

Supporting Documentation

Chester St Peter – Window repairs

Note to parish

This bundle includes all the supporting documentation to your faculty application as required under Rule 5.5 of the Faculty Jurisdiction (Amendment) Rules 2022.

List of documentation

Item	Description	Page
<i>Overview</i>		
1	Schedule of Works or Proposals from the Petition for Faculty	2
2	Statement of Needs uploaded 22 July 2022	3
3	Statemen of Significance uploaded 22 July 2022	8
<i>Proposals</i>		
4	Photograph schedule of Recclesia dated 6 June 2022, uploaded to superseded List B application 21 June 2022	26
5	Report of Recclesia dated 23 May 2022, uploaded to superseded List B application 21 June 2022	30
<i>Correspondence</i>		
6	Email correspondence between DAC office and parish and others dating from 12 May to 9 September 2022	38

Katy Purvis, Assistant to the DAC Secretary, on behalf of

Caroline Hilton, DAC Secretary

21 September 2022

We petition the Court for a faculty to authorise the following-

Please describe the works or other proposals for which a faculty is sought in the way recommended by the Diocesan Advisory Committee in its Notification of Advice.

SCHEDULE OF WORKS OR PROPOSALS

Repair of stained glass windows at St Peter's Church as per detailed schedule

The stained-glass windows of the church have suffered from two episodes of damage from vandalism in the past few months. This has caused breaking of individual panes of glass, with loss of some pieces, damage to the surrounding lead net, and holes in the windows. These need repair by a recognised and competent stained-glass expert. In addition to the damage by vandalism there is some inevitable damage and ageing of all three large windows in the East elevation noted in our last Quinquennial report due to movement of stonework and corrosion of lead causing stress fractures.

In assessing what is to be included in this repair and what should be left for later more extensive renovation we have been guided by our QI architects and the specialist inspection by Recclesia Stained Glass.

The conclusion of the inspection by Recclesia is that four lancets require removal and repair from three of the damaged windows. Namely the Large East window E lancet c; and two of the lower South windows; sIII lancets b and c and sIV lancet a.

Details of the damage and proposed repairs can be found on the detailed outline proposals and costs report from Recclesia Stained Glass (report attached to this application) together with photographs of the windows also attached.

Copies of the Standard Information Form and any drawings, plans, specifications, photographs or other documents showing the proposals must be provided with this petition.

Ref: 2022-074087 **Church:** Chester : St Peter
Diocese: Chester **Archdeaconry:** Chester
Created By: Mr Jonathan Price and Dr David Hobson (21/6/22) **Contact Tel.:**
Status: Faculty applied for

Statement of Needs

General information

St Peter's Church is a network of communities sharing God's love at the heart of the city. Our vision is "To see the City of Chester transformed by God's love".

We love our church building and its position is strategically important, (central city location). We are passionate about using the building to its full potential to bless our city.

Our Grade One listed building is located in the 'Historic Core' of Chester, an area defined by the local authority in their city redevelopment plan[1]. The exact location is historically significant, marking the junction of the four main city streets. Immediately in front of the building is the well-known landmark, 'The Cross' - a medieval pillar, housing a stone cross, where the Town Crier and buskers often stand. Our building is also adjoined to 'The Rows' - the historic black-and-white timbered shopping galleries. St Peter's, therefore, is very much in the heart of the historic city of Chester.

Our parish was newly formed in 2015, with a new Priest in Charge appointed with a pioneering ministry. Jonathan Phillips' ministry has been widely appreciated and recognised by his collation in 2021 to full Pioneer Vicar of the parish. We employ a full time Café Manager and a part time Children and Youth Missioner.

Our congregation is typically 60 people on a Sunday spread over the three services plus a small number who engage online. This is a little down on pre-pandemic numbers with some members nervous to rejoin in person or physically more vulnerable, but also with new members joining, particularly a significant group of 20 to 30 year olds in the evening Breaking Out Service. The age profile is spread across all groups with three significant peaks of children 3-15yr and their parents, those in their 20's and the largest group in their 50's-60's.

We enjoy many different worship styles throughout the week, to cater for our different communities all united in our mission to central Chester. On Sundays we have three different services of worship; Simple Communion at 9.15am (average physical attendance 15) based on the Common Worship Communion Liturgy, Church Around the Table at 10.30am with a more informal all age format (average 30) and Breaking Out at 7.15pm going deeper into our teaching themes with space for newer and rich approaches to worship including music, art and poetry (average 15). In addition, we have members joining in online to these services (around 10 per week). Our Café reopened last summer and is now open five days a week offering food, drink and refreshment in the heart of the city with cafe chaplains ready to chat to our visitors and pray for any needs they have. On Tuesday mornings in café we have reinstated our 15min "Espresso Service" which has a popular following and surprises others who come for the first time. Night Church has also reopened, monthly for now, but planning for fortnightly from September 2022, and

continues its invaluable ministry to the Chester's night time community. Although we do a lot in the week, at the heart of all we do is the desire to give space for people to connect with Jesus.

We provide groups and activities for the children and young people both on Sundays and midweek and have around 12 under 16 year olds attending most weeks with contact with more fringe families in addition. We have six people on the PCC plus ex-officio members.

There are approx. 250 people living in the parish, with 54 on the electoral roll. We host the local Resident's Association monthly meetings and have developed excellent relations with them, and local councillors and police, so although the numbers of residents is small they are actively engaged and identify with us as a significant place in their community. We are the church of Chester Freeman and Guilds and our vicar is also their chaplain. We hold twice yearly Guild services and support their activities and recently hosted a funeral of one of their prominent members. We operate as a city-centre church, reaching out to the working population of the city but also to tourists, and a broad spectrum of people who are members of our weekly events most of whom live outside of the parish. We have had three weddings from within the congregation and those linked to the parish.

We are a busy church with services and activities serving local people and visitors as a place of worship and heritage tourist site. The building is open to the public six days a week (closed on Mondays). In addition to the four church services a week, prayer room open daily, a small shop and café (with café chaplaincy) open five days a week, the following activities are at the heart of our mission:

WellbArt

Focused on enhancing wellbeing through creativity for those in greatest need in society. WellbArt is a café based drop-in service. Wednesday workshops include 'Art for Wellbeing' (painting, drawing and crafts) and creative writing 'Words for Wellbeing'.

Night church- <https://nightchurchchester.org>

Opening the doors for people to drop by during a night out in Chester, this initiative offers a listening ear, quiet reflective time in a sacred space, prayer and a cuppa.

Operating between 9pm and 2am twice a month on the 2nd and 4th Saturday. Night Church is run by a team of 35 volunteers. Running for seven years, it has attracted over 18,000 people, mostly non Christians. The initiative has inspired other churches to establish Night Church in their area. It's relaunch in November 2021 was particularly valued given the closure of the Chester Street Pastors project.

A good working relationship has been established with The Cheshire Constabulary and the local councillor. For example, The Police have specifically requested St Peter's to be open during peak times of the year, such as Chester Races and Christmas.

Central Chester Residents Association lunch meetings monthly.

A typical week is as follows:

Frequency	Activity	Typical attendance
Every day (excl. Mon)	Prayer room open for visitors	15-25 people
	Church building open to visitors	100-150 people
	Café Chaplaincy	Engages a majority of visitors
Sunday	Worship service (10.30am)	60-70 people
Monday	Closed to Public	
	Church meetings (evening)	
Tuesday	Cafe (10.00am-3.30pm)	100 approx*
	Espresso worship service (1-1.25pm)	10-30 approx
Wednesday	Cafe (10.00am-3.30pm)	100 approx*
	3rdSpace (11.00am-3.30pm)	15-20 people
Thursday	Cafe (10.00am-3.30pm)	100 approx*
Friday	Cafe (10.00am-3.30pm)	100 approx*
Saturday	Cafe (10.00am-4.00pm)	100 approx*
	Night Church (9.00pm-2.00am) twice a month	130 approx

*Per day

Historically, a small number of cultural events have taken place at St Peter's, including music concerts. The church has had occasional bookings for room hire, for example, pop-up feasts and Freeman and Guild events. There is potential to increase the level of interpretation and presentation of the heritage of the building in a manner that does not impinge on current activities.

Financially, we have a moderate operating deficit on our income due to reaching parity for our Parish share last year, and loss of Café income in the pandemic which has not fully recovered yet. We have around £100,000 in General reserves with a current forecast deficit for this year between £20 – 30k. In addition, we are fortunate enough to have a further £100,000 Parish Investment fund, the majority of which is intended to be a starter fund towards our planned major Building Development project. The majority of the funding for this current faculty application has been covered by our church insurance policy (Trinitas), barring our excess payment of £500.

Our last Quinquennial report was produced in 2021. There were eight items listed for Urgent and immediate work. Of these we have completed two (descaling of external stonework at high level on east elevation and installation of handrail for roof access), and with our new Quinquennial Architects, Buttress, have reviewed and reassessed the urgency of the other six and incorporated them into our schedule for Building Redevelopment. In addition, we have since identified a new urgent matter of loose coping stones on the east and south elevation, and had these repaired as they presented a danger to the public as well as significant deterioration in the fabric. We are also in the process of reviewing all church policies including Fire Safety and maintenance of equipment and training.

[1] Source- Executive Summary, Chester One City Plan 2012-2027, p6

What is needed?

The stained-glass windows of the church have suffered from two episodes of damage from vandalism in the past few months. This has caused breaking of individual panes of glass, with loss of some pieces, damage to the surrounding lead net, and holes in the windows. These need repair by a recognised and competent stained-glass expert. In addition to the damage by vandalism there is some inevitable damage and ageing of all three large windows in the East elevation noted in our last Quinquennial report due to movement of stonework and corrosion of lead causing stress fractures. In assessing what is to be included in this repair and what should be left for later more extensive renovation we have been guided by our QI architects and the specialist inspection by Recclesia Stained Glass (report included).

The proposal

We propose to employ the recommended firm, Recclesia Stained Glass, to repair the damaged portions of stained glass to the four lancets detailed in their report and quotation.

