

# The Friends of York Walls - Artwork Project

## Introduction

Over the past three years the Friends of York Walls have been commissioning local artists to produce an example of their work using the city walls as their creative inspiration. We have also commissioned some artists to do studies of individual stones on the walls, highlighting the fact their surfaces have their own intrinsic interest.

In addition, we have also bought examples of works by artists from the past and present.

Our aim is to provide people with the experience of seeing creative responses to the walls, both through this gallery of the images on our website, and through installing the originals in Fishergate Postern Tower. This is a building on the walls which we open to the public as a heritage venue, to maximise public access, and the exhibition is to enhance the visitor experience within the building..

We are also happy to show the work of the artists to a wide public.

By building up a collection of pictures of the tower and walls, and commissioning artists to create new pictures using the tower and walls as their inspiration we are building up a collection of drawings, paintings and engravings about the tower and the walls. We have commissioned local artists to use the tower and walls as a basis for new work they produce. The commissioned local artists have undertaken studies of the tower, or created works inspired by it, and also to make individual studies of stones on the walls which catch their attention. This also echoes the attention to individual stones in the geology strand of our work, part of a general aim to encourage people to engage with the walls in a different way.

**This document contains introductory notes followed by a table.**

**The aim is to make FoYW's artworks more useful by putting an image of each on the FoYW website, with information about them.**

**[LINK to Friend of York Website – Artwork Project Gallery HERE](#)**

## **In THIS DOCUMENT =**

**The following pages show a thumbnail of each of the artworks plus an information table. Artwork is split into three sections –**

- 1) Original commissioned works, using the walls as inspiration;**
- 2) Studies inspired by individual stones on the walls;**
- 3) Historical and contemporary (non-commissioned) original works.**

The following table has a full page and three columns for each artwork. The first column has consecutive reference numbers; the second column has an image of the work followed by brief, factual FoYW notes on what is shown in it, followed by a description of how the image may be used [i.e. its copyright situation]; the third column has a name, a "title", artist and date for the work, followed by brief notes from the artist and details of how to contact them.

Where the work was not commissioned by FoYW, there are no artist's notes but there are some notes about the artist.

Each "FoYW note" aims to be brief, clear and of interest to those looking at that particular artwork, so may repeat what is said about another artworks.

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**COMMISSIONED ARTWORKS USING WALLS SCENES AS SUBJECT MATTER , followed by FoYW note about what's shown, followed by copyright information**

**Artist, title, date, medium, followed by Artist's note, followed by contact details**

1




**Janine Baldwin “Flowers at the Tower” a study of Fishergate Postern Tower 2024**

Artist's note: This particular aspect of the tower was selected because I wanted to make a prominent feature of the pollinator friendly wildflowers planted on the ramparts. Gestural lines have been used to reflect the gentle movement of the flowers and leaves in the foreground. The combination of soft pastel, pastel pencils, charcoal and graphite allowed for a greater range of texture.

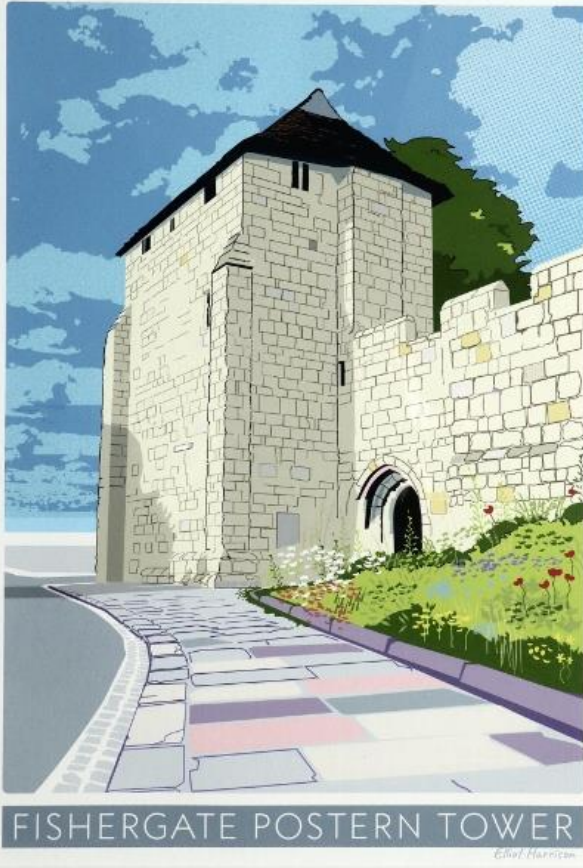
To contact Janine and see more of her work, please visit [www.janinebaldwin.co.uk](http://www.janinebaldwin.co.uk) or view her Instagram account at [www.instagram.com/janinebaldwinartist/](https://www.instagram.com/janinebaldwinartist/) - she can also be reached on [janinebaldwin19@hotmail.com](mailto:janinebaldwin19@hotmail.com) and 07874242410.

