



ALEX WENHAM LTD

118 Kennington Rd
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25th February 2024

Heritage Statement

for

Magdalen College

Replacement of missing carved beast to the Muniment Tower

Including:

- An assessment of significance
- A condition survey
- Methodology for proposed intervention
- Risk assessment

Prepared by
Alex Wenham

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Proposal Image

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Purpose

This Heritage Statement has been prepared in connection with the proposed replacement of a carving much decayed to the point of being almost completely missing, high on the N elevation of the tower known as the Muniment Tower in St John's Quad, Magdalen College, OX1 4AU.

The statement addresses the decayed condition of the existing carving within the heritage context (significance) of St John's Quad and the wider college site, and sets out a plan for its proposed replacement, so that the impact of that replacement can be assessed.

Magdalen College's Muniment Tower is a designated heritage asset listed at Grade I (NHLE 1369633), There are other listed buildings facing on to St John's Quad – rotating clockwise from the Muniment tower: the Chapel - listed at Grade I (NHLE 1369672). the High Street Range (I: NHLE 1199656), the Gateway, west of the High Street Range (II: NHLE 1369635), the wall between the High Street and the East Range of St Swithun's Quad (II: NHLE 1283187), the Old Grammar Hall (II*: NHLE 1046706), the President's Lodgings (II: NHLE 1199761), the Founder's Tower (I: NHLE 1046705) – as well as elsewhere in the College. Much of Magdalen College, including the application location, is also a registered park and garden (I: NHLE 1000435). Additionally, the college sits within the Oxford Central Conservation Area.

List Description for the Muniment Tower (12th January 1954) - Listing NGR: SP5208606210

MAGDALEN COLLEGE I. 1485 Great Quadrangle The Muniment Tower SP 5206 SW 10/419K
12.1.54. I 2. Built 1487-8 and was patched and partly refaced in synthetic stone.

*

This statement seeks to assist the Council when determining this listed building consent application in its duty under s.16 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

The proposed restoration of the carving does not involve any below-ground work, and will not disturb any archaeological remains beneath ground level. In terms of the impact on standing fabric, this is considered further below.

The Author

Alex Wenham is a stone carver based in Oxford of over twenty years' experience working in the heritage stone conservation sector, with excellent experience and working knowledge of the UK's stone architecture generally, and Oxford's built heritage in particular. He has worked on previous conservation projects in Magdalen and in Oxford, including ones which have won industry awards, and he advises the Diocesan Advisory Committee on matters of stonework in the Oxfordshire C of E diocese.

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Condition and Interpretation:

The area in question is at the upper left hand (E) corner of the N elevation of the Muniment Tower:

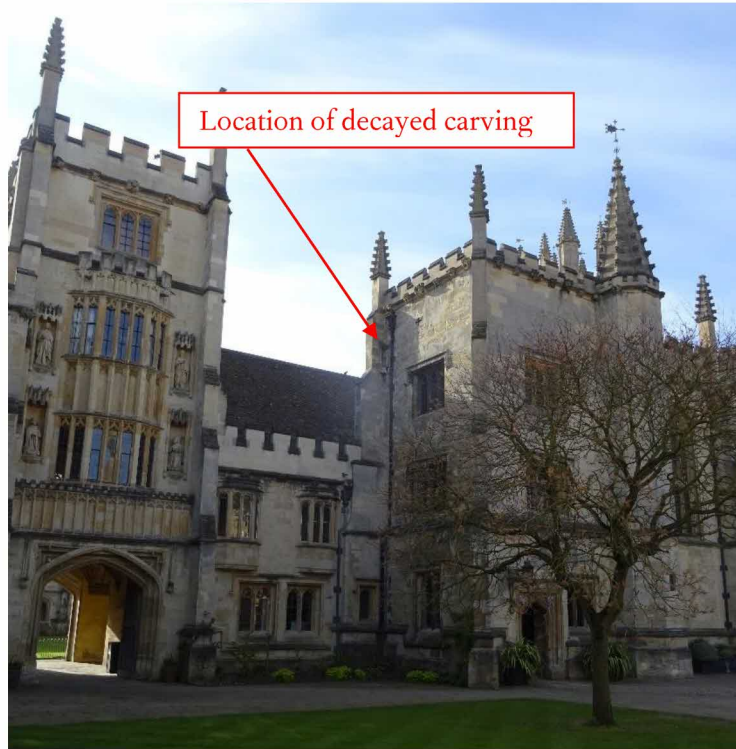


Fig1: location of decayed carving

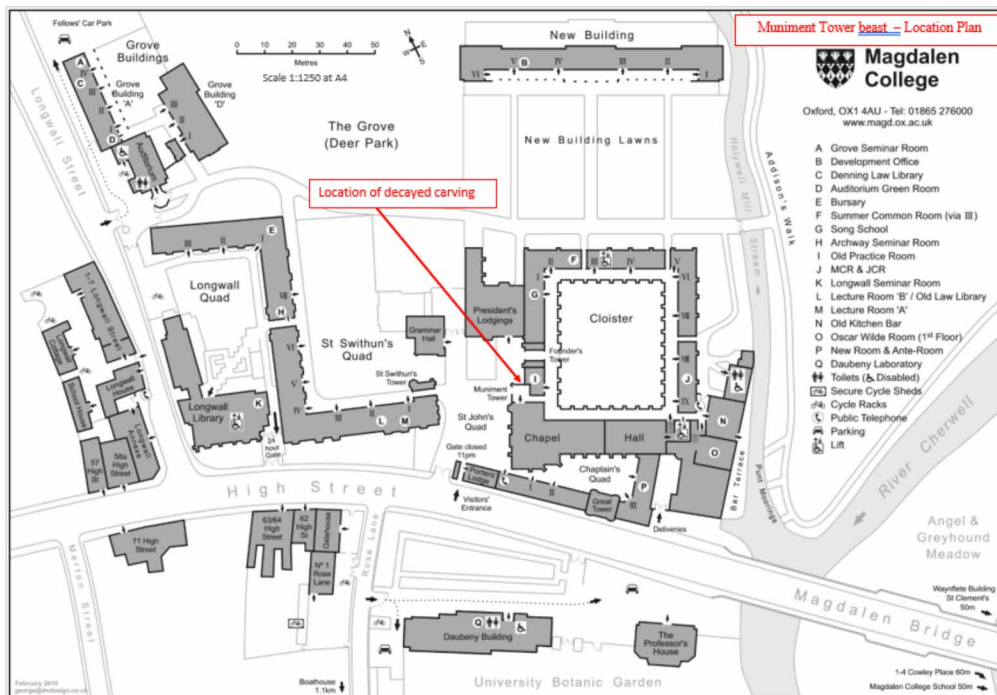


Fig2: Location Plan showing St John's Quad and the Muniment tower (indicated) plus other surrounding listed buildings

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The remaining evidence comprises two areas of extremely-decayed carved detail, set apart from one another by three courses of ashlar:

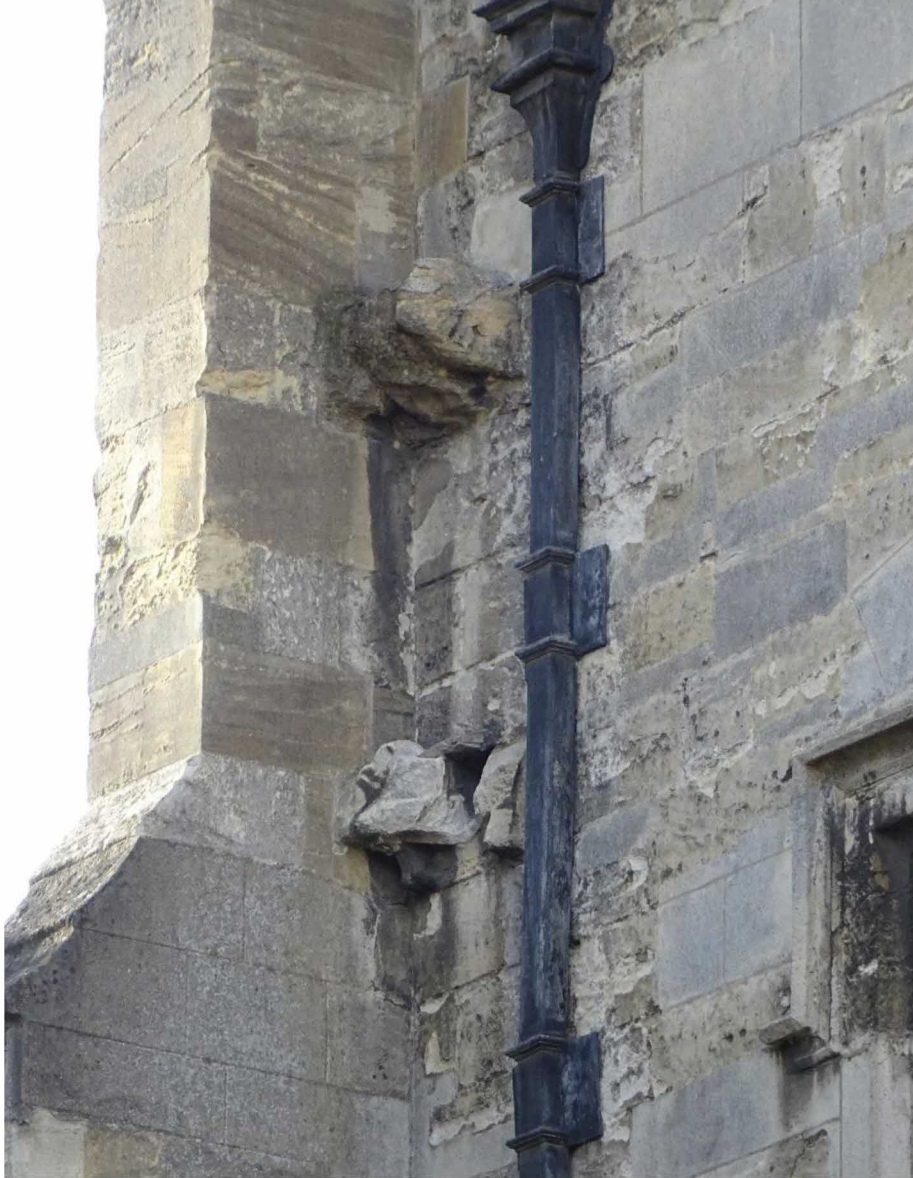


Fig 3: existing remnants

The strong implication for decoding the remaining evidence is that these two areas of carving were once a top end and a bottom end of a single large carved creature, and that a middle (belly) section is now missing. This is not the only interpretation of the available evidence, but we feel it is by far the most plausible.

The remaining shapes offer the following evidence in support of this. The upper fragment appears to show the haunches and hind feet of a creature (only one now remaining). The lower fragment has two front paws with claws:





Fig 4: clawed paws and rear haunches

Further examination up close of the lower area reveals some textured curls within the hollow, sheltered area around the front paw, suggestive of locks of hair or of lion's mane (hard to see in the photographs). More tellingly, a remnant (of which one part is undecayed original surface) in the area above this paw is very strongly suggestive of being the 'paintbrush' tuft at the end of a lion's tail:

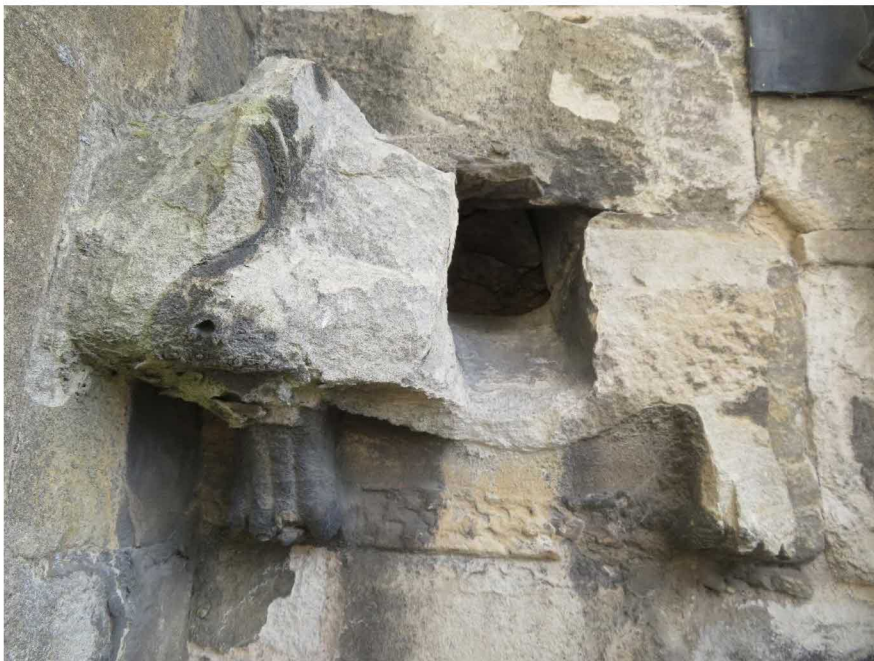


Fig 5: lion evidence





Fig 6: lion tail tuft



Fig 7: lion tail reference

Other evidence on the lower stone includes a band of textured detail along the lower edge of the face of the stone between the paws – this is not part of the carved creature, but is suggestive of locks of hair:



Fig 8: textured band



In the centre of the lower stone a large hole rakes back and upwards behind the wall-line up to the top bed of this stone, at which point it is capped-off with lime and rubble:



Fig 9: central hole/spout



Fig 10: interior of hole capped off



The strong implication of this hole is that it was once a water-spout evacuating rainwater from the roof above, and that the carved creature was, in fact, a true gargoyle.

The outlet is now closed, and evacuation now happens via an adjacent lead downpipe – also indicating that the roof gulley drains towards this corner: further evidence in support of this creature being a water-spout.

The implication of this is that the creature's head would be downmost, with the mouth open.

