King’s Manor, York: The Pictorial Evidence. The Archaeology of York Supplementary Series, York Archaeological Trust, 2009
Wilson, Christopher & Burton, Janet St Mary’s Abbey, York The Yorkshire Museum, 1988
York Gazette 1st January 1927, YCA

2.0 Maps

- 1685 Map of the King’s Manor estate. Jacob Richards (Surveyor)
- 1736 Map of York. Francis Drake
- OS Map, 1853 – Promap
- OS Map, 1893 – Promap
- OS Map, 1909 – Promap
- OS Map, 1931 – Promap
- OS Map, 1937 – Promap
- OS Map, 1961-62 – Promap
- Aerial photograph, May 2007 – Google Earth

3.0 York City Archives

Drawings and Other Records

- 352/6751 - undated
- 352/6752/1879 – March 1878
- 352/6753 – undated
- 352/6754/1885 – June 1885
- 352/6755/1879 – January 1879
- 352/6757/1878 – April 1878
- 352/6759 – 5 December 1878
- 352/6760/1882 – June 1882
- 352/6762 – undated
- 352/6761 – undated
- 352/6763/1878 – January 1878
- 352/6765 – undated – c.1877
- 352/6764/1877 – October 1877
- 352/6766/1879 – April 1879
- 352/6767/1876 – May 1876
- 352/6768/1876 – December 1876
- 352/6769/1878 – October 1878
- 352/6770/1877 – September 1877
- 353/6772/1876 – March 1876
- 353/6773/1877 – January 1877
- 353/6774/1877 – October 1877
- 353/6775/1876 – August 1876
- 353/6776/1879 – March 1879
- 353/6777/1878 – September 1878
- 353/6778/1876
- 353/6779 – August 1876
- 353/6781/1878 – October 1878
- 353/6782 – undated
- 353/6783/1876 – May 1876
- 353/6784 – undated
- 353/6785/1878 – January 1878
- 353/6786 – undated
- 353/6787 – undated
- 353/6788 – undated
- 353/6789 – undated
- 353/6790 – undated
- 353/6780 – undated
- 191/Ph350/6711-6730 – 1876-79
- 191/Ph348/6671-90 – 1876-79
- 191/Ph398/6681 – 1877
- 191/Ph347/6664-6670 – 1876
- 191/Ph351/6731-6750 – 1874, 1878, 1879, 1885, 1890
- Ph461/8694 – 1878
- 191/PH214/3932 – Art Gallery (Exhibition Buildings) Suggested Skylights, Central Hall, Section 1/2" scale, 1906 NOT ACCESSIBLE AT TIME OF RESEARCH
1859/1  
Art Gallery – Canadian YMCA on land at rear of Art Gallery 1944-8

877/1 – reports on the condition of the organ, 1901

Acc. 39.38 Civil Defence - Air Raid 29th April 1942  
Reports only, no photographs accessible as in an album in the Reference Library that was closed at time of research.


TC 879/1 – 1887 Art Gallery Jubilee papers re: proposed purchase of Yorkshire Fine Art and Industrial Institution to York Institution for a free library and art gallery. NOT ACCESSIBLE AT TIME OF RESEARCH

Art Gallery – Exhibition Buildings – Album of photographs in reference library NOT ACCESSIBLE AT TIME OF RESEARCH

4.0 Websites

- Imagine York – Photographic Collection, City of York Council - www.imagineyork.co.uk
- Heritage Gateway – www.heritagegateway.org.uk