FoYW's note: Almost all of York's city walls are on top of earth ramparts which predate the stone walls. Here the walls are mid-14<sup>th</sup> century, the ramparts are probably two centuries earlier. In the last 100 years there has been mass planting of daffodils and some small sections of the ramparts have had other plants added. In the last few years Friends of York Walls started small experiments in introducing and managing native, pollinator friendly wild flowers in this section.

**Using this image: The artist has the copyright for this work but has told us that they, like FoYW, are willing for this image of it to be used as if it was copyright-free providing the artist is credited.**

<p>2</p>	 <p>FoYW's note: Looking up at the walls from outside the old city they are usually on top of older, grassy ramparts. Beside Lord Mayor's Walk, north of Monk Bar, the ramparts run down to a ditch and we know that the walls of the Roman Fortress are just a little below the foundations of the present, mainly medieval city wall. Just south of Monk Bar we can see the Roman wall rising from excavations. South of the River Ouse there may well be Roman city walls buried in our city walls' ramparts –we do not know.</p> <p><b>Using this image: The artist has the copyright for this work but has told us that they, like FoYW, are willing for this image of it to be used as if it was copyright-free.</b></p>	<p><b>Adrienne French “Walls of York – mysterious boundaries” 2024 Painting</b></p> <p>Artist's note: Initially I started thinking about how walls have been used to define boundaries both in rural landscapes to assert ownership but also in our city where the walls were built to defend and protect.</p> <p>Knowing that much of the original Roman wall lies buried below the ramparts, I have tried to capture a sense of mystery to the work using texture mediums, loose brush strokes and soft edges.</p> <p>Looked at from below, the walls act as a horizon line separating sky from land and it was a combination of these thoughts that led me to the final piece.</p> <p><b>To contact Adrienne French or see more of her work go to</b> <b>Instagram</b> <a href="https://www.instagram.com/adrienne_french/">https://www.instagram.com/adrienne_french/</a> <b>Website</b> <a href="http://www.adriennefrench.co.uk">http://www.adriennefrench.co.uk</a> <b>Email</b> <a href="mailto:adifrench@gmail.com">adifrench@gmail.com</a></p> <p>-</p>
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3



FoYW's note: We think this is the "substanciall posterne at Fyshergate" which records say was decided on in 1502. Posterns were gateways through the city walls which were smaller than those called 'bars'. They were usually guarded by a single tower. York has lost all its other posterns. This view is along the city walls from outside them so it shows the tower's defensive walls with just 2 slit windows; the windows immediately under the roof were probably once battlements with a fighting platform and low roof behind them.

**Using this image: The artist has the copyright for this work, it may be shared or used non-commercially with a name credit to the artist.**

**Elliot Harrison "Two Sunny Prints of Fishergate Postern Tower" 1.2024  
A Giclee print**

Artist's note: I took my inspiration from photographs and sketches to 'digitally paint' these views of the tower, bringing out the graphic potential of the scenes with a bright and positive feel about them.

I try to create images that people can enjoy, using a simple and colourful palette, so they have the feel of traditional screen-printing though created using the power of digital tools.

From the digital image, giclee prints are produced which replicate the colours with accuracy and vibrance.

**To contact Elliot Harrison or see more of his work go to:**

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4



FoYW's note: Almost all of York's city walls are on top of ramparts which predate the stone walls. These grassy slopes often provide a green corridor to walk beside, sometimes on an informal path but here on the pavement of a busy road. The mass of daffodils have been long admired but recently native wild flowers have been encouraged. In the last few years Friends of York Walls started small experiments in introducing and managing native, pollinator friendly, wild flowers in patches of the ramparts close to Fishergate Postern Tower.

**Using this image: The artist has the copyright for this work, it may be shared or used non-commercially with a name credit to the artist.**

**Elliot Harrison "Two Sunny Prints of Fishergate Postern Tower" 2 .2024  
A Giclee print**

Artist's note: I took my inspiration from photographs and sketches to 'digitally paint' these views of the tower, bringing out the graphic potential of the scenes with a bright and positive feel about them.

I try to create images that people can enjoy, using a simple and colourful palette, so they have the feel of traditional screen-printing though created using the power of digital tools.

From the digital image, giclee prints are produced which replicate the colours with accuracy and vibrance."

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5



FoYW's note: We think this is the "substanciall posterne at Fyshergate" which records say was decided on in 1502. Posterns were gateways through the city walls, gateways smaller than the 'bars'. They were usually guarded by a single tower. York has lost all its other posterns. This view is from outside the walled city so it shows the tower's defensive walls with just 1 slit window facing west, the windows immediately under the roof were probably once battlements with a fighting platform and low roof behind them. The city walls ended here with a dammed river-lake separating the tower from the walls of a royal castle.