We plan to cover the costs in the following way:

Total Costs: £16,134 plus VAT (at 20%) = £19,134.80

To be recovered from:

Trinitas Insurance Policy. £15,634

Policy excess from PCC accounts: £500

VAT: £3,226.80 to be apply for grant from the Listed Places of Worship scheme.

Why?

The damage needs repair both to restore the beauty of the fine works of ecclesiastical art, but also to prevent further deterioration from wind damage, ingress of rain and further breakage to the damaged edges.

Evidence for the Need

See report from Recclesia. Evidence has come from inspection of the damaged glass by Jamie Moore and associates of Ecclesia on 9th and 16th May 2022, and also by Edward Kepczyk, our QI architect also on 9th May, at a meeting of our Building Development Team where sub-consultants recommended by our architects, Buttress, inspected the building as part of the development of an Options Appraisal for our building development project (the damage happened to have occurred a couple of days before this meeting).



St. Peter's Church, Chester

Statement of Significance

Author: Dean Paton BA MSc FRSA with contributions by Jenny Wetton MSc (Arch Cons) IHBC

CHURCH OF ST PETER - CHESTER

Contents

OVERVIEW.....	3
LOCATION.....	3
HISTORY	4
STATEMENT OF SIGNIFICANCE.....	7
ASSESSING SIGNIFICANCE	7
SIGNIFICANCE of CHURCH of ST PETER.....	7
CONTRIBUTION OF SETTING TO SIGNIFICANCE	11
DESIGNATIONS.....	12
LISTED BUILDING INFORMATION	12
ADDITIONAL DESIGNATIONS.....	12
BIBLIOGRAPHY.....	13
APPENDIX 1 ARCHITECTURAL DESCRIPTION	14
EXTERIOR.....	14
INTERIOR	15
SETTING.....	18

OVERVIEW

Said to have been founded by Saxon Queen Æthelflæd in AD 907, the present structure dates from the 14th – 16th centuries with significant internal alteration and restoration in the 18th and 19th centuries.

Throughout the centuries, St Peter's has not only remained at the geographical heart of Chester but has had a centrally important role in the city's fortunes through time.

One could suggest that St Peter's Church is amongst the most historically important buildings in one of Britain's most historically important cities and is of a national significance which belies its status as a small and unassuming urban parish church.



Figure 1 - North Facing View of Church of St Peter, Chester

LOCATION

Address: Watergate Street, Chester. CH1 2LA

St Peter's Church is located at the junction of Watergate Street and Eastgate Street in the centre of the city of Chester, Cheshire, immediately to the north of Chester Cross (SJ 404 603).



HISTORY

St Peter's Church was originally a Saxon foundation in the early 10th century, reputedly founded by Aethelflaed of Mercia (Simpson, 1909, 2). Following the Norman Conquest, it was held by St Robert de Rothelent of Rhuddlen who granted its rights and dues to the Norman abbey of Saint-Evroul (Orne) who held it until the 12th century (*ibid*, 4). From this point on it was held by St Werburgh's until the Dissolution after which it passed to the Cathedral.

Its central position at the cross roads of the four main streets led to its recognition as “the principal city church” (Morris 1894, 40). It was the parish church and place of burial of numerous Chester civic dignitaries and its status was reflected in its complicated parish boundaries, as more land and property was gifted to it over the centuries (c.f Clarke, 2011). Throughout the medieval period it maintained close ties with the market – held in front at the Cross, and the Pentice Court – a judicial building held in the upper floor of a row immediately south of the church (HER no: 10272).

Its physical form in the medieval period included the first-floor entry (believed to be a relic of the monumental entrance to Roman headquarters building on which it sits) over which the rectory house was located. Along its southern side stood a galleried row with the Pentice Court on the upper floor level with the rectory house and shops on the ground floor (Figure 2). A second row is documented along its eastern side in Northgate Street. In 1440, the south and east sides were partially rebuilt to accommodate a revised plan to these rows.

To the north, two new aisles were added between 1530 and 1539, requiring the demolition of at least one medieval townhouse, the remains of which underlies the present northern most aisle. Further remedial work was undertaken on the steeple in 1579-80, 1669 and finally in 1780 when it was taken down. The south and east side were also reconstructed several times as a result of work to the rows in 1637-50 and in 1803 while internal alterations were also made in 1713.

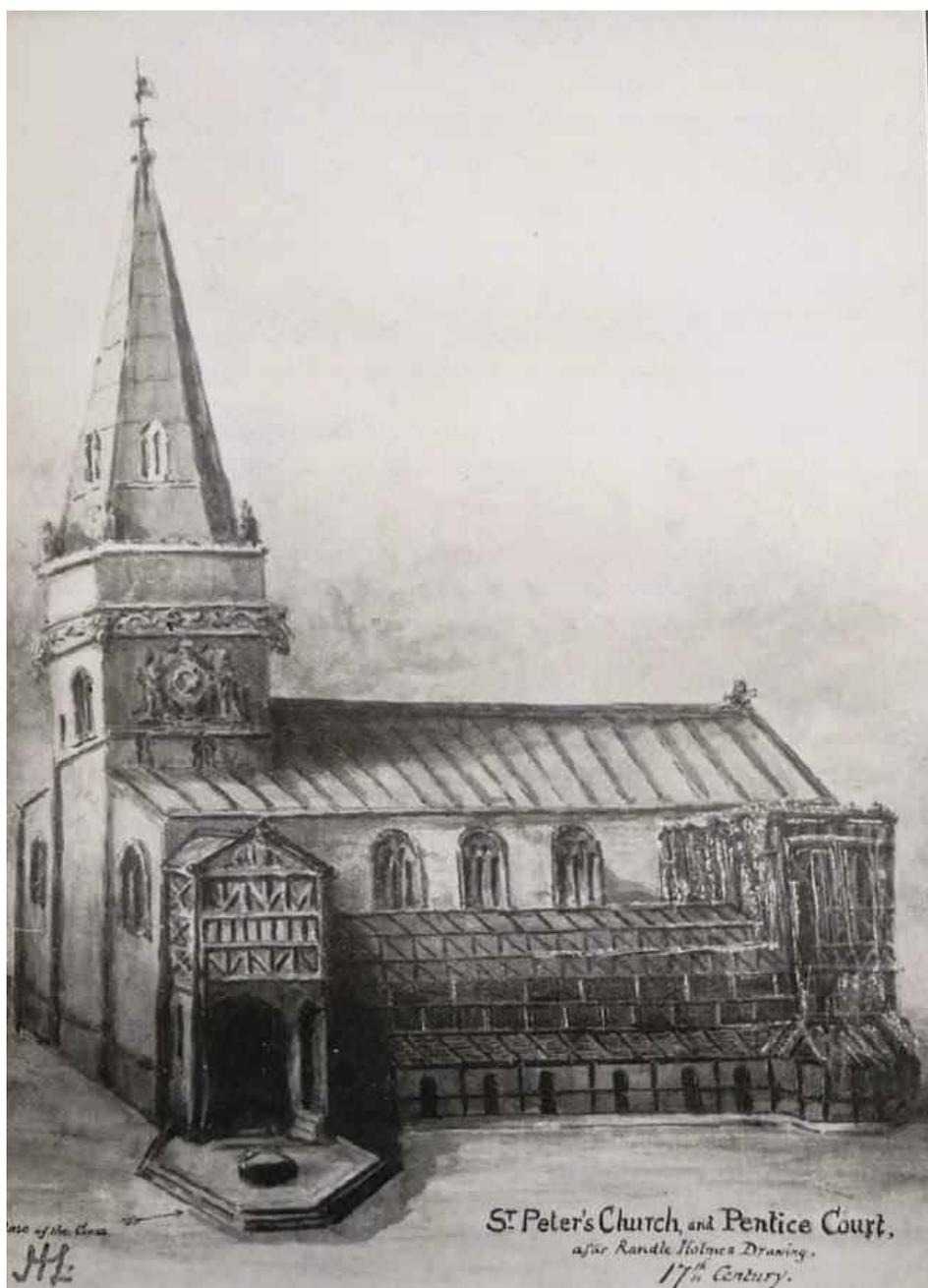


Figure 2 - St Peter's Church and Pentice Court in the 17th Century (Simpson 1909, 11)

Significant restoration and alteration work was carried out in the 19th century. The clock was replaced in 1813 and gas lighting installed five years later. In 1849, the organ was repaired and a new south gallery erected. In 1862, a Victorian font was added. During the 1880s, the organ was moved from the west to the north gallery, the west gallery taken down and a new organ subsequently built by Whiteley of Chester. In 1890, a new oak pulpit was added.

A series of engravings by H. Beswick survive within the church, of which one is dated 1883. Figure 3 below from this series shows the appearance of the west end of the church before restoration work by Douglas in 1886, with different windows and (probably newer) ashlar above rough stonework. The west door was also positioned below the southern window. Figure 4 shows a moulded stone screen in the tower, probably on the east side, and Figure 5 shows the appearance of the north aisle roof before the organ was fitted.



Figure 3 West Elevation, c1880 (St Peter's Church)



Figure 4 Tower Screen, c1880 (St Peter's Church)

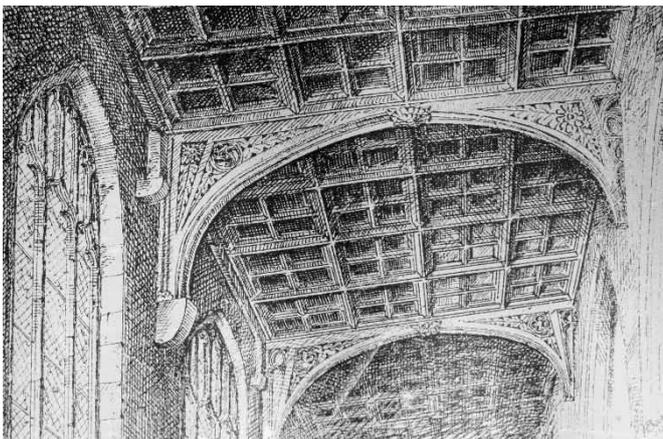


Figure 5 North Aisle Roof, 1883 (St Peter's Church)



Figure 6 Medieval Fresco, c1880 (St Peter's Church)

There is no internal division between the central nave and chancel although it has been suggested that a screen originally extended across the first bay (Simpson 1909, 22). The nave itself has a tie beam roof, with the aisle to the north dating to the 15th century and paneled with bosses of carved

foliage. The south aisle had a chapel dedicated to St George. The chapel was attached to the Guild, Fraternity and Hospital of St George (*ibid*).