In consequence, our interpretation of the remaining physical evidence is that the remaining fragments represent the top and bottom ends of a single carved lion, as in this early sketch I prepared (before discovering the tail-tuft remnant), superimposed over a Victorian photograph (more discussion of photographic evidence later):

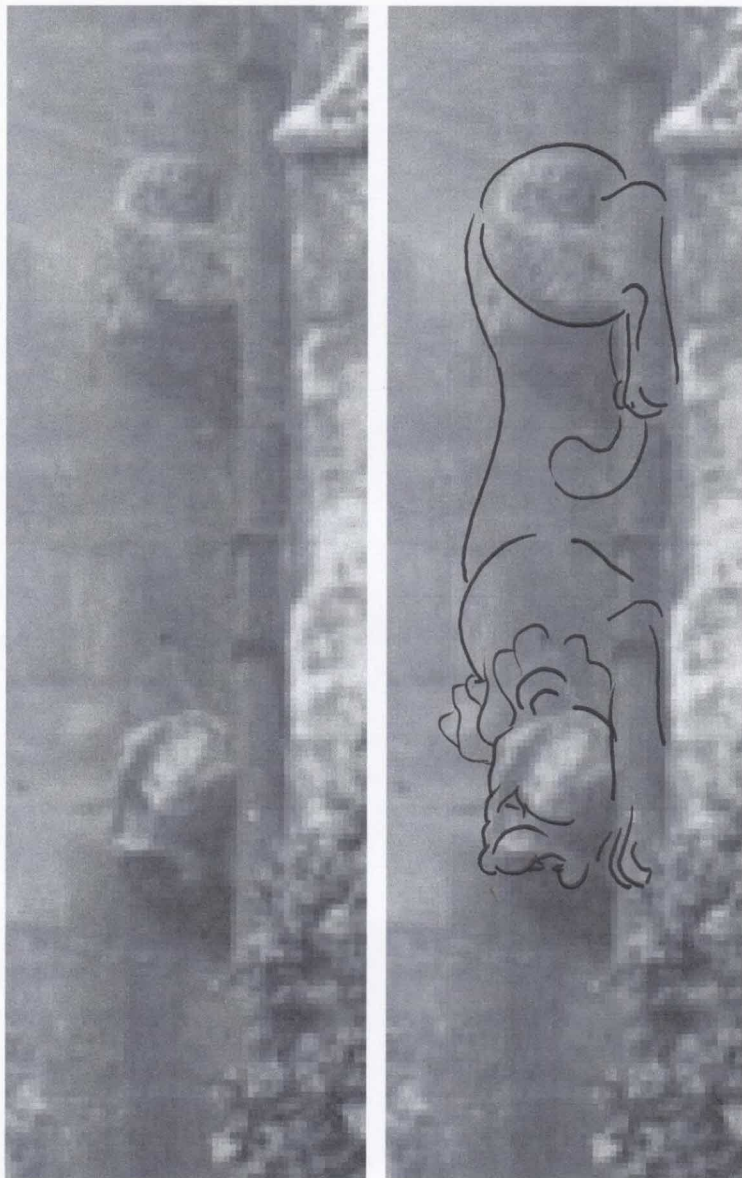
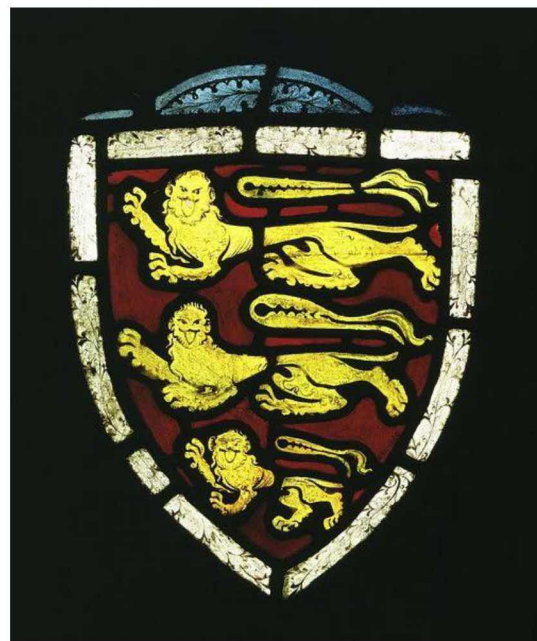


Fig 11: superimposed sketch

Central ashlar:

Between the two remaining fragments, the wall is dressed ashlar. It is not thought that any carving ever engaged with the wall here. Evidence for this is the cleanly-dressed ashlar face of the stones, thought to be original fabric, and with no evidence of the scarring of missing carved detail.

It may seem strange that the carving did not engage with the wall-line in this area. However, when we consider that (a) William Orchard had already been experimenting with suspended flying stonework in the flying spandrels of the Founder's Tower and Chapel door, and (b) in the Middle Ages lions were often portrayed with very elongated, pinched waists, it is possible to imagine that the missing area was a slim waist of a lion, engaged only with the top and bottom ends of the carving, and not the wall:



Figs 12,13,14: late medieval lions with pinched waists



Assessed age of existing fabric:

An important question when assessing the significance of the remaining fragments of carving is whether what we see today represent original material from the late 15th century.

Documentary evidence:

An early depiction of the college exists in a drawing of John Bereblock of c.1566. The drawing is taken from an illustrated guide to Oxford University prepared for Elizabeth I. John Bereblock was a fellow of Exeter College. The Bodleian manuscript may be the copy presented to the Queen by Thomas Neal, Regius Professor of Hebrew, on her official visit of 1566. The image can be seen on Digital Bodleian (MS Bodl 13 Part 1 fol. 8v): <https://digital.bodleian.ox.ac.uk/objects/a66bb1a5-f655-46ef-a807-ce553ac77975/surfaces/1f37eb98-f7ff-43d2-97d3-f55b230eedfd/> [accessed April 2022]

It is probably unwise to read too much into this drawing since it may be stylised. The Muniment Tower appears centrally in the image, the N elevation relevant to this application visible on the left. No carved detail is visible on this elevation.

A print by Loggan of 1674 shows an oblique view of the area in question:

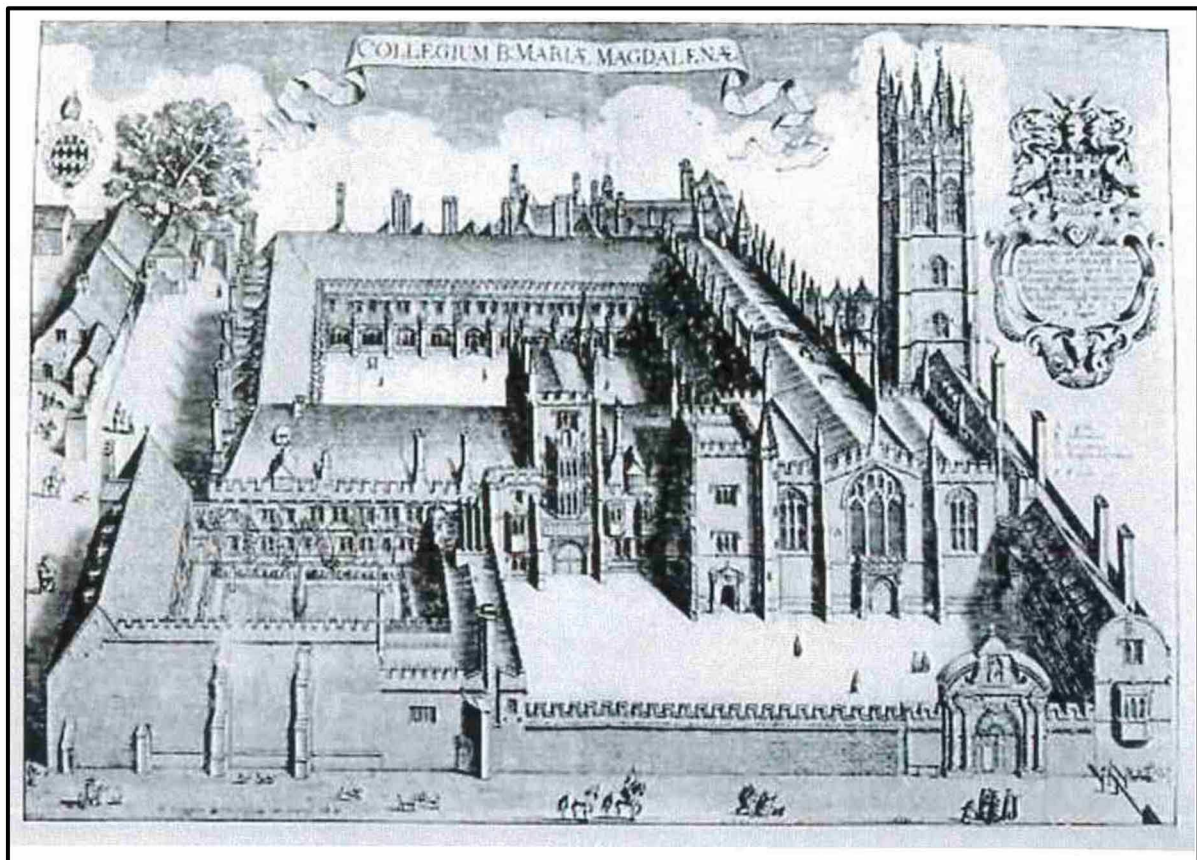


Fig 15. Loggan print of 1674: Magdalen College Archives



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In this and other copies of this print, however, the carving in question is only hinted at with a vague shape within the foreshortened area to the L of the tower, and it is hard to discern anything at all.

Consequently we can uncover no documentary evidence either way with regard to the question of age of the existing stonework. No known written sources refer to it specifically, nor does it appear clearly in any known images before a couple of Victorian photographs (by which time the carving was already in an advanced state of decay).

Physical evidence:

However, the existing physical evidence strongly implies that the two remaining fragments, as well as the surrounding wall, represent original fabric from the 1470s/80s.

Evidence in support of this assessment:

The tooled ashlar wall of the upper part of this tower has the wide joints of coarse lime mortar associated with medieval work. The stone in this area is a visual match with stone elsewhere on the tower and William Orchard buildings known to be original fabric.

In addition, an inspection inside the water-spout hole of the lower stone shows that (a) this material is the same as the surrounding wall, and (b) there is no concealed joint further back within the wall – i.e. this stone reaches back the full depth of the surrounding ashlar, or further. The strong implication of this is that it was not installed as a later replacement.

A discussion of the evidence in the photographic record is set out after a discussion of the architectural context of this area.

The Architectural Context

The design and construction of the central parts of Magdalen are one of the best-documented episodes of late medieval building in Oxford: Magdalen's archive has many original financial and contractual records. In addition, there are several 19th, 20th and 21st -century academic works which treat the planning and early construction of Magdalen.¹ A chronological overview approach from early to late, focussing on what is relevant for the history of the Muniment Tower, will be taken below.

Foundation and design

William Waynflete, Bishop of Winchester, was granted a licence in 1457 to found Magdalen College, and was given the site and buildings of the Hospital of St John by King Henry VI. The foundation was eventually carried out by Waynflete in 1458, by charter replacing an earlier charter effected in 1457. New

¹ See **Sources Consulted** at the end of the report.



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building on the site did not commence immediately, however, and it is likely that the community initially occupied the previous buildings existing on the site – those of the former Hospital of St John. The political troubles of the next few years, in the ‘Wars of the Roses’, held up construction plans for over a decade. By 1466, however, Waynflete had engaged the services of the master mason William Orchard – the most significant local mason of this time, who was responsible for almost every important new building in Oxford of the late 15th Century. In 1467, King Edward IV reconfirmed the charter founding Magdalen College.

Orchard’s first work at Magdalen was to erect a precinct wall around the college grounds (since it stood outside the protection of the city wall). This work was to last into the first half of the 1470s. During this time, Orchard might also have been working at Balliol (or was at least being courted by them) - for on 10th October 1472 Balliol college granted him the lease of the Pike Inn (Salter 1913, 126-7). Magdalen College is one of William Orchard’s most significant contributions to Oxford. Orchard showed great ingenuity in fitting a college of the New College type into a site complicated by the existence of earlier buildings. Unlike at New College, the cloisters and quad, including T-shaped chapel and hall situated end-to-end, were incorporated into one.

The first stone of the Chapel adjoining the Muniment Tower was laid on 5th May 1474; and the chapel, hall, Muniment and Founder’s Towers, and cloistered courtyard were finished probably by the early 1480s. A contract in English of 16th September 1475 records William Orchard being commissioned to create these first buildings of Magdalen, and demonstrates the personal involvement and interest in the building by Waynflete.

These contracts are viewable in Magdalen archives at <https://archive-cat.magd.ox.ac.uk/records/FA3/1/1F/1>

Contract 3 details the agreement between Orchard and Waynflete for buttresses and battlements of ashlar for the church [Chapel], Hall, Library, two towers, and cloister-chambers.

No mention is made in any of the contractual or payment documentation about any kind of ornamentation or carved detail.

Towers are a defining feature of Magdalen, and it is tempting to read into their prolific use in the college as a rebus to the patron saint of the college, St Mary Magdalene/ Mary of Magdala – a former town in the Holy Land named after a tower overlooking Lake Galilee [Hebrew מִגְדָּל = *Migdal* – a tower].

The use of battlements to buildings other than a gatehouse, such as the chapel and hall, was also a new departure. Of Orchard’s other contributions to Oxford’s architecture, as others have written about, there is the introduction of oriel windows, the finesse of (pendant) lierne vaults, and the flying ribs of the doors to the Chapel and Founder’s Tower.

The 1880s saw this area of Magdalen College – St John’s Quad – extensively remodelled, to the designs of Bodley and Garner. The shape and layout of St John’s Quad were both altered, the Old Grammar

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School buildings reduced and modified, St Swithun's Buildings (1880-84) and the new entrance gateway (1885) were constructed to their designs, and finally the President's Lodge (1886-88; also known as President's Lodging) was reconstructed at this time, on broadly the same footprint as it had occupied before, to a subdued gothic design by Bodley and Garner. The doorway and ground-floor window on the W elevation of the Muniment Tower were also altered at this time.

Material:

The stone used is thought to be either Headington stone or Wheatley stone (neither of which are available commercially today). William Orchard was the holder of the lease of a quarry at Headington, and the widespread use of both these materials (which are very similar) at Magdalen is well-documented. The durability and the excellent choice of these stones is well-attested by the large amount of original stonework still extant.