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**Freya Horsley "The Walls of York: Four Studies in Movement and Permanence" 1. 2024**

Artist's note: In making these four views of and from the York walls, I have returned again and again to walk, draw, paint and photograph, each time experiencing different section in different conditions. As a striking landmark of our city, the York walls continue to stand through all weathers, all seasons, through the throngs of visitors, walking clockwise, walking anticlockwise; they are a reassuring presence, both protecting and inviting. Change happens incessantly around them – buildings go up, roads are diverted, trees lose their leaves, buses trundle past, visitors arrive and depart – and the walls themselves remain the same, stable and constant.

Using a vibrant colour palette and the spontaneous marks borne of drawing and painting outside in all weathers, I wanted to capture some of this daily movement, atmospheric change and seasonal shift, whilst also respecting the very permanence that makes the walls an iconic and enduring feature of the city of York.

It is not just the form of the walls themselves as they snake around and through the city that I love, however. It is the unique vantage point that walkers of the walls enjoy, looking down onto a city so familiar but from up there, so different too. I chose to use some of these favourite views and also some key sites along the walls as starting points for the paintings, reflecting my impressions of what makes walking the walls interesting and varied, however many times you've trodden them before!

**To contact Freya Horsley or see more of her work go to:**

[www.freyahorsley.com](http://www.freyahorsley.com)

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FoYW's note: This is one of the most popular modern views from the city walls and of the walls. But the actual wall here has been much reconstructed. It takes its wall-walk up over two Victorian roadways [built to go to the railway station] and then down to the pavement of a Victorian bridge over the River Ouse. The city walls seem to be heading directly for the Minster but on the other side of the river they go left to use, then follow, the defensive walls of the Roman Fortress which formed a large rectangle around the site of the Minster.

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**Freya Horsley “The Walls of York: Four Studies in Movement and Permanence” 2. 2024**

Artist's note: In making these four views of and from the York walls, I have returned again and again to walk, draw, paint and photograph, each time experiencing different section in different conditions. As a striking landmark of our city, the York walls continue to stand through all weathers, all seasons, through the throngs of visitors, walking clockwise, walking anticlockwise; they are a reassuring presence, both protecting and inviting. Change happens incessantly around them – buildings go up, roads are diverted, trees lose their leaves, buses trundle past, visitors arrive and depart – and the walls themselves remain the same, stable and constant.

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FoYW's note: This is a view of Micklegate Bar from outside the old walled city. The bars are the main defended entrances to the city, this one is linked to routes from the south so was, and is still today, used for ceremonial greetings of monarchs. The dark doors at the first floor level of the bar once led to the wall-walk of a barbican which stood out from the tunnelled gateway, the gates to the barbican were the city's first line of defence. The arch on the left was added when access, not defence was the problem, this bar now has 2 extra arches for pedestrians which are not shown here.

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**Freya Horsley "The Walls of York: Four Studies in Movement and Permanence" 3. 2024**

Artist's note: In making these four views of and from the York walls, I have returned again and again to walk, draw, paint and photograph, each time experiencing different section in different conditions. As a striking landmark of our city, the York walls continue to stand through all weathers, all seasons, through the throngs of visitors, walking clockwise, walking anticlockwise; they are a reassuring presence, both protecting and inviting. Change happens incessantly around them – buildings go up, roads are diverted, trees lose their leaves, buses trundle past, visitors arrive and depart – and the walls themselves remain the same, stable and constant.

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8



FoYW's note: This is the view into the city from up on its walls immediately north of Bootham Bar. In the background is the handsome west front of the Minster with its twin towers and its 'heart of York' window. The wall-walk continues to have good views of the Minster [and of beautiful back gardens] most of the way to Monk Bar. It is probably the most popular length of the walls for visitors to walk; it was the last length to be opened to the public in the 1880s.

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**Freya Horsley "The Walls of York: Four Studies in Movement and Permanence" 4. 2024**

"In making these four views of and from the York walls, I have returned again and again to walk, draw, paint and photograph, each time experiencing different section in different conditions. As a striking landmark of our city, the York walls continue to stand through all weathers, all seasons, through the throngs of visitors, walking clockwise, walking anticlockwise; they are a reassuring presence, both protecting and inviting. Change happens incessantly around them – buildings go up, roads are diverted, trees lose their leaves, buses trundle past, visitors arrive and depart – and the walls themselves remain the same, stable and constant.