At the east end there is supposed to have been four chapels although they are not described in detail (Simpson 1909, 39). The original middle aisle is identified by the belfry tower at the western end with the baptistery beneath with three pointed arches rising to a stone vaulted roof. The span of the arches and the height of the church are disproportionate giving the appearance of a much larger structure than it is. Internal decoration includes a niche with ogee and cusped head on the north-east pier around which is a medieval fresco with scenes from the birth and crucifixion of Christ. St Peter's retains its galleries, first mentioned in 1637, but these have been renewed & altered since Stuart & Georgian times (*ibid*, 52).

Significant work was carried out in the late 20th century. In 1967, a Faculty was obtained to move the west door to the north-west corner to enable the adjacent Victoria pub to build a bottle store. In 1983, a Faculty was obtained to move the old double vestry at the rear of the north nave and rebuild it at the east end of the south aisle under the gallery, existing pews were removed from the north nave and north aisle and the floor levelled and carpeted. A year later, St Peter's Ecumenical Christian Centre opened.

By a series of additional Faculties during 1984 and 1985 a toilet and kitchen were formed below the north gallery. During June 1989, the partially-glazed hardwood entrance lobby was taken down and replaced with a new lobby with armour-plated internal doors donated by the City Guilds. A year later, the remaining pews in the nave and south aisle were removed and a new level floor added over the whole church, with a new quiet room under the south gallery. Soon after, alterations were made to the rear entrance to provide disabled access and a second toilet added to the north gallery with a store room and office.

STATEMENT OF SIGNIFICANCE

ASSESSING SIGNIFICANCE

English Heritage issued *Conservation Principles* in 2008 to explain its philosophical approach to significance and managing change and identified four main aspects of significance: evidential, historical, aesthetic and communal. This assessment is based on the levels of significance defined in the Churchcare *Guidance Note: Statements of Significance and Statements of Needs* (2007):

High – important at national to international levels

Moderate-High – important at regional or sometimes higher

Moderate – usually of local value but of regional significance for group or other value (e.g. vernacular architecture)

Low-Moderate – of local value

Low – adds little or nothing to the value of a site or detracts from it.

SIGNIFICANCE of CHURCH of ST PETER

EVIDENTIAL VALUE

The Church of St Peter has high archaeological value; it was constructed on the site of the Roman Praetorium or headquarters building. The exterior was largely re-cased in the late 18th and during the 19th century restorations but some of the stones appear to have been re-used from the Roman

building (Richards, 1947). The west face and a number of windows were replaced in the late 1880s. Below the floor of north aisle is the undercroft of a medieval town house which was filled in and paved over in the 16th century. The related Historic Environment Record record (10072/2) references the book and paper archive for *The Rows of Chester: The Chester Rows Research Project* (1999); it seems likely that this project would have uncovered any available evidence about the undercroft at the time.

The building is recorded on the Cheshire Historic Environment Record, along with the Medieval Pentice which was located along its south and east sides, the rows and the cross which form part of its context.

ARCHITECTURAL VALUE

The Church of St Peter has high architectural value, although there have been substantial alterations in the 18th, 19th and 20th centuries as is common with churches of this age. An illustrated description of the external and internal architectural features follows in Appendix 1.

Externally, the church retains a flight of seven stone steps leading to the south doors and to Watergate Row; the height of the entrance is believed to relate to the entrance to the Praetorium. The archway has been restored and three rectangular windows of four lights with three traceried windows above were all rebuilt in 1886-9. The stonework of the south face was partly replaced by Thomas Harrison 1803, where the Pentice (Council Chamber) was removed. The outline of the Pentice is still visible in the stonework (Historic England, 2018).

The tower was re-faced by Harrison in 1811 and John Douglas also added a pyramidal roof of slate in 1886. It also retains traceried bell openings, crenellation and crocketed pinnacles. There was formerly a spire, removed and rebuilt in the 16th century but taken down less than a century later. It was then rebuilt and finally removed permanently in the 1800s.

The west end, partly behind the Victoria Inn, has a plain face to the tower; the windows appear to have been replaced by Douglas and the door has since been moved to the north-west corner. The windows of the Perpendicular north aisle retain sections of panel tracery. The east end has two low-pitched gables, plainly expressed. The two central aisles of the nave retain tracery windows larger than that of the south aisle, formerly the chapel of St George and now the vestry and Prayer Room. The north aisle, now containing the organ, has an inserted rectangular window of two lights.

Internally, the church retains its Medieval Decorated internal structure. In particular, the tower arches have multiple mouldings and support a later ribbed Perpendicular vault of eight panels over the baptistry, with a circular bell-hole; Richards calls this called 'the loveliest part of the church' (Richards, 1947, 122). The north-east pier has a damaged medieval fresco around a niche which held a Virgin and Child. Although the fresco has deteriorated, it represents scenes at the birth of Christ including the angel appearing to the shepherds, the adoration of the Magi and the Hill of Calvary (Simpson 1909, 49). Richards refers to the fresco as 'the best preserved wall painting in Cheshire' (ibid). The two moulded southern arcades are Decorated in style while the northern arcade has Tudor four-centred arches. The outer north aisle has a lean-to roof of low pitch with arch-braced main beams which have carved foliar bosses, and carved spandrels of three trusses. The inner north aisle has a restored camber beam roof, the inner south aisle has shallow king-post trusses.



Figure 7 - Preserved Medieval Fresco

The galleries with moulded timber balustrades are believed to date from the 18th and 19th centuries and cover the outer north and south aisles and part of the west end. The south gallery is recorded in the church register as having been replaced in 1849¹. The north gallery projects beyond the lines of the columns and is supported on timber brackets, possibly to allow for the insertion of the organ in the 1880s. The gallery fronts are both of the same design and may date from the same period.

Two carved corbel stones project from the south wall with a further corbel on the east wall.

Within the current Prayer Room are a rare 15th century brass, said to commemorate a lawyer, a painted memorial panel dated 1671 and a brass memorial plaque dated 1688. The east window glass is dated 1862 and 1963, one is dedicated to Prince Albert. There are a number of monuments on all the walls, including a further painted panel on the north wall.

¹ Pers. Comm. St Peters churchwarden, 19.04.19



Figure 8 - Interior View Facing East

HISTORICAL VALUE

The church has a high historical value, with an historical association with the nationally significant architect Thomas Harrison, who re-faced the south side in 1803, after the removal of the Pentice, and the tower in 1811. Harrison travelled to Italy and competed for architectural competitions in Rome in the 1770s. He returned to England and moved to Chester in 1795, where he designed the Castle complex (1788-1822), described as ‘the finest group of Greek Revival buildings in England’ (Colvin, 1995, 466). He was appointed as County Surveyor in 1815. He also designed the Commercial Newsroom (1807-8), adjacent to St Peter to the north and now occupied by the Skipton Building Society.

The church also has a historical association with the Chester architect John Douglas, who carried out restoration work in 1886 and probably replaced the spire with a distinctive pyramidal peak (Hubbard, 1991 and Hartwell, Hyde, Hubbard, and Pevsner, 2011). Hubbard quotes a local writer on the quality of Douglas’ restoration work at St Peter’s that

‘It is one of the only restorations in England that has not quite destroyed the ancient character of the building, and great credit is due to Mr Douglas who has preserved the Hanoverian features, now so generally swept away by ‘restorers’.²

Douglas also carried out important restoration work at St John the Baptist, in Chester, including the addition of a similar pyramidal clock tower.

SOCIAL AND CULTURAL VALUE

The church played and continues to play an important role in the city of Chester’s cultural and social scene. Whilst still used daily for active worship, the central location of the church in a busy city means that it now plays an increasing role in secular life for Cestrians and visitors. A popular café

² Hubbard, E. (1991) *The Work of John Douglas*. Victorian Society, 184

opens throughout the day, with provision and services for homeless people supporting a number of vulnerable people with backing from outside agencies.

A regular community project known as 3rd Space provides mental health and wellbeing support for local residents and a 'Night Church' opens twice a month from 2130 to 0200 to provide support and care for night time visitors both spiritual and secular.

The Chester Heritage and Visual Arts strategy has identified Chester's unique heritage in parades and outdoor performances as being a key focus for future investment efforts (Amion Consulting, 2016). St Peter's has played an important role in both historical and more recent public performances and parades. Fairs were held outside St Peter's twice a year – in July and October – both of which lasted 15 days, and established by charter of Hugh Lupus, Earl of Chester (Simpson, 1909). A black glove was hung from the church to notify when the Fair was being held, and that strangers had permission to trade within the city until the glove was withdrawn. Outside of these days, only freemen of the city of Chester had the right to trade within the walls.

Despite the significant role played by St Peter's church over the centuries, the building is somewhat anonymous as a heritage and visitor destination in the city. The building has no heritage strategy for engaging visitors, which is the result of poor funding, lack of expertise and being historically overlooked by local tourism and heritage authorities. A significant part of Chester's heritage offer remains hidden at perhaps one of the most open and accessible locations in the heart of the city.

CONTRIBUTION OF SETTING TO SIGNIFICANCE

The church sits at the centre point of an area of national historic significance - The Chester Rows. The unusual architectural design of two 'layers' of shops and a first-floor covered walkway has been maintained from the 13th century up the present day. Although it is not the only city that had this arrangement in the medieval period it is perhaps the best surviving example in England. There is also a significant difference in ground level from front to rear of the plots leading to the rather unusual arrangement of both the undercroft and the first floor Row level being at ground level. This helps to explain how the floor level of St Peter's is in fact some height above 'street' level (Brown, 1999).