Photographic evidence

Being located in a corner tucked out of sight from the most photogenic areas of St John's Quad, the carving in question features in very little of the photographic record. Only the following photographs are of any use in interpreting this carving – of which one is slightly problematic, as discussed below.

The first is this photograph (this one is the clearest of a series of three, of which only one is shown here), from the ever-giving Henry Taunt archive held by Historic England:



Fig 16: Historic England archive cc50_00168

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Fig 17. Detail of Fig 16

The above photograph was used to create the mock-up sketch of the lion shown above. It appears to show clearly in profile the haunches of a large animal in the upper stone, and the open-mouthed face of the same creature lowermost.

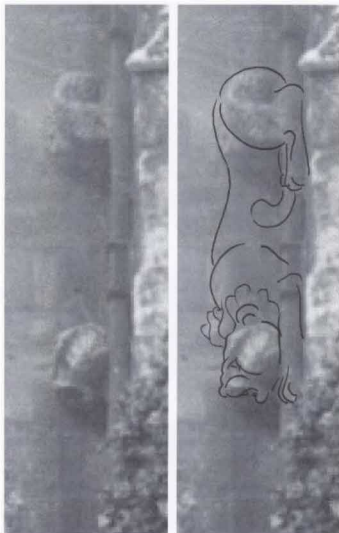


Fig 11, repeated



The remaining other photographic source is more problematic. It appears in an article in *Country Life* magazine, dated June 26th, 1915:



Fig 18. *Country Life*, June 26th, 1915 – from Historic England archive image 4910_100

A close-up of the relevant area of this photo yields the following evidence:

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Fig 19. Detail of Fig 18

This image shows a bit more detail of the remaining face area of the creature, with an open mouth around the water-spout. A bulged area in the foreground of the lower stone may represent a weathered area of lion's mane, overhanging the foremost paw here.

The upper stone is more problematic here. It is already fairly decayed by this date. Foremost and rearmost in the upper area in this image are the haunches of a creature. What is more problematic is that the central area of this remaining fragment appears to be in the rough shape of a decayed animal's face – which is problematic for our interpretation of this fragment as the hind-quarters of a single larger animal.

On balance we have concluded that this area shows an area of the creature's waist, with the broken-off remnant unfortunately decayed in a shape suggestive of a face. However, I acknowledge that this is not a clear-cut interpretation and either reading may be possible.

Much time was devoted to discussing the possible interpretation of this photograph, and the problem of whether the remaining fragments were really once the top and bottom ends of a single large carving, or whether they were always two separate smaller objects. The evidence weighed on each side is set out in a table below:





One big carving?	Two small carvings?
Scale, proportion, shape, and relative position of two separate areas strongly suggestive of making a front half and back half of a single creature	Nothing else on the building jumps across space in this way
Lion's tail 'paintbrush' end on lower stone very suggestive of a tail arriving from higher above	Upper stone in last photos half-suggestive of a stand-alone separate carving with a weathered face
Curved area at front of upper stone suggestive of a rear haunch of a large creature	
In last photos above, the head at the lower end is proportionate with a creature whose bottom would be at the height of the area above	
The central area of the upper stone in the photos above could be the arrival point of the back end of a creature, but decayed in a way that coincidentally suggests a weathered face	
Lions in late medieval art are very often portrayed with long, thin, pinched waists, fitting with the shapes remaining in this evidence	
Placing two separate carvings above and below each other in this corner would be peculiar and extremely unorthodox for the architecture of this style and period (which would always seek to cluster grouped carvings horizontally along a string-course, rather than 'floating' above and below one another). This kind of vertical grouping of multiple sculptures occurs nowhere else on the building (or elsewhere at Magdalen)	
On close inspection from the scaffold of the remaining stone fragment, no evidence was discernible of anything suggesting a face/head in this area	

Whilst we acknowledge that the picture is not entirely one sided, and whilst recognising that a carving which jumps across space in this way is something out of the ordinary; we think that on consideration of the available evidence, the balance of probability strongly implies an interpretation along these lines - and the replacement proposal below is in response to this interpretation.

Replacement Proposal:

In its essence, the proposal for intervention here is to carefully remove and conserve the two fragments of remaining carving, and replace the whole carving with a new replacement, carved as an open-mouthed lion.





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Methodology Overview:

1. Erect scaffolding and take available information off existing carving – dimensions and silicone moulds
2. Using silicone moulds, create cast copies of remaining fragments of carved detail (adding pigment to casting plaster – see below for why)
3. Create plywood structure replicating nook of wall, accurately mount plaster casts into this in their respective orientation and distance apart
4. Onto cast copies, build up missing areas of carved detail to create proposal model for faithful replacement (building up new areas in clean, white plaster of Paris – to clearly see what is ‘original’ and what is my speculative recreation)
5. Bring model to site for clients and stakeholders to approve

*All of the above, not requiring LBC, has already been carried out

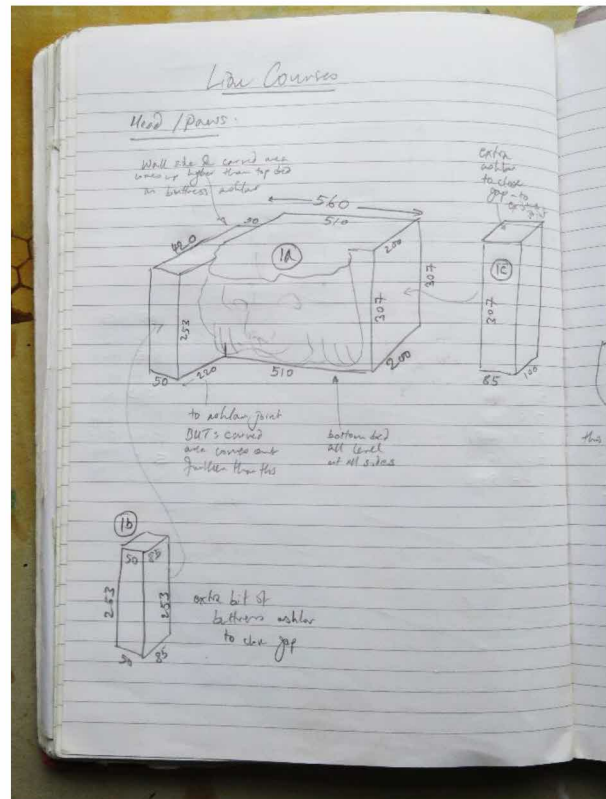
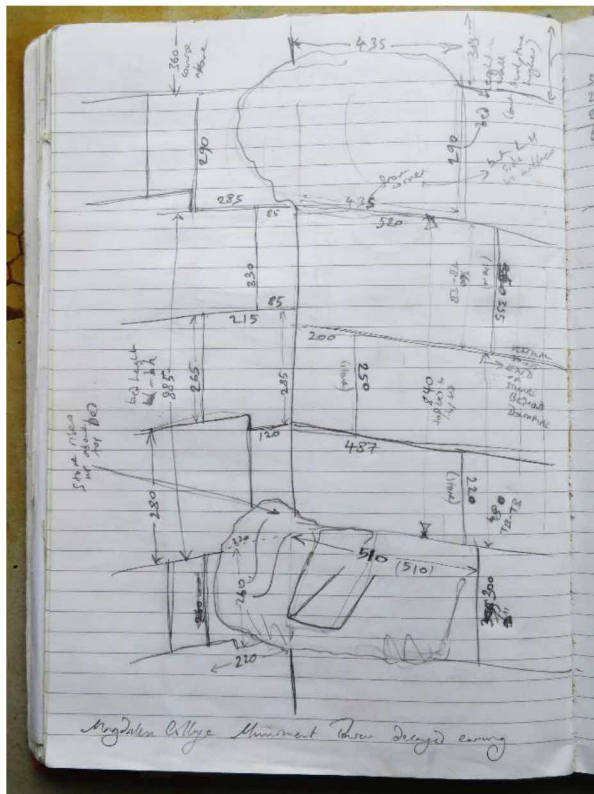
6. Apply for Listed Building Consent
7. Once LBC secured, create faithful stone copy of model
8. On site carefully remove and preserve the two fragments of original carved detail
9. Remove two small stones of ashlar adjoining top and bottom stones (to allow these stones to be installed both into the wall face and the adjoining buttress)
10. Install new carving
11. Allow for a stainless steel pin (316 stainless) at 20-25mm diameter to be installed through the entirety of the central section
12. Install two small new ashlar stones adjacent to new top and bottom stones
13. Point all joints with sympathetic lime mortar