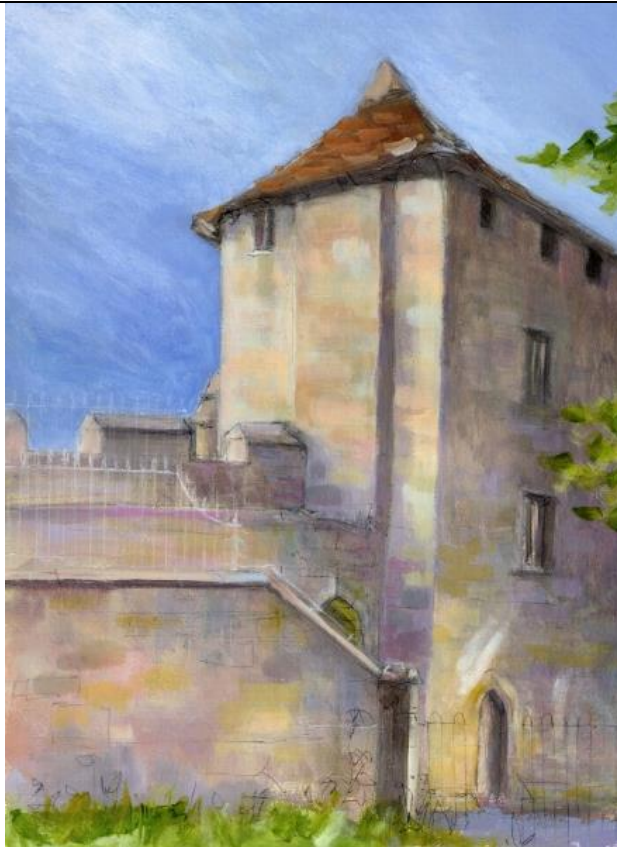
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FoYW's note: This is Fishergate Postern Tower seen from inside the city it was defending, its door and broad windows can safely face this way. Just below its roof the windows are also broad but they have a look of what they were before the roof was added: a row of battlements. Well below the battlements York's city walls, are shown ending at the tower. Oddly their wall-walk goes straight to where the casing of a spiral stair stands out from the main tower wall, there is no sign of any doorway through which guards could come directly from the tower onto the wall.

**The artist owns the copyright for this work. Non-commercial use of this image is permitted provided that the artist is credited (and if used online, linked to). License terms and fees will apply for commercial use of this image. Please contact the artist for details.'**

**Kate Pettitt "Stone Light" 2024  
Acrylic, charcoal pencil and white  
pastel pencil on paper.**

Artist's note: This painting is a result of seven visits to site, painting *en plein air* (outside on location) under a tree in the grounds of the adjacent flats with my easel and art materials. As I usually paint wild, natural environments, I responded as I would to a changing landscape, exaggerating observed colours to create a flickering, 'living' light.

The city walls are iconic. To this York resident, they represent solidity and consistency. They protect and contain, and when I see them, I know I'm home. However, they also remind me of past conflict, war and blood spilled. This contradiction is echoed in the robust, severe structure of the Postern Tower and the soft, pretty tones of the stone of which it is built. Over the weeks of working, I become fascinated by the clues of adaptation over time. Look closely and you will see infills, differences in stone, erosion and restoration. Wildflowers grow and life continues.

**To contact Kate Pettitt or see more of her work go to:**

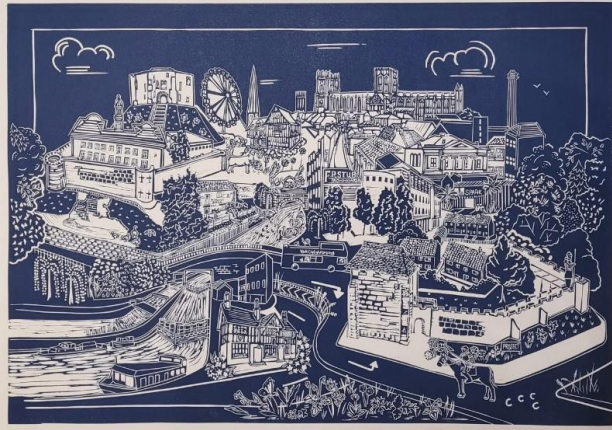
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Facebook: [katepettittartist](https://www.facebook.com/katepettittartist)

10



FoYW's note: This shows how York's city walls run to, then stop at, Fishergate Postern Tower. The tower is shown guarding its little gateway through the city walls in the pool of plain pale pavement front right. Clifford's Tower, the keep of York's royal castle, is shown on the other side of the river Foss from the postern tower. The river was much wider when the walls were built, it had been dammed to make a moat around the castle and it came right up to the postern tower. The city walls start again to the left of the castle shown here and circle the city, including the Minster shown in the background here. Masons' marks shown here on dark stones in the city walls are in reality easier to see about 10 metres to the right of where they are shown.

**Using this image: The artist has the copyright for this work and has told us that they are unwilling for any unauthorised image of it to be made.**

**Jo Rodwell "The buzz around Piccadilly and Fishergate Postern Tower" 2024  
Linocut**

Artist's note: The process taken to create these linocut designs starts with sketching and photographing the subjects and characters that are to be included in the design. Following this, the sketches are transferred onto an iPad where changes to the perspective and scale are made and the composition starts to take shape. Each composition includes researched historical references that are relevant to the focus of the design, as well as current references. This linocut design was created with the help of drone photography to get the skyline view correct from the point of the Postern Tower. There are many symbolic references within the linocut too, such as the stonemason's marks in the bricks, the animals that refer to the old markets in Parliament Street, and the houses that still have family bloodlines living there that date back to early records of the Postern Tower community."