This change in ground level appears to be at least of medieval origin and may date back to the late Roman period. The medieval Rows represented the central economic zone of the period taking advantage of the double row of shops and the stall boards on the row level walkway that served as additional space for selling goods and along the streets themselves during market and fair days. Different industries grouped in different parts of the rows so for example Ironmongers Row was on the west side of Northgate Street and Bakers Row on the north side of Eastgate Street in the 14th century (Brown, 1999).

Although there is a wide variety of architectural style and building materials, the overall visual effect is a key element of this zone and the 19th century black and white timber framed facades added to many of the buildings are now a distinctive element of the Rows. The high number of listed buildings in this zone – 136 – indicates the importance of the above-ground heritage of this area. Throughout centuries of evolving architectural influences, St Peter's has remained geographically and symbolically central to this area of Chester and plays a very important role in anchoring the historic impression of the Chester Rows.

To the north-west of the church lies a stone-flagged yard above the height of Watergate Row and Northgate Street, formerly the churchyard and now enclosed by historic (and listed) buildings, of which three are pubs. The only access is now via a narrow passage to the north of the church or the

west door. Bennett posits that part of the earlier churchyard was enclosed within the church when it was re-built and further land to the west acquired (Richards, 1947, App. II).

The setting is illustrated in Appendix 1 and is considered to make a **positive contribution** to the significance of the church.

DESIGNATIONS

LISTED BUILDING INFORMATION

Name: Church of St Peter

List Entry Number: 1376247

Authority: Cheshire West and Chester

Grade: I

Date first listed: 28th July 1955

Date of most recent amendment: 6th August 1998

ADDITIONAL DESIGNATIONS

The church sits within the Chester and Boughton Area of Archaeological Importance (AAI). There are five areas designated as areas of archaeological importance under the Ancient Monuments and Archaeological Areas Act 1979 (1): the historic city centres of Canterbury, Chester, Exeter, Hereford and York (Beckley, Campbell, & Collens 2014, 26).

Designation has the general effect of helping to prevent important archaeological sites from being damaged or destroyed without at least allowing for some investigation and recording first. Critically, the regime applies to all works that disturb the ground and so allows for some investigation of sites proposed to be dug for utility services, such as water and gas pipes, which otherwise do not need planning permission. Located at the centre of one of only five AAIs in the UK – the potential for nationally significant archaeology below ground level at St Peter's is very high.

BIBLIOGRAPHY

- Amion Consulting. (2016). *Chester Heritage and Visual Arts*. Chester.
- Beckley, R., Campbell, D., & Collens, J. (2014). *Chester Archaeological Plan*. Chester: Cheshire West and Chester Council.
- Brock, D. *Illustrated Glossary of Architectural Terms* (London: English Heritage, 1984, unpubl. report).
- Brown, A. (1999). *The Rows of Chester: The Chester Rows research project*. York: English Heritage.
- Building News*. 'Contemporary British Architects', *Building News*, Vol. 58 (1890), 706
- Cheshire Historic Environment Record nos. 8314, 10111, 10457/2, 10072/2, 10072/1, 10272, 10072, 10112, 9052
- Clarke, C. (2011). *Mapping the Medieval City: Space, Place and Identity in Chester C.1200-1600 (Religion and Culture in the Middle Ages)*. Lampeter: University of Wales Press.
- Clayton, D., & Bennett, E. (1990). *The Administration of the County Palatine of Chester, 1442-1485*. Chester.
- Cheshire West and Chester Council. *Chester Characterisation Study: Final Report* [online]. Available at:
http://inside.cheshirewestandchester.gov.uk/policies_plans_and_strategies/planning_policy/local_plan/key_social_economic_and_environmental_planning_evidence_base/chester_characterisation_study
- Churchcare. (2007) *Guidance Note: Statements of Significance and Statements of Needs*
- Colvin, H. *A Biographical Dictionary of British Architects*. London: Yale, 1995
- English Heritage. (2008) *Conservation Principles, Policies and Guidance*
- Hartwell, C., Hyde, M. Hubbard, E. and Pevsner, N. (2011) *Buildings of England: Cheshire*. Yale
- Historic England. (2017) *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning: 3 (Second Edition)*
- Historic England. (2018, June). *Church of St Peter List Entry*. Retrieved from Historic England Listed Buildings: <https://historicengland.org.uk/listing/the-list/list-entry/1376247>
- Hubbard, E. (1991) *The Work of John Douglas*. Victorian Society
- Morris, R. (1894). *Chester in the Plantagenet and Tudor Reigns*. Chester.
- Ormerod (1819). *The History of the County Palatine and City of Chester*. Vol 1
- Richards, R. (1947) *Old Cheshire Churches; a Survey of Their History, Fabric and Furniture with Records of the Older Monuments*. (New ed. Morten)
- Simpson, F. (1909). *A History of the Church of St Peter in Chester*. Chester.
- St Peter's Church Register
- Ward, S. (2010). *Chester: A History*. London: The History Press.

APPENDIX 1 ARCHITECTURAL DESCRIPTION

EXTERIOR

Constructed in red sandstone, the building retains an embraced west tower, formerly with a spire, the roof is of a shallow pitch and covered in lead. The stonework on the north, west and south elevations is of combed faced stone, as is that of the tower; the east side retains the masonry left un-restored when major building work was carried out in 1908. The four-bay south elevation retains a flight of 7 stone steps leading to the south entrance which now consists of replaced diagonal-boarded double doors in a restored moulded archway. There are three rectangular mullioned windows at lower level (replaced 1886-9) of 4 lights each with three rectilinear windows above (rebuilt 1886-9) with a continuous hoodmould. The south face also retains a plaque acknowledging re-building in 1787. The tower rises one stage above the roof with a clock and bell opening of 2 cusped lights, crenellation above, crocketed pinnacles and a pyramid roof of slate in the manner of John Douglas, 1886-9, with its faces interrupted by a continuous, horizontal louvre and a wind vane.

The east end has two low-pitched gables, plainly expressed. A clear line in the stonework here indicates where the south face has been re-built and there are patches of replaced stonework. The 2 central aisles of the nave have rectilinear windows, larger than that of the south aisle which is also rectilinear but with a hoodmould. At the north end, now containing the organ, is an inserted rectangular window of 2 lights, also with a hoodmould.



South Elevation



Plaque Recording Re-building, 1787

The west end, partly behind the Victoria public house, Nos 2 & 4 Watergate Street and Row, has a plain face to the tower, the west entrance with boarded double doors in a moulded and corniced surround and two geometrical windows above with four lozenges in the upper centre and hoodmoulds. The windows of the north elevation are similar but with two central lozenges; there is further rectangular 3-light window at the west end.



West Elevation



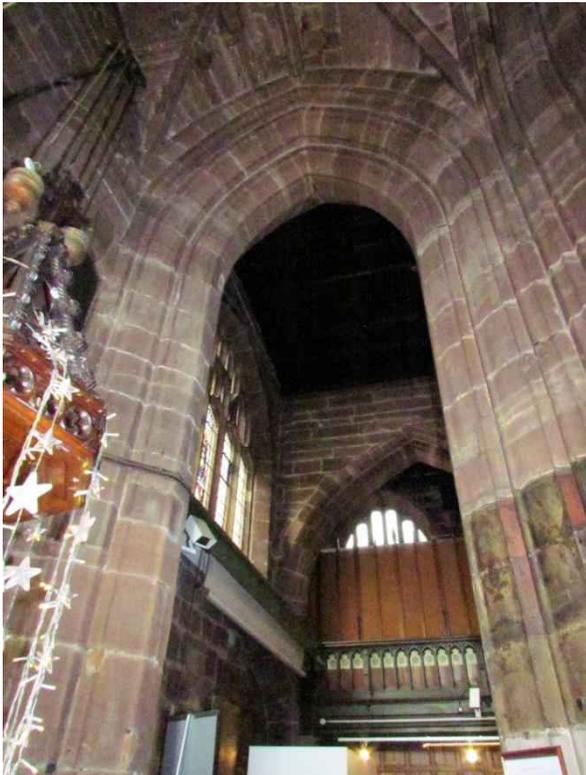
West End of North Elevation

INTERIOR

Internally, the church is approximately square in plan, with a continuous nave and chancel of 4 aisles with the floor at the level of Watergate Row; the 3-bay arcades do not match the window bays. Beneath the floor level of the north aisle was the undercroft of a medieval town house, later filled and paved over. The tower piers, rectangular in plan, support a ribbed vault of 8 panels over the baptistry, with a circular bell-hole. The north-east pier has a damaged medieval fresco around a niche which held a Virgin and Child (illustrated above). The two southern arcades with through mouldings are Decorated, the northern arcade Perpendicular, dated 1535-38. The outer north aisle has a lean-to roof of low pitch with arch-braced main beams which have carved foliar bosses, and carved spandrels of 3 trusses; the inner north aisle has a restored camber-beam roof; the inner south aisle has shallow king-post trusses; the roof to the outer south aisle is replaced. The galleries were altered in the 18th and 19th centuries; those existing cover the outer north and south aisles and part of the west end and are similar in design with moulded timber balustrades, that on the south side retains timber benches (visible in the south-west corner is an infilled window), that on the north side retains the organ, the pipe organ storage area, another toilet and the church office. Two carved corbel stones are mentioned in the listing description as projecting from the south wall and one survives on the east wall.