An in-depth description of our methodology is set out below:

1-2: Take information off building and create cast copies of remaining fragments

An access scaffold was erected in May 2023. First, the joints and all relevant dimensions and distances were measured and recorded. See below for stonemason’s notebook images showing all measurement data from original stonework:





Figs 20,21: stonemason's notebook

Next, silicone moulds were made of the remaining fragments of the original stonework, and at the workshop these moulds poured with plaster to create faithful replicas. A buff-coloured pigment was added to the casting plaster:



Fig 22: cast copies of upper (L) and lower (R) remaining fragments of carved detail

3. Mounting casts: A plywood structure was created replicating the nook of the wall/buttress. Joint positions were marked onto this, and the plaster casts were mounted into this in their respective orientation and location:



Fig 23: casts set into replica of wall area

4. Reconstruction of missing volumes: Onto these cast copies the conjectural missing areas of carved detail were built up to create a proposal model around which to construct this Listed Building Consent application. The missing volumes were built up in clean, white plaster of Paris – to clearly show what is ‘original’ and what is my speculative recreation:

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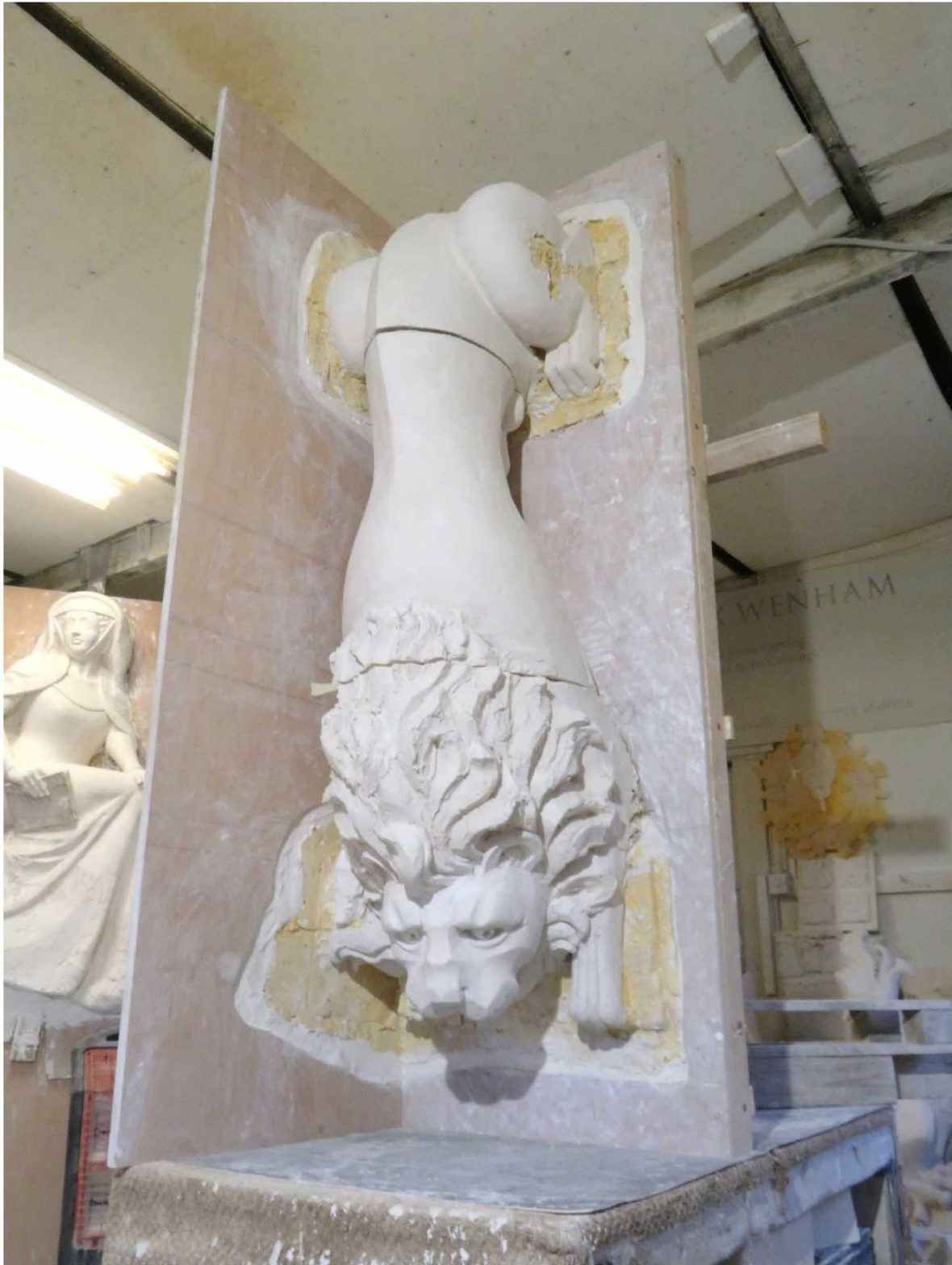


Fig 24: model in workshop (process photo pre-tail)