**To contact Jo Rodwell or see more of her work:**

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11



FoYW's note: This shows how the wall-walk, up on York's city walls, ends at Fishergate Postern Tower. The wall-walk goes straight to where the casing of a spiral stair stands out from the main tower wall, but there is no sign of any doorway through which guards could come directly from the tower onto the wall. There are such doorways at all the 'bars', the main fortified gateways on the walls. At Fishergate Postern today you get to the wall-walk by stone steps behind the white railings on the right. Away from the steps the wall-walk is not guarded by railings along this, relatively quiet and low length of the city walls –but on the non-city side of the wall-walk the defensive parapet is continuous.

**Using this image: The artist has the copyright for this work but has told us that they, like FoYW, are willing for this image of it to be used as if it was copyright-free providing the artist is credited.**

**Jo Rodwell “Four experimental sketches around Fishergate Postern Tower” 1 2024  
Ink**

Artist's note: The colour studies of the Postern Tower allowed a different approach to creating compositions with a much more experimental technique. Sketches of different perspectives of the Postern Tower were developed and built upon using collage as the base and then acrylic paint. Colours were taken from those recorded when observing the flora and fauna on the bricks of the walls and the ramparts. Acrylic inks were used to add vibrancy and definition to the studies, and charcoal to add tone to the textures.

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12



FoYW's note: This shows that the stone used for paving the wall-walk up on the city walls, often looks very different from the stone used for the walls themselves and their battlements. It is usually a brown, fine-grained sandstone used for so much paving in York that it is often called 'Yorkstone'. The present wall-walk has usually been repaved, widened or even created in Georgian or Victorian times for use as a pleasure walk. Yorkstone is quarried near Bradford and often re-used. Nearly all other stone on the walls is Magnesian Limestone which has a highly variable look, but is usually cream or very light grey.

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**Jo Rodwell "Four experimental sketches around Fishergate Postern Tower" 2 2024  
Ink**

Artist's note: The colour studies of the Postern Tower allowed a different approach to creating compositions with a much more experimental technique. Sketches of different perspectives of the Postern Tower were developed and built upon using collage as the base and then acrylic paint. Colours were taken from those recorded when observing the flora and fauna on the bricks of the walls and the ramparts. Acrylic inks were used to add vibrancy and definition to the studies, and charcoal to add tone to the textures.

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13



FoYW's note: A postern is a small gateway into a castle or walled city. York's city walls have lost all their posterns except this one at Fishergate. It is right next to a tower twice as tall as the walls and built of smooth, squared, blocks of Magnesian Limestone, the same stone as the earlier-built city walls. This is a very variable stone because of the variable shallow sea environment where it was laid down and later chemical soakings it experienced but at first sight, in some weathers, much of it looks a cold light grey.

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**Jo Rodwell "Four experimental sketches around Fishergate Postern Tower" 3 2024  
Ink**

Artist's note: The colour studies of the Postern Tower allowed a different approach to creating compositions with a much more experimental technique. Sketches of different perspectives of the Postern Tower were developed and built upon using collage as the base and then acrylic paint. Colours were taken from those recorded when observing the flora and fauna on the bricks of the walls and the ramparts. Acrylic inks were used to add vibrancy and definition to the studies, and charcoal to add tone to the textures.

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14



FoYW's note: Fishergate Postern looks west out of the walled city. It is the smallest of the old archways through York's city walls and so was called a postern instead of a 'bar'. In medieval times York had about 7 posterns but the others were all demolished in later times to make it easier to get into the city. The style of an arch can sometimes tell us when it was made. The arch closest to us here has the proportions of a Tudor arch but is almost triangular. The furthest arch is more typical of an older time.

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**Jo Rodwell "Four experimental sketches around Fishergate Postern Tower" 4 2024  
Ink**

Artist's note: The colour studies of the Postern Tower allowed a different approach to creating compositions with a much more experimental technique. Sketches of different perspectives of the Postern Tower were developed and built upon using collage as the base and then acrylic paint. Colours were taken from those recorded when observing the flora and fauna on the bricks of the walls and the ramparts. Acrylic inks were used to add vibrancy and definition to the studies, and charcoal to add tone to the textures.

**To contact Jo Rodwell or see more of her work:**

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FoYW's note: This shows early morning light because the city walls briefly run south from Fishergate Postern Tower before turning east then north. The light allows us to see, high in the postern's archway, the dark line of a groove which used to hold a portcullis –a gate which slid down so attackers had no hinges or lock to break. We think this is the “substanciall posterne at Fyshergate” which records say was decided on in 1502. This view is from outside the walled city so it shows the tower's blank, defensive walls, the windows immediately under the roof were probably once battlements with a fighting platform and low roof behind them.