A screen has been inserted on the north side, behind which is a café and staircase in the north-west corner, and another on the south side with a prayer room and vestry beyond. Within the prayer room is a 15th century bronze, said to commemorate a lawyer (formerly on a marble stone on the aisle floor (Richards, 1947, 123) and a brass monument to Martha Bennett dated 1688. The surviving pews at the east end of the south aisle, the reredos and the pulpit probably all date from the mid to late 19th century. The church retains two marble fonts, one believed to date from 1662. The east

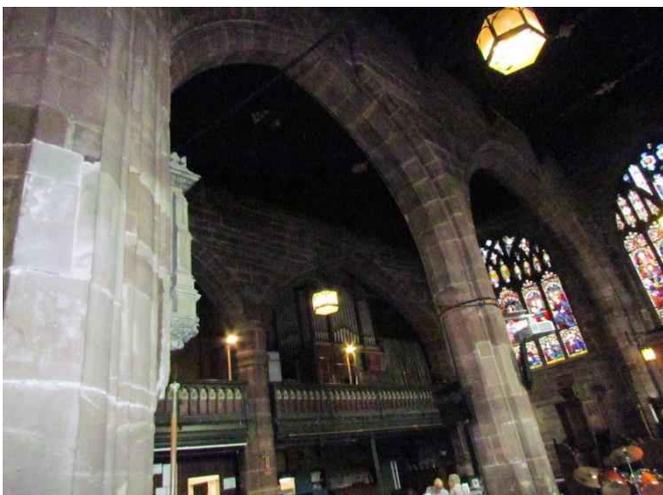
window glass dates from 1862 and 1863 by Heaton, Butler and Bayne, one dedicated to Prince Albert; the west window is by Trena Cox. The bell loft is accessed from a door in the west side of the tower and via a vice; the bells are recorded as made by Rudhall of Gloucester, 1709.



Tower Arch



Tower Vault



View of Central Arcade and Northern Arcade



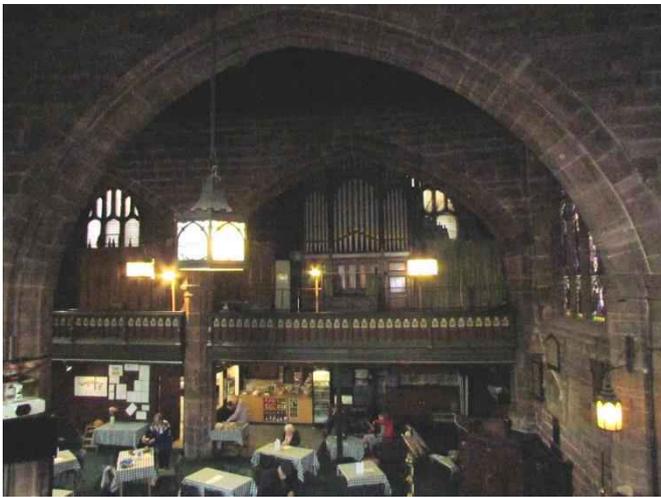
Inner North Aisle Roof



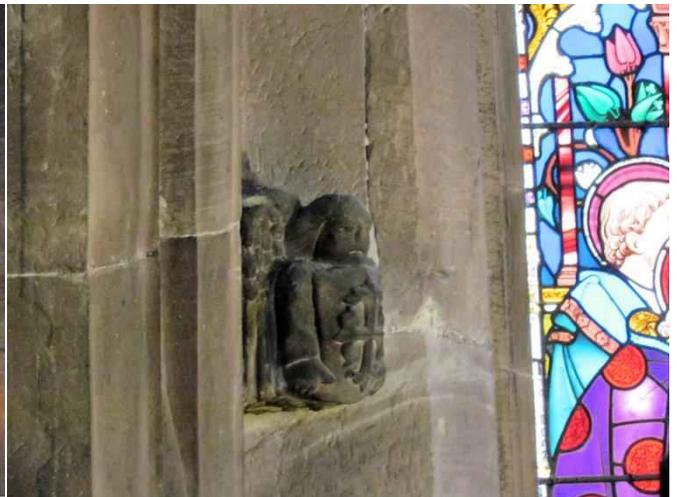
Northern Aisle Roof



South Gallery



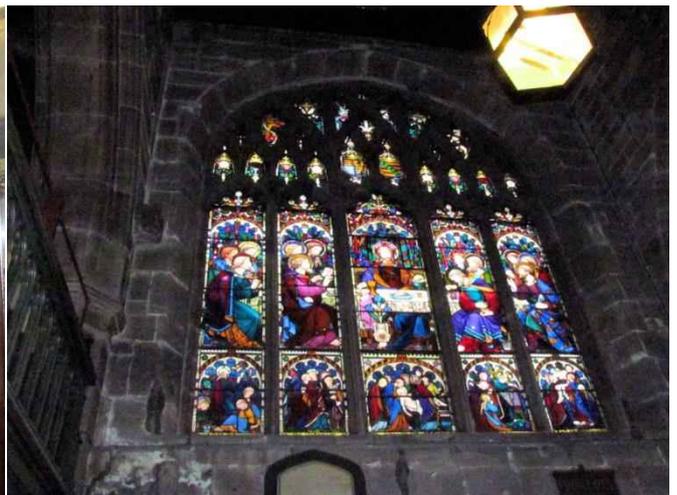
View Towards Organ from South Gallery



Corbel Stone on East Wall



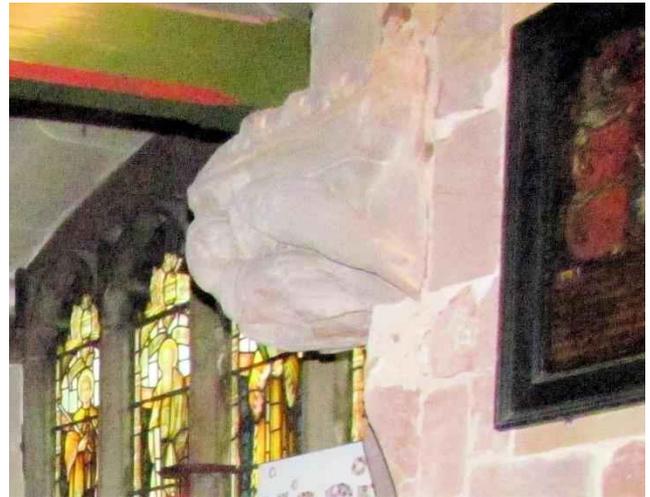
Monuments in Prayer Room



East Window



Painted Memorial to Thomas Cowper, 1671



Corbel Stone on South Wall

SETTING



View West Along Eastgate Street Showing Rows and Chester Cross



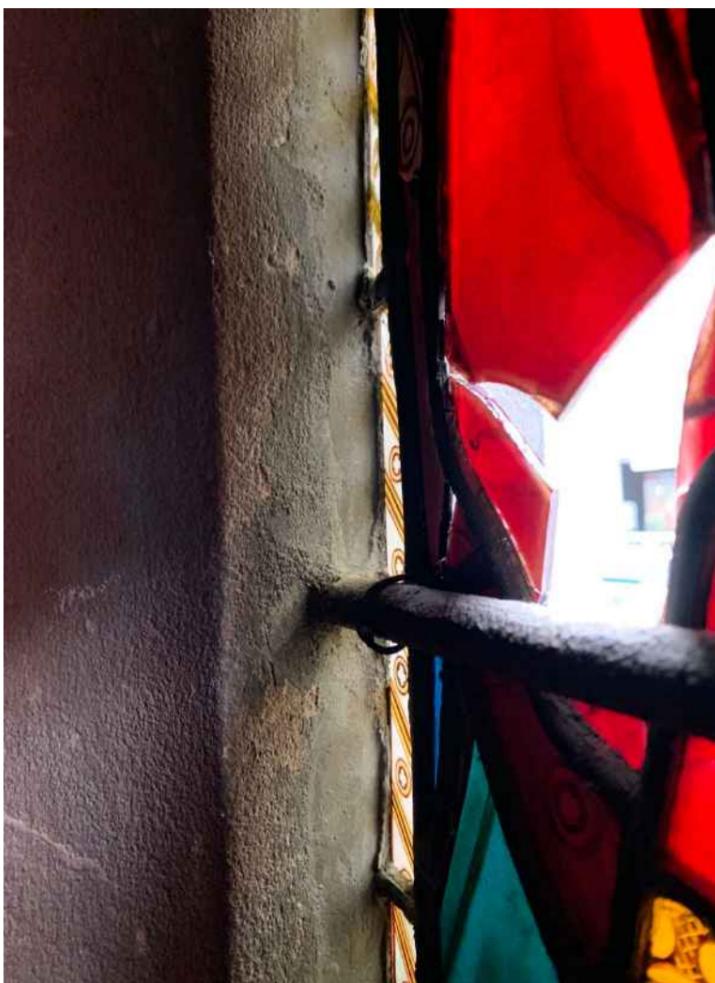
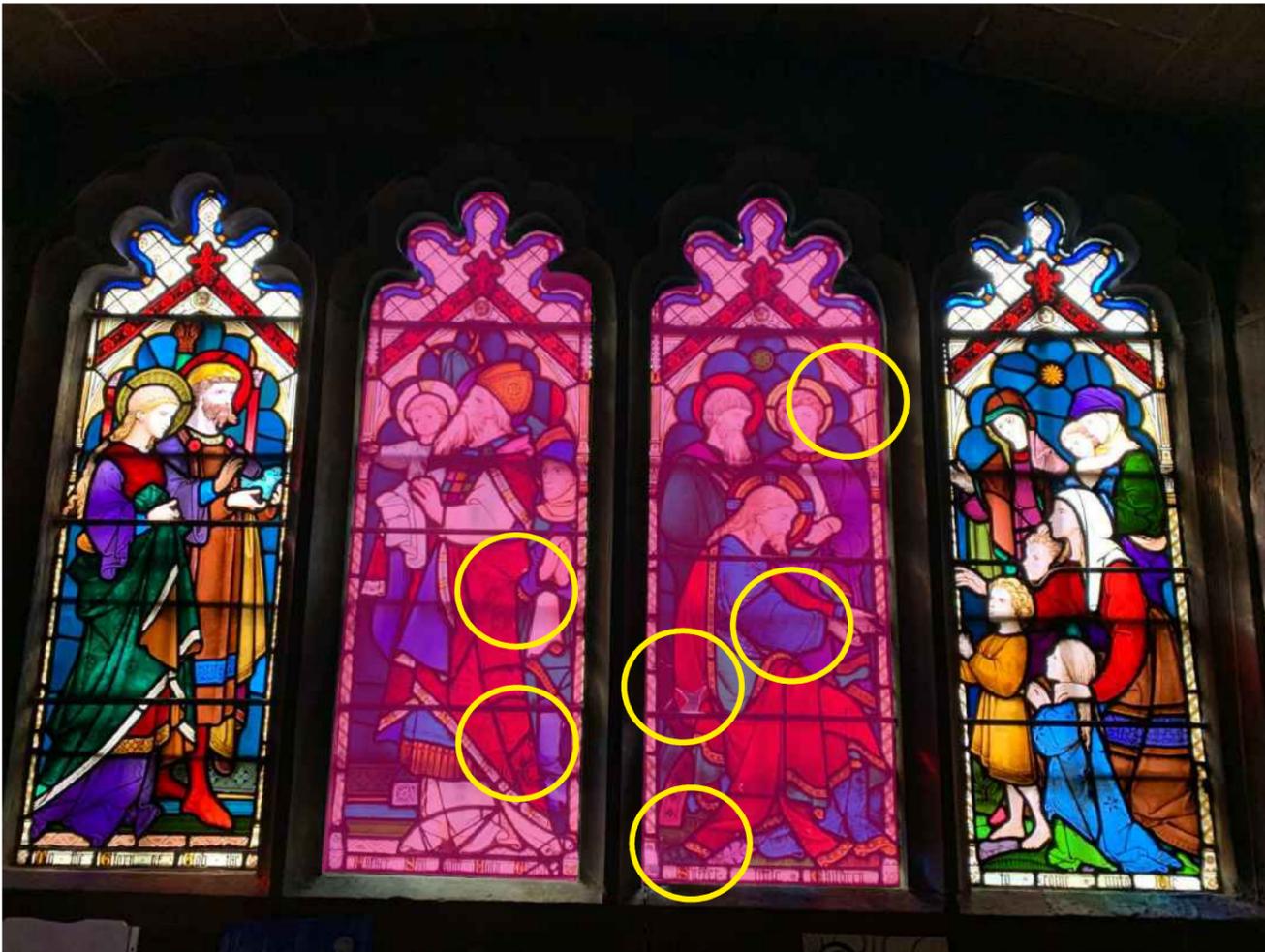
View North Along Bridge Street