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Fig 25: model on site

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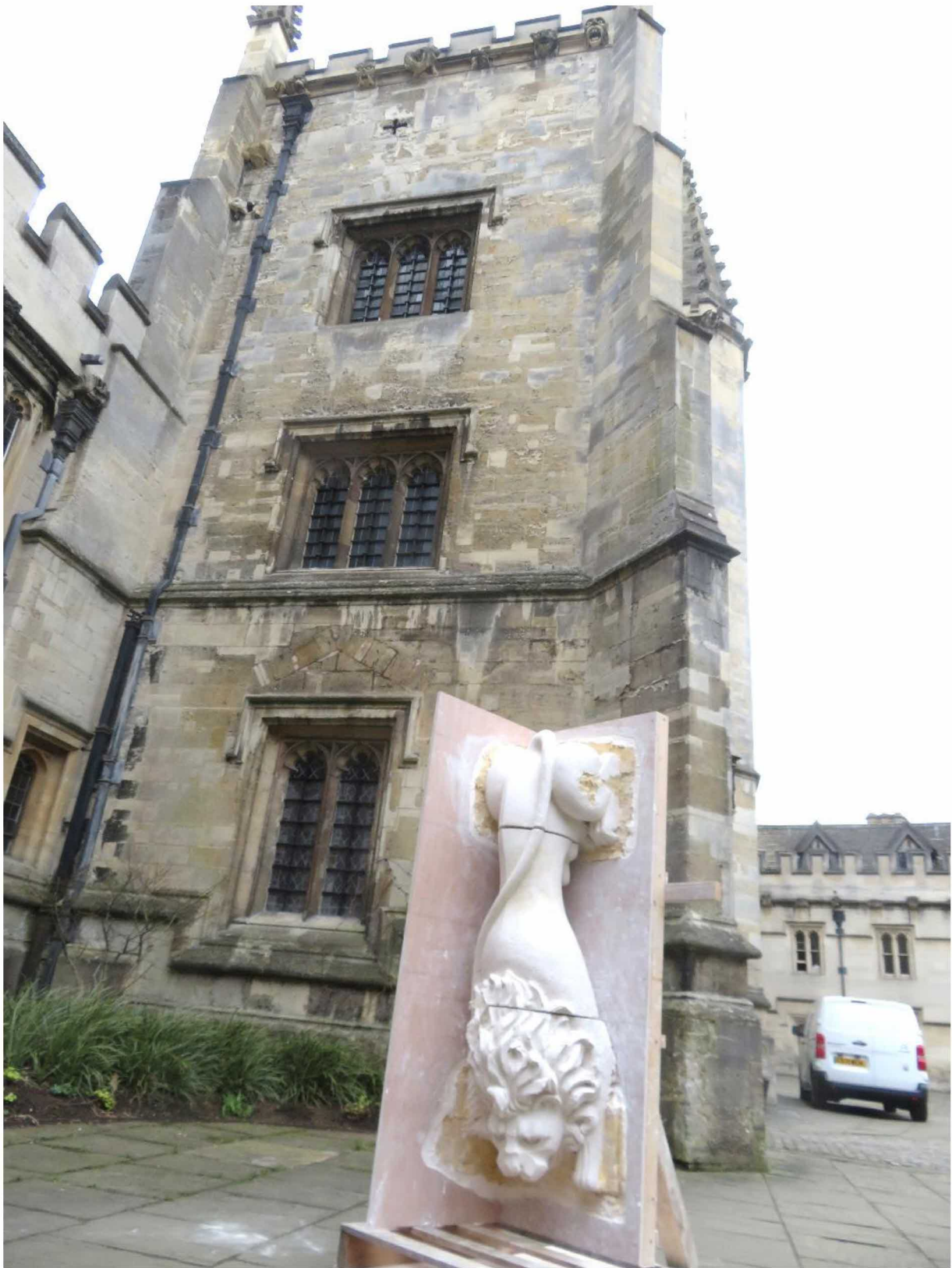


Fig 26: model in front of Muniment Tower – location of proposed replacement carving top L in photo

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Fig 27: front elevation of model, showing joint position and tufted tail tip

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5. Stakeholder approval: The model was brought to site for clients to approve, before applying for consent.

The above off-site and non-invasive works (which we considered not to require consent) have already been carried out. The intention behind preparing the project in this sequence was to be able to create the proposal model BEFORE applying for consent – so that a concrete proposal could be prepared with it being completely clear exactly what is being applied for.

We are quite happy to make the model available to Heritage Officers for their approval, and for this application to be conditioned on their approval of it, and of its faithful reproduction in stone.

The methodology following the granting of consent will be as follows:

7. create faithful stone copy of model. This will be in Cadeby limestone (beds 2-6). The Cadeby stone is extremely durable, and carves very well, allowing clean lines and sharp arrisses.

Below is a sample wall of this material, showing some of the different shades available, each having an understated amount of attractive soft, wavy banding. Generally the blocks are homogeneously either one or the other of one of these dark or light colour types, rather than having a large degree of light/dark colour variation within the block (though this can occur). I consider that this colour is well-matched for the surrounding masonry:

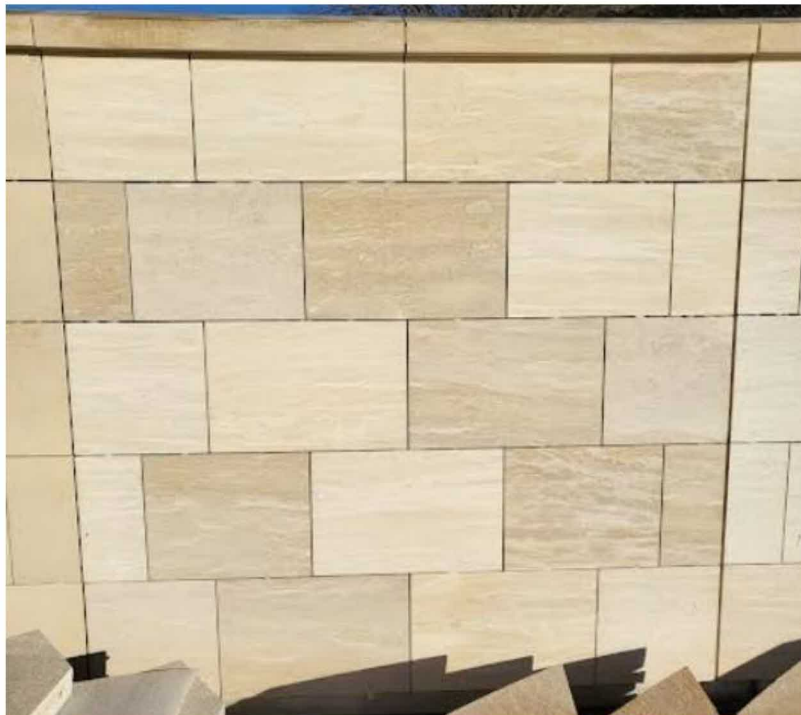


Fig 28: sample wall in Cadeby beds 2-6

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This stone also has the advantage of good bed height of the available blocks, being able to reach a little over a metre.

This stone has been used successfully recently for the ongoing restoration works at the Houses of Parliament:



Fig 29: Cadeby bed 4 in use for Parliament project (carving by me)



Fig 30: Cadeby bed 4 in use in Houses of Parliament (Cloister Court)





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This stone has also been used recently by me at Magdalen College, and elsewhere in Oxford. I am happy to make a sample of this material available for approval, and can easily show a Heritage Officer this material in use at Magdalen or around the city.

8. Carefully remove and preserve the two fragments of original carved detail, remove couple of small areas of ashlar:

The two remaining carved fragments are considered to be a highly unusual remnant of original carving from the 1480s. Consequently their significance is of extremely high heritage value. It is intended that these fragments will be carefully removed from the wall with the carved areas intact. This will require a small amount of wastage of the surrounding ashlar, in order to access the bed joints of the original carvings. This removal of extra (original) ashlar is considered a mitigation and a justifiable loss in order to preserve the remains of the carvings. The alternative would be to waste the carvings away, preserving the surrounding ashlar, but losing the carvings – an unthinkable action!