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**Dianne Turner - "Fishergate Postern Tower" 2022  
Watercolour**

Artist's note: I began with pencil sketches and chose a viewpoint looking up toward the tower to create a more dynamic and engaging composition. The direction of light enhanced the contrast between light and shadow, drawing attention to the arched doorway set into the surrounding walls. Watercolour proved to be an ideal medium for capturing the atmosphere and architectural character of the Tower.

**To contact Dianne Turner or see more of her work:**

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FoYW's note: This shows Fishergate Postern Tower from the north-east, the road in the foreground is built on land which was once much lower and mainly covered by the waters of the River Foss. This is why the city walls end here. You can see the open-roofed steps up to them just to the left of the tower. The stonework on the right side of the tower is part buttress, stabilising the tower on ground that, at the time of building, was sloping down to the river, and part first-floor toilet. This 'garderobe' seated its occupant directly over where their waste would fall: when waters were high, this would be the waters of the Foss. This tower is thought to have been built to replace an earlier one around 1505.

**Using this image: The artist has told FoYW that this image of her work may be shared or used non-commercially by anyone**

**Justine Warner "A creative textile of Fishergate Postern Tower" 2024 Free machine embroidery**

Artist's note: I am a textile and mixed media artist based in Sheriff Hutton, near the scenic Howardian Hills. In this piece I have created a fabric and mixed media interpretation of Postern Tower, blending recycled materials and innovative textile techniques. The main canvas incorporates reclaimed ties, re-used threads, and various fabrics, adding depth and texture. I have also incorporated experimental methods such as painting on Bondaweb (used for bonding layers of fabric), Lutradur (a manmade fabric appropriated into artwork from the furniture industry), soluble fabric, netting, and applying acrylic paints.

The intricate details are brought to life through free-motion machine embroidery. The composition is inspired not only by the stone structure of the tower itself but also by the way it sits harmoniously within its natural surroundings. I am fascinated by nature, particularly trees which are frequently in my work, and the contrast with the man-made elements such as urban road markings. This juxtaposition between the ancient tower, the surrounding landscape, and human interventions offers a unique perspective, combining natural and constructed environments.

The piece has been float mounted in an obeche (an African hardwood sustainably sourced) frame with Art-glass to preserve the quality of the piece for many years to come.

**To contact Justine Warner or see more of her work:**

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**COMMISSIONED STUDIES OF AN INDIVIDUAL STONE**  
followed by FoYW note about what's shown, followed by copyright information

**Artist, title, date, medium, followed by Artist's note, followed by contact details**

17



Nearly all the stone the city walls are built of is magnesian limestone but it is very variable in appearance. Often it has many parallel lines of weakness or colour variation showing how it was laid down in layers in a shallow sea. These 'bedding planes' can be interrupted and change their angle as a result of changing water currents. Some stones also have a lot of random-seeming cracks which come from later pressures on the rock.

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**Janine Baldwin "Sediment Layers - a study of an individual stone" 2024**

Artist's note: I often work with collage to create landscapes in which I juxtapose different textures and lines - I chose to use this approach for my study of an individual stone. I began by making line drawings in response to the unique marks and also taking rubbings from the stone itself, using pastel, charcoal and graphite. The arrangement of the shapes was inspired by the layering of shell sediment which formed the magnesian limestone. I also wished to incorporate the contrasts of soft, muted colours... at first glance very similar, but on closer inspection wonderfully varied in their depth and tones.

**To contact Janine and see more of her work, please visit [www.janinebaldwin.co.uk](http://www.janinebaldwin.co.uk) or view her Instagram account at [www.instagram.com/janinebaldwinartist/](https://www.instagram.com/janinebaldwinartist/) - she can also be reached on [janinebaldwin19@hotmail.com](mailto:janinebaldwin19@hotmail.com) and 07874242410.**

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Nearly all the stone the city walls are built of is magnesian limestone but it is very variable in appearance. The same quarry can produce different looking stone. As a result one stone can look very different from its neighbours, very occasionally such a stone is a gritstone, laid down in a river delta, not magnesian limestone laid down in a shallow sea. Perhaps repairs and re-use of stone has led to some dissimilar neighbours. Sometimes a stone will show that a mason cut a square hole in it, this hole may have been filled with a replacement stone, the hole may have been used to fix some wood structure into this stone –either in its current position or when it was used in some other wall.

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**Fran Brammer “Machine embroidery inspired by the weathered surface of stones on the walls” 2024**

“The stones in the walls are full of narrative, from their origins, their use, to the ongoing erosion. The contrasts and contradictions from this are fascinating.

The work is layers of organzas and silks, pulled, distorted, cut and torn before stitching to create textured surfaces. The freehand machining allows the fabric to move in any direction to follow the shapes and patterns in the cut surfaces of the stone.

This was a wonderful commission to do. The stones proved a very fertile inspiration, encouraging experimentation in fabric, textures and process.”