View East from Upper Level, Watergate Row South



View South Within Former Churchyard

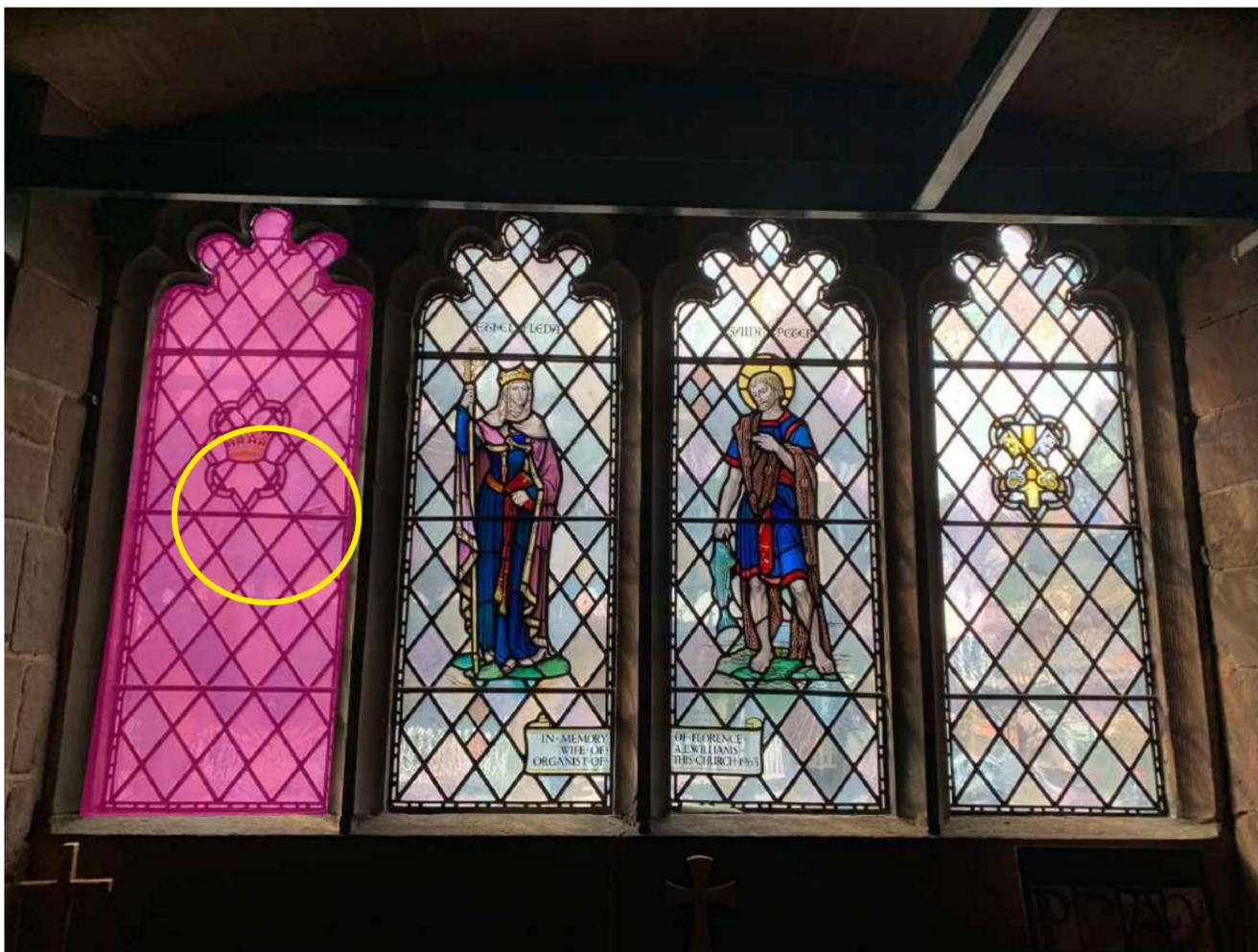


- REMOVE & REPAIR LANCET
- AREAS OF IMPACT

PHOTOS

- 1 - External View
- 2 - Internal View
- 3 - Typical example of damaged leadwork and broken glass
- 4 - Typical example of damaged leadwork and broken glass

a b c d



-  REMOVE & REPAIR LANCET
-  AREAS OF IMPACT

PHOTOS

- 1 - External View
- 2 - Internal View
- 3 - Showing damaged leadwork and broken glass
- 4 - Showing damaged leadwork and broken glass

a b c d



- REMOVE & REPAIR LANCET
- AREAS OF IMPACT

PHOTOS

- 1 - External View
- 2 - Internal View

e d c b a



PHOTOS

- 1 - South Elevation
- 2 - East Elevation



Recclesia Stained Glass

The PCC of St Peter's Church Chester

Issued by Email: dave@thehobsons.org.uk

Our Ref: 52202

23rd May 2022

Dear Mr Hobson,

Thank you for your enquiry and for meeting me at your church last week. Having assessed the damage sustained to the various stained glass windows on the South and East elevations, I now enclose our outline proposals and costs for the remedial conservation and repair work required.

It should be noted that this letter does not constitute a conservation report, it is purely an assessment of the damage sustained, and our recommendations for remedial conservation work. Wider condition is noted for context, but a detailed survey at close quarters has not been completed, and is not deemed necessary solely to address the vandalism issues within the current scope.

Scope

Two windows on the South elevation and two windows on the East elevations were found to have been vandalised. The damage to all four windows is consistent with forceful impact from the outside, and all four face prominent public spaces meaning that they are at higher risk of being damaged. None of the windows are protected, but are at high level which offers a natural level of protection from accidental happenings, but not from a vandal determined to cause damage.

Surveyors

The windows were surveyed by members of staff affiliated to Recclesia Stained Glass of Chester.

James K. A. Godber-Ford Moore BA (Hons), MSc. Conservation

Carlotta Cammelli BA (Hons), MA Stained Glass Conservation, MA Art Gallery & Museum Studies

Lee R. Bilson BArch, MSt (Cantab) Building History, FLS, FRSA

Designation

The subjects of this report form an integral part of the fabric of the Church of St Peter which Historic England lists as a Grade I listed building designation under the Planning (Listed Buildings and Conservation Areas) Act 1990 as follows:

Heritage Category: Listed Building

Grade: I

List Entry Number: 1376247

Date first listed: 28-Jul-1955

Statutory Address: CHURCH OF ST PETER, EASTGATE STREET AND ROW

National Grid Reference: SJ 40526 66300

At the time of this report, when consulted, the listing text detailed as follows [note the references to the subject of this report are highlighted for clarity]:

Parish church, now church and Christian centre. Said to have been founded by Ethelfleda in 907, the present structure is C14, C15 and C16, altered and restored C17, C18 and C19. Red sandstone; roof not visible.

Conservation & Repair

Commissions

Historic Glazing

Specialist Glass Stockist

Cast Lead Fanlights

Metalwork

Protective Guards

Recclesia Chester

Units 2 & 3

St. Ives Way

Sandycroft

Chester

CH5 2QS

01244 906002

Recclesia Manchester

Unit 6 Agecroft Enterprise Park

Swinton

Manchester

M27 8WA

0161 667 6550

hello@recclesiastainedglass.co.uk

www.recclesiastainedglass.co.uk

Recclesia Ltd

Company No. 06853306

VAT No. 972 0207 39



PLAN: approximately square in plan. The north aisle contained beneath floor level the undercroft of a medieval town house, filled and paved over. Embraced west tower, formerly with spire; continuous nave and chancel of 4 aisles with floor at level of Watergate Row.

EXTERIOR: south face: flight of 7 stone steps leads to south doors and to Watergate Row. Replaced diagonal-boarded double doors in restored archway; 3 rectangular windows, 1886-9, of 4 lights with 3 Decorated windows above, rebuilt in Perpendicular style 1886-9; stonework of south face partly removed by Thomas Harrison 1803, where the Pentice (Council Chamber) was removed. The tower rises one stage above roof, with clock, bell opening of 2 cusped lights, crenellation, crocketed pinnacles and a pyramid roof of slate in the manner of John Douglas, late C19, with its faces interrupted by a continuous, horizontal louvre; wind vane; there was formerly a spire, removed and rebuilt C16, taken down C17, then rebuilt and finally removed C18.