The removed fragments will be stored securely off site at the stone carver's workshop, labelled with their description and as property of Magdalen College, until such time as the college is able to provide a safe indoor storage location for the carvings, when they will be returned to the college. We are happy for a time limitation on this to be conditioned.

9. Instal new carving, and adjoining ashlar: The top and bottom stones of the new carvings are to be bonded into both the wall face and the adjoining ashlar. This process requires a two-directional manipulation: an extra space has previously been opened-up on the R of each face stone. The new stone is slid back into this area, a few inches to the R of its final location. Once back in the wall, it is slid to the L to move its face back into the adjoining buttress. The ashlar space to the R is then closed up with a new facing stone of the same (Cadeby beds 2-6) material.

The central stone of the lion's belly is then slid into position between the top and bottom stones. All of the stones will have been previously drilled with a hole permitting the insertion of a stainless steel pin (316 stainless at 20mm dia) down the height of the carving from the top to the bottom. This hole is drilled out with plenty of play in case of marginal misalignment.

10. Steel Pin: Allow for a stainless steel pin (316 stainless) at 20mm diameter to be installed through the entirety of the central section of the carving. This is dropped into place through a hole in the top of the upper stone (the bum-hole!), passing through the belly, and into the top of the head in the lowermost stone. After pointing all the joints this hole is then flooded with lime grout, and a small closer stone of very robust material (e.g. Purbeck Inland Freestone) to be installed on top to close off the opening which would otherwise be a water-trap.

11. Ashlar: Any small areas of ashlar previously removed surrounding the carving to be replaced with new facing stone in the same material as the new carving.





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12. Pointing: all joints to be pointed with a sympathetic lime mortar, as close as possible in appearance to the original lime mortar joints.

Heritage Values and Significance

The heritage assets that will be affected by the proposed intervention are the remaining fragments of original carved stonework.

As discussed above, evidence from the surrounding stonework and mortar joints suggests that the two fragments in question represent original material from the 1480s, and therefore the design intention probably of William Orchard and/or a stone carver involved in creating the college for Waynflete; as well as, possibly, Waynflete himself, in so far as he had some involvement in reviewing details in the construction.

Using the Historic England categories of significance, set out in English Heritage (2008), we consider that:

There is architectural *evidential* and *historical illustrative* value in the remaining fragments of carving, in so far as it is unique evidence of an ambitious carving of very unusual design, pioneered by William Orchard, who was arguably the most significant stone mason and designer of Oxford buildings at the end of the 15th century.

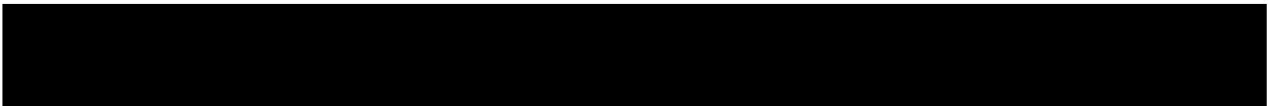
There is *evidential value* in the setting-out of this area, particularly in the sloping hole within the mouth area, strongly suggestive of being an outlet for rainwater.

However, this *evidential value* has been significantly harmed by the advanced state of decay of this carving, and this process of decay is certain to continue if the scant remaining fragments are left in situ in this exposed position. In comparison with not intervening and leaving the carved fragments in situ, we consider that this evidential value is better preserved by safe and careful removal, and by the storage and display of these carved fragments in a secure and sheltered location.

There was once presumably a good deal of *aesthetic* value in the carving in this area, but its significance lay in its character, appearance and legibility being easily readable, ensuring that people could still derive intellectual and sensory stimulation from it. Today the advanced state of decay of this carving means that it goes more or less completely unnoticed by passers-by, and the almost total loss of this *aesthetic value* is the principal reason for the proposed replacement.

As a central building of the original core buildings at the heart of Magdalen College life, the Muniment Tower and its architectural features have considerable *communal* value, bearing witness to important events in the life of the community over centuries – most notably in the specific case of the Muniment Tower, the safe storage of financial assets and documents.

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In terms of the wider position within the college, this elevation of the tower is visible, though not in the most prominently viewable area of St Johns Quad – also the reason why it appears very little in the photographic record. The tower itself is known to have been designed by William Orchard, subject to Waynflete’s personal approval. It was designed to be seen between the equally significant Founder’s Tower and the college Chapel. Hence, it is harmful to the significance of this group of built elements if this carving is left in such poor condition – aesthetically lacking in legibility and decayed in appearance – and particularly harmful if this carving is permitted to decay further without intervention.

Whilst we acknowledge that this proposed intervention would be to instal a modern artwork in a historic context, we would like to highlight in consideration of this point the context of the many excellent examples of modern stone carving which now form a large part of the historical and visual context of Oxford, and the excellent outcomes which can arise from the sympathetic juxtaposition of modern and old. The carving can and would be carried out in a way sympathetic to, and compatible with, the surrounding architectural idiom. This proposal is a continuation of endless change and replacement through the centuries that is so much part of the history of the College and the city: it is based heavily on the past and on scholarly study of the available evidence from the past, but it is also a celebration of the present and the skills of the modern craftsperson – something which is not, in itself, without great value.

Impact to Heritage Assets

Our assessment of the impact on the heritage assets described above is that the proposal to replace the carving with new, and to safely remove and store the remaining fragments of the old, mitigates harm to the evidential and historic value, and that this harm is greatly outweighed by remedying the considerable existing harms caused by the advanced state of decay, and the further harm of that decay continuing unchecked.

Risk Assessment for proposed works, below:





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Risk Assessment:

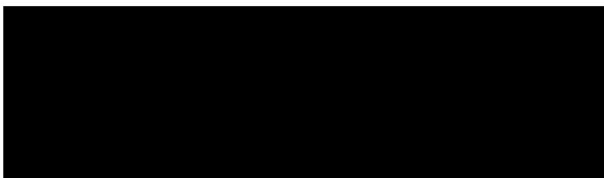
RISK	ACTION
1. Risk of further loss of evidential value from further decay	Intervene on sculptured area replacement as soon as possible
2. Danger of injury by falling stones during intervention	Inspect all lifting gear, including webbing slings, before use. Correct use of all lifting gear throughout. Correct use of strapping, ratchet straps etc throughout
3. Risk to health of respirable silica dust during carving.	Wear appropriate respiratory protection
4. Risk to health from hazardous substances	Lime in all its forms is an irritant: protect skin and eyes when appropriate. Read guidelines for all other products (resin etc) and follow.
5. Danger of injury/death by falling	Act within the norms and guidelines of safe scaffolding/ladder use.

Conclusion

It is hoped that this Heritage Statement addresses and justifies all necessary aspects of the proposed intervention, in that it:

- introduces the building and describes the proposed work
- identifies the compromised, decayed heritage asset
- sets out what is significant about that asset, showing an understanding of its importance
- explains how the proposed intervention impacts on that asset (and weighs that against the impact of not intervening)
- sets out how the proposed work has mitigated the impact of any harm resulting from it.

I offer this Heritage Statement along with my very best wishes,



Alex Wenham
Oxford
25th February 2024





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