**Contact**

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Nearly all the stone the city walls are built of is magnesian limestone but it is very variable in appearance. Often it has many parallel lines of weakness or colour variation showing how it was laid down in layers in a shallow sea. Some stones also have a lot of random-seeming cracks which come from later pressures on the rock. While it was becoming stone, soaking with chemical solutions dissolved out holes or cracks which were sometimes left lined with crystal.

**The artist owns the copyright for this work. Non-commercial use of this image is permitted provided that the artist is credited.**

**Donna Maria Taylor “Study from an individual stone on the walls of York” 2023**

**Ink and water-soluble pencil on Fabriano**

I took about 20 photographs on my Ipad of different stones that attracted my attention in terms of colour/ shape/texture - and then decided back in the studio which one I was going to base the artwork on.

The stone I chose is actually located in the section of the walls between Micklegate and the station area. Actually more or less opposite the train station.”

Donna Maria Taylor, Southbank Studios, York

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20



Nearly all the stone the city walls are built of is magnesian limestone but it is very variable in appearance. Often it has many parallel lines of weakness or colour variation showing how it was laid down in layers in a shallow sea. These 'bedding planes' can be interrupted and change their angle as a result of changing water currents. Some stones also have a lot of random-seeming cracks which come from later pressures on the rock. While it was becoming stone, soaking with chemical solutions dissolved out holes or cracks which were sometimes left lined with crystal.

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**Dianne Turner "Study of an individual stone on the walls of York" 2022  
Watercolour**

The stone I chose is on one of the buttresses outside the wall halfway between FPT and Tower 39 (on the corner of Fishergate and Paragon Street).

I was attracted to it because of the complex network of lines creating a map of time. The intrigue of the hole conjured thoughts of small creatures taking shelter within the history of the walls.

The stone watercolour was a very interesting project. The reasons behind the finished piece came from the flexible brief, which asked for an abstract study of an individual stone – this allowed creativity with texture and colour rather than trying to portray a true representation of the stone.

**To contact Dianne Turner or see more of her work:**

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**HISTORICAL & NON-COMMISSIONED ARTWORKS USING WALLS SCENES AS SUBJECT MATTER , followed by FoYW note about what's shown, followed by copyright information**

**Artist, title, date, medium, followed by note about the artist**

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**William Chapman (1817 – 1879)  
“Approaching York Minster” 1879  
Watercolour**

Born in Sunderland but moved to York in 1869. Worked as an engraver, landscape painter and watercolourist of architectural scenes.

This view is of the city walls from New Tower to Monk Bar with a ghostly background of view of the Minster from the south-east. Since the time of this view the wall-walk here has gained safety railings, New Tower has lost a window and the walls seem to have lost a chimneyed, tile and brick building rising from a tower, probably from Harlot Hill Tower. Also it seems that in 1879 the battlements on New Tower already appeared to be ‘restored’ to be neat, complete -and so small as to be decorative rather than defensive- but that the battlements elsewhere were less complete and in less good repair than now.

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**Thomas 'Tom' Dudley (British 1857-1935): 'Walmgate Bar (within) York' Watercolour signed, titled and dated 1879-80.**

Born in York, a teacher, diarist and champion of York's Heritage.

This shows Walmgate Bar seen from inside the walled city. The late Tudor extension had brought extra living space to the upper floors and roof. Its smoke-stained look reminds us that this was a time of coal-fired heating and coal-powered factories close up to the city walls. The city walls themselves here might well have looked cleaner than the 300year old extension because the large archway on the left was less than 20 years old and the pedestrian archway on the right only a little older. Today the extension has been carefully conserved and restored and is often open as a café.

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23



**Thomas 'Tom' Dudley (British 1857-1935): 'Micklegate Bar York' Watercolour signed, titled and dated 1879-80.**

Born in York, a teacher, diarist and champion of York's Heritage.

This is a view of the bar as you approached the walled city. This view is little changed today because the bar had already lost its barbican [so 2 doors lead from the bar to empty space] and gained 3 extra arches. You might notice that the shields which decorate this bar are now painted and gilded, it is still the bar used to welcome royal guests. You also might notice that the surface of the road is now smoother and mainly clean with no signs of horse-pulled traffic. Instead, partly because only bikes are allowed through the bar's main arch, there are many lines, signs and lights to guide road users.

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**Thomas 'Tom' Dudley (British 1857-1935): 'Bootham Bar York' Watercolour signed, titled and dated 1879-80.**

Born in York, a teacher, diarist and champion of York's Heritage.

This shows a view of the bar from outside the walled city. The bar lost its barbican about 40 years before with no sign left of where it extended from the front of the main defensive tower. This loss allowed traffic going into York to turn right along a new street and avoid using the dark-looking tunnel under the tower. About eight years after this was drawn a new set of steps were added to the right of the tower to take people onto its first floor and then onto the last part of the city walls to be made into a public walk-way.