The west end, partly behind the Victoria public house, Nos 2 & 4 Watergate Street and Row (qv), has a plain face to the tower. The north windows of the Perpendicular north aisle have panel tracery. The east end has 2 low-pitched gables, plainly expressed. The 2 central aisles of the nave have traceried windows larger than that of the south aisle, formerly the chapel of St George; the north aisle, now containing the organ, has an inserted rectangular window of 2 lights.

INTERIOR: the 3-bay arcades do not match the window bays. The tower piers, rectangular in plan, support a ribbed vault of 8 panels over the baptistry, with a circular bell-hole. The north-east pier has a damaged medieval fresco around a niche which held a Virgin and Child. The 2 southern arcades with through mouldings are Decorated, the northern arcade Perpendicular, dated 1535-38.

The outer north aisle has a lean-to roof of low pitch with arch-braced main beams which have carved foliar bosses, and carved spandrels of 3 trusses; the inner north aisle has a restored camber-beam roof; the inner south aisle has shallow king-post trusses; the roof to the outer south aisle is replaced. Galleries were first recorded in 1637, but were altered C18 and C19; they cover the outer north and south aisles and part of the west end. 2 carved corbel stones project from the south wall; a C15 bronze, said to commemorate a lawyer; pews probably mid to late C19; **east window glass 1862 and 1963, one to Prince Albert**; monument on north wall, c1750, to Henry Bennett; bells by Rudhall of Gloucester, 1709. (Cheshire Sites and Monuments Record: Collens J: Chester City: 3007/12/1).

Referencing and Identification

The survey work, condition assessment, and conservation options were approached with the greatest of care and the proposals here are based on recognised conservation theory and global principles developed by several organisations and conservation practitioner groups over several decades. There are several key guidance documents which seek to unite and guide approaches to conservation work, and more specifically work involving stained glass and other historic glazing. We use the CVMA numbering system for referencing / identifying stained glass windows and their various parts.

Corpus Vitrearum Medii Aevi (CVMA)

CVMA, Guidelines for the Conservation and Restoration of Stained Glass (Nuremberg, 2004)

The Institute of Conservation (ICON)

ICON, Icon Professional Standards and Judgement & Ethics (London, 2020)

The International Council on Monuments and Sites (ICOMOS)

ICOMOS, The Venice Charter for the Conservation and Restoration of Monuments and Sites (Venice, 1964)

European Confederation of Conservator-Restorers' Organisation (ECCO)

ECCO, Professional Guidelines Parts I - III (Brussels, 2002)

The Institute of Historic Building Conservation (IHBC)

IHBC, Conservation Professional Practice Principles (2017)

Historic England, Stained Glass Windows: Managing Environmental Deterioration (2020)

General Building Condition

The quinquennial report (unseen by this studio) should be referred to for wider condition notes, but the church was found to be in reasonable condition. The environmental conditions within the building gave no cause for alarm in the context of being adequate for the wellbeing of stained glass, and it is not deemed to warrant any further investigation at this time.

Condition Summary

Window sIII

Appears mid C19, perhaps 1860s - possibly Clayton & Bell.

Generally in sound condition, with some symptoms of its age – minor deflection in the leadwork, ad hoc previous repair work here and there, some minor stress cracks in the glass. Lancets a and d are largely entirely sound, but b and c have sustained significant damage, a clear result of impact damage from the external face. Numerous sections of glass have been smashed and cracked, and the lead net forced out of shape.

There is no prospect of repairing these properly in situ. The two damaged lancets must be removed from the masonry for conservation work at the studio.

Window sIV

Trena Cox, 1963, dedicated to Florence Williams.

Generally in very good condition, but is a more recent piece of work. Lancel a has suffered significant impact damage to its top third, smashing glass and deforming the lead net. The damage is too great to properly address in situ, so this lancet must be removed from the masonry for conservation work at the studio.

East Elevation

East Window

Heaton, Butler & Bayne, 1863.

Generally in sound condition, but with clear symptoms of its age, as sII. Central lancet c has suffered severe impact damage to its middle third, leaving painted glass in a precarious state. Lancets a and e have also suffered some minor damage, but this is too minor to justify intervention without funds being available to address other issues at the same time. Lancel a should therefore be removed from the masonry for conservation work at the studio.

Window sII

1863, possibly Clayton & Bell.

Probably the most lovely window in the church, but in very poor condition. There is no vandalism to report here, but this window requires conservation work within the next 5 years to avoid loss of very lovely painted glass.

Window nII

Generally in good condition, but with some questionable repair work noted to middle lancet c. This needs investigating, as it is detrimental to the condition of the glass and the surrounding fabric, as well as being aesthetically displeasing. There has been some very minor impact damage, but as per others, this is not significant enough to warrant intervention unless funds are available to complete a wider scheme of conservation work to the windows. Perhaps a job for another day.

Recommendations

Several lancets of several windows require removal from the masonry:

sIII b, c

sIV a

E c

This will require use of a scaffolding tower externally, the area around which will be protected using pedestrian barriers. Internally, a standing scaffold will need to be erected to access the East window over the reredos. The window openings will be temporarily boarded up using ply painted black.

The smashed stained glass lights will be transported to the Recclesia conservation studio just outside Chester for assessment and repair. All of our work is carried out in line with national and international conservation guidelines by experienced professional conservators and will follow the process below:

1. Detailed records of the remaining glass will be made, both photographically and by way of paper rubbings of the lead net.
2. The remaining glass will be assessed, and decisions made as to whether each section can be salvaged either in full or in part.
3. Once the salvageable glass has been identified and mapped out, broken sections capable of reuse will be repaired using one of the edge-bonding techniques outlined in the table below.
4. Where sections of glass have been lost altogether, new sections of painted glass will be produced to act as infill sections. These will be hand painted and kiln fired in the traditional manner, but with a hidden date added to identify each section as new.
5. The damaged lead net will be picked apart section by section until we are happy that we have removed the full extent of the damage. This does not mean that the entire lead net will be replaced (ie re-leaded in full) as this may not be necessary. It is anticipated that lancets from sIII and sIV will be locally releaded, but that the lancet from the East window will require more extensive releading work to facilitate the repairs required.
6. Once the conservation lab has worked through the repair of salvageable sections of smashed glass and the glass artists have completed the recreation of infill section, the existing glass, repaired glass, and new glass will all be incorporated into new sections of lead came to match the size and profile of the existing, until the lead net has been fully reinstated ready for soldering and finishing in the usual way.
7. Once the panels have been rebuilt, they will be reinstated into the masonry using the existing metalwork, and a lime-based mortar or burnt sand mastic used to point up the grooves. Templates will taken of the openings to ensure that the rebuilt glass will fit as it did previously.

The application of conservation techniques detailed below will be considered on a case by case basis, rather than robotically applied. The skill of the conservator should be relied upon to make case by case decisions. This micro-management of applications is the only way to achieve a thorough approach and appropriate result. Without exception, all treatments should be trialled under controlled conditions, with all processes and outcomes recorded in detail.

	Treatment Process	Materials	Outcome
Records - Photographic	Photograph all panels, front and back, firstly on a daylight quality lightbox, secondly in plain light (ie reflected and transmitted light). ¹	Nikon P5000 Lightbox	Photographic record of condition of the panels. Photos should be stored electronically.
Records – Rubbings	Using good quality white paper placed over panels, take three rubbings for: 1 Working Rubbing; 2 Reference Rubbing; 3 Annotated Rubbing. ²	120 gsm standard white paper (on roll)	Fully recorded, referenced and annotated rubbings relating to a legend.
Assessment of Paint & Enamels	Visual inspection of paint	200x Digital Microscope	Establish extent and areas for treatment.
Assessment of Glass	Visual inspection of glass	200x Digital Microscope	Establish any requirements for treatment.
Settlement (only applicable where panels are not being stripped down and re-leaded)	Where panels are out of shape, they can be carefully positioned flat and allowed to settle and flatten back into plane on a protective surface. This must be done at room temperature and with minimal assistance (ie, minimum additional weight) although some sections should be braced to allow progressive reshaping under own weight.	Sawn and planed batons. Cloth bags of lead shot in varying weights.	Original glass retained in original lead, improving the longevity of the fabric whilst having little impact on historical / material integrity. ³

¹ It is essential to document every process of the intervention. CVMA, *Guidelines for the Conservation and Restoration of Stained Glass*, (Nuremberg, 2004), section 2.2. <https://www.cvma.ac.uk/CVConservationGuidelines2004.pdf> [accessed July 2021].

² Ibid.

³ The lead matrix of a window is integral part of its design and contributes to its historic value. Therefore, where possible, it is necessary to avoid re-leading. CVMA, 2004, section 4.5.2.

Solder Joints (Bench Repair)	Visual assessment of solder joints for breaks, splits or weaknesses followed by re-soldering of joints as required. ⁴ Soldering directly onto old lead is rarely successful, and a key should be created for the solder by using a Dremel 400 to gently prepare the surface.	Dremel 400 with extended arm, speed variable. Tipped in 2mm brush. Solder & Flux Soldering Iron	Strength returned to failing joints, returning to structural stability.
Leadwork	Where the lead is fatigued beyond sensible salvage or repair, or requires stripping back to facilitate other repair work, the panel should be re-leaded either locally to address specific issues, or in full where issues are widespread. ⁵	Lead Came to match size and profile of the original sections.	Original glass retained in new lead, also improving the longevity of the window whilst having minor impact on historical integrity.
Pre-Cleaning	It is important to clean the fabric around the window prior to cleaning the glass in order to create a clean working environment. For example, the removal of cobwebs, dust layers on framework, saddlebars and masonry. ⁶	Soft Mop Brushes Class M Vacuum	This will prevent invasion of detritus from surrounding fabric during the subsequent cleaning phases.
Dry Cleaning – Glass	The dry cleaning of the glass should be completed before any wet clean is attempted. A soft brush supported by a variable Class M vacuum should be used to remove all loose detritus. The brush should be used as if a kiss from an angel, gently lifting dry, mobile surface deposits away from the glass and into the vacuum head.	Soft Mop Brushes Class M Vacuum PPE / RPE Required	Removal of dry, mobile deposits.
Wet Cleaning – Glass	The wet cleaning of the glass should be by hand using only deionised water, solvent, and purpose made cotton wool buds. These should be rolled gently over the surface and not wiped or moved with any vigour, and only by skilled hands.	Cotton Wool on Bamboo Sticks Deionised Water Ethanol (Dilution of solvent at 50:50 with deionised water is usually optimal)	Removal of surface soiling.
Mechanical Cleaning – Glass	Mechanical cleaning to remove deposits such as putty, leadlight cement, or gloss paint will be required in areas. Simple poulticing may be of assistance in softening deposits prior to being teased from the surface using a scalpel or dental pick.	Scalpel Dentistry Tools Paper Poultice	Removal of surface deposits. Improvement of appearance and legibility of glass.
Glass Repair – Edge Bonding (Bench)	Breaks in the glass should be repaired using edge-bonding adhesive which is known to age well and allows for reversibility in the future. ⁷	Hxtal Nyl-1 OR	Retention and stabilisation of original glass using non-invasive repair techniques. Fully reversible.

⁴ This is a common practice to restore stability to the panel, avoiding unnecessary re-leading. Ivo Rauch, *The Conservation and Restoration of Historical Stained and painted Glass: An Introduction to the Problems*, (2004), <https://www.cvma.ac.uk/conserv/rauch.html> [accessed July 2021].

⁶ Consideration of the stained glass surroundings and not the stained glass in isolation is essential to any assessment of condition. CVMA, 2004, section 1.5.

⁷ Reversibility of every intervention must always be considered. CVMA, 2004. A good adhesive will have a similar refractive index to the glass and will have a lower bond strength, to avoid material stress. Elisabeth Jägers et al., *Conservation: Materials and Methods*, 2000. <https://www.cvma.ac.uk/conserv/conservation.html> [accessed July 2021]

	<p>Alternatively, where edges are not perfectly matched, conservation-grade silicone should be used.</p> <p>In some instances (eg very poor alignment of broken edges) there may be no alternative but to use lead, either by copper foiling or simply using a repair lead.</p> <p>Caution should be used when copper foiling as the heat required can impose stress upon fragile glass.</p>	<p>Araldite XW396 XW397⁸ for more fragile material.</p> <p>CAF3 Silicone</p> <p>Copper Foil or Lead Came</p>	
Paint Consolidation	<p>Whether there has been loss of paint from glass, the pattern of loss (eg peeling, crazing, curling) should be identified using magnification.⁹ Locally applied adhesive should be sparingly used to consolidate the salvageable paint lines.</p> <p>Ratio of mix, choice of solvent, and number of passes will be at the conservator's discretion following assessment.</p>	<p>Paraloid B72¹⁰ in Toluene at 5% / 10% / to suit consistency / evaporative behaviour / usability requirements at discretion of the conservator.</p> <p>Digital Microscope</p>	Retention of original paint work on the glass which might otherwise have been lost if no action were taken. Reversible using solvents.
Repairs – Glass Plating	<p>It is important that repairs to glass using adhesives (whether for bonding, gap filling, or consolidation) are protected from the weather. This is best achieved by superimposing a second piece of glass, or “plate”, over the exterior face of the repaired section.</p> <p>In some cases, this should be slumped to meet the contours of the original glass being plated.</p> <p>The plate should be sealed, in order to avoid any kind of dust and microbes from depositing within the gap between the two glass pieces. Before plating, the original glass and plate should be cleaned and free of any dust.</p>	<p>Plating Glass (eg Lambert's Restauro UV / IR)¹¹</p> <p>Copper Foil / CAF3</p>	Protection of repair from solar / weather damage. Minimal intervention, although aesthetically detectable externally. Fully reversible.
In Situ Glass Repair	<p>Cracks which are candidates for repair in situ should be treated in one of two ways, either by “stopping out” where the leadwork is manipulated to allow the broken section of glass to be removed, or by stabilising as found. It is not anticipated that any broken glass will need to be stopped out, but it will remain an option in the conservator's toolkit.</p> <p>Cracks for stabilisation as found should be thoroughly cleaned in tandem with</p>	<p>Deionised Water</p> <p>Ethanol</p> <p>(Dilution of solvent at 50:50 with deionised water is usually optimal)</p> <p>CAF3 Silicone</p>	Original glass is stabilised in situ as found. Minimal intervention and low risk. Fully reversible.

⁸ While Araldite is known to be an excellent adhesive due to its reversibility and drying time, it is known to yellow under Ultraviolet Light, as also noted by Jägers et al. For this reason, it is recommended to plate externally the pieces on which this adhesive will be used, in order to avoid failure of the adhesive.

⁹ Paint loss / instability should be identified prior to dry and wet cleaning and stabilised ahead of these processes as this phase of survey work was not invasive. It is important not to apply extensive areas of Paraloid B72. Rauch, 2004.

¹⁰ Paraloid B72 has been tested thoroughly and used previously in other paint consolidation interventions and is one of the most used in these instances. It is reversible and easy to apply to the surface. The bond strength of Paraloid B72 is not as strong as other adhesives, such as Araldite 20/20, which makes it suitable for use on loose paint. Jägers et al, 2000.

¹¹ Lamberts Restauro Glass, <https://www.lamberts.de/en/products/restauror-restoration-glass/>, [accessed July 2021]

	the principal cleaning programme, then protected from weather using silicone, carefully applied internally and/or externally at conservator's discretion to weatherproof the crack, before being swept back to remove an excess / residue.		
Strap Lead Repair	<p>There are a number of existing strap leads which require repair. In most cases these do not require removal, but they do require attention to remove failed putty infill beneath using a scalpel and dentistry pick, bond glass using conservation-grade silicone, and redress straps.</p> <p>In cases where strap leads have failed and become detached, these should be removed and repaired as above, but the introduction of a replacement strap will be left at the conservators discretion.</p>	<p>Scalpel</p> <p>Dentistry tools</p> <p>CAF3 Silicone</p>	<p>Extends life of existing repair without undue levels of intervention.</p> <p><i>NB In some cases it may be neater to remove existing strap leads where a tidy alternative repair is achieved, leaving less interrupted imagery. Where there is disfiguration to the glass, or combined / multiple cracks, it may be neater to redress the existing strap(s). This decision is left firmly in the hands of the conservator carrying out the work following review of the repair outcome.</i></p>
It Situ Weatherproofing	<p>Consolidation and repair of the weatherproofing cement between the glass and the lead should be carried out externally using cement mixed to putty recipe / consistency so that it is practical to use in situ.</p> <p>Any loose old cement should be raked out, and all open joints infilled by hand using fingertips and a putty pencil to bring to a neat flush finish.¹²</p>	<p>Cement / putty (black)</p> <p>Putty pencil</p>	<p>Consolidation of weatherproofing. Minimal intervention and no impact on integrity of principal materials.</p>

Costs (ex VAT)

For the scaffolding and barriers - £1,650.00

For the proposed work to sIII - £5,352.00

For the proposed work to sIV - £2,944.00

For the proposed work to E - £6,188.00

Total Quotation: £16,134.00 plus VAT

Timescales

We would require plenty of lead in time to undertake this work as we find ourselves quite busy. We would endeavour to complete the work within 12 weeks.

Terms

We would propose that the works are instructed by letter. We would submit monthly valuations for work completed to date, with payment due within 14 days each time.

¹² CVMA, 2004, Section 4.5.2.

Permissions

You will require Faculty permission to undertake this work, and advice should be sought from the diocesan office and your church architect.

I hope that the above is all in line with requirements and expectations and gives a comprehensive overview of condition, the work, and the rationale for each intervention and approach. If there are any questions or further information is required to inform granting of permission, please do let me know.

Yours Sincerely

A handwritten signature in black ink, appearing to read 'Jamie Moore', written in a cursive style.

Jamie Moore MSc.

Chester St Peter - Correspondence with parish and others

Attachments are listed according to the numbering on the supporting documents list

- Attachments in blue are included within the proposals section

Date	Message
<p>12/05/2022</p> <p>To: Jonathan Price From: Edward Kepczyk</p>	<p>I would suggest that we now need to consider a phase of work to the east eleva on which would remediate the temporary repairs Recclesia has just executed. As a full scaffold would be required I would suggest that our initial approach should consider the eleva on as a 'whole' so that we include for masonry/glazing repairs. The overhaul and repair of the rainwater goods should also be considered within this phase. Depending on your thoughts I would suggest that we produce an outline scope of work for Ian to cost – we then know where to start to look for funding.</p>
<p>01/07/2022</p> <p>To: Jonathan Price, Dave Hobson From: Katy Purvis</p>	<p>DAC Advice</p> <p>I am writing to let you know that at its meeting of 24 June 2022 the DAC considered the proposed repairs to stained glass and it resolved, subject to the you submitting a formal application, to recommend the scheme.</p> <p>This means once you have submitted the faculty application on the Online Faculty System I will be able to raise the Notification of Advice, which will allow you to proceed with the public notice period.</p>
<p>09/09/2022</p> <p>To: Katy Purvis From: Jonathan Price</p>	<p>Could you remind me please when the DAC is next due to meet and what Notification of Advice means in practice?</p> <p>I'm preparing a report for our next PCC on what the status is of various matters.</p>
<p>09/09/2022</p> <p>To: Jonathan Price From: Katy Purvis</p>	<p>The next meeting is this afternoon, but the next after that is 21 October.</p> <p>The stained glass repair is waiting for Caroline to raise the Notification of Advice, which is essentially confirming the eventual wording of the faculty, and telling you that the DAC are recommending that the Chancellor approve the faculty. In practice, this has to be done so that you have the correct wording on the public notice, which you will need to post for 30 days, when the NoA is completed.</p>