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**Thomas 'Tom' Dudley (British 1857-1935): 'Monk Bar York'**  
**Watercolour signed titled and dated 1879-80.**

Born in York, a teacher, diarist and champion of York's Heritage.

This is a view of the bar as you approached the walled city. This view is little changed today, as the bar had already lost its barbican –leaving a pair of doors going nowhere from the first floor level of its main tower. The bar had already gained its tall traffic arch and smaller pedestrian one, but the shields which decorate this bar are now painted and gilded. You might notice that the surface of the road is now smoother and mainly clean with no signs of horse-pulled traffic. Instead, partly because only bikes are allowed through the bar's main arch, there are lines, signs and lights to guide road users.

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Full width panorama



Split - LEFT half and RIGHT half

FoYW's note: York's city walls are sometimes called 'the bar walls'. The bars are the main gateways, this drawing puts the 4 main medieval bars together. Left to right, Walmgate Bar has Bootham Bar superimposed, this merges to the right with Monk Bar and then with Micklegate Bar followed by a short length of city wall. The drawing emphasises Walmgate Bar's battlemented barbican, which extends out from the old gateway tunnel under the main tower of the bar to its own, turret-defended gateway. It is York's only remaining barbican in the city wall. The archway to the right is from Victorian times to let traffic into the city.

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**Andres Jaroslavsky "Panorama drawing of the Walls of York"  
Print of drawing.**

*[No Artist's note available]*

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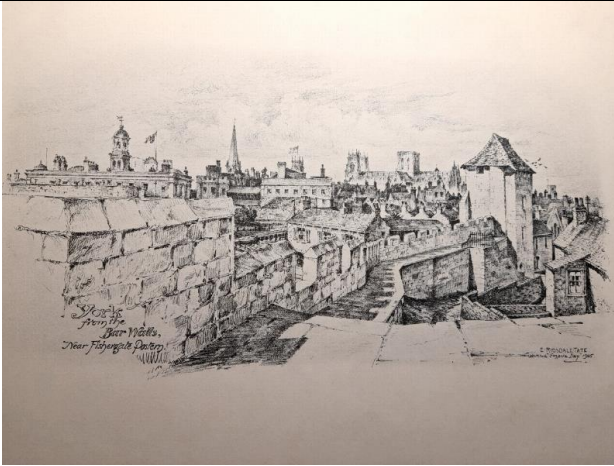
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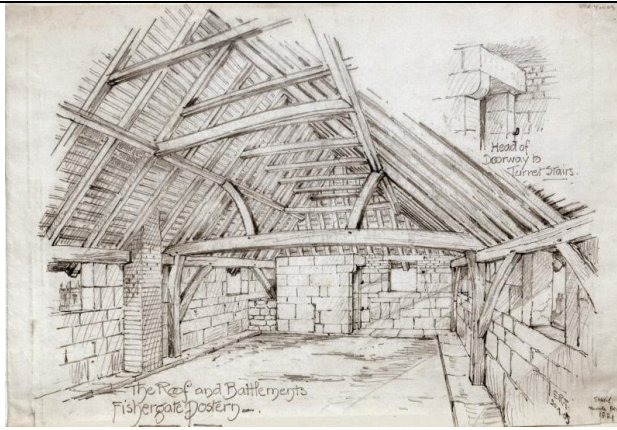
This is a view of Fishergate Postern Tower and the walled city from the nearby corner tower in the city walls. This view is changed today by new housing, trees and grass in the right hand foreground while much of the background, including the Minster, is now hidden by the Postern Gate pub and other modern building along Piccadilly. The city walls and Postern Tower, however, seem unchanged.

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**Edwin Ridsdale Tate (1862 – 1922)  
“Fishergate Postern Tower” 1910  
Rare original first edition of Ridsdale Tate’s “Quaint and Historic York: in and around the Old City” (1906).**

Edwin Ridsdale Tate was born in York, and then practised as an architect, artist and antiquarian. He designed the Tempest Anderson Hall.

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This is a sketch of the top floor and roof inside Fishergate Postern Tower.

It is titled "The Roof and Battlements Fishergate Postern", and states "Sketch made Bcc 1881" and is signed E.R.T. 30.1.05

It shows a very detailed drawing of the top floor stonework, the windows and wooden beams supporting the roof of the tower. There is also an insert sketch entitled "Head of Doorway to Turret Stairs".

Interesting things of note include – the hint of houses through the side windows; the stone blocks to half height in the recess behind stairs walls; the depiction of the floor central area – now wooden boards.

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**Edwin Ridsdale Tate (1862 – 1922)  
“Fishergate Postern Tower internal roof” 1910  
Rare original first edition of Ridsdale Tate’s “Quaint and Historic York: in and around the Old City” (1906).**

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## **LINKS to website pages - Individual NOTES on each Artwork / Image –**

### **ARTWORKS USING WALLS SCENES AS SUBJECT MATTER –**

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- [2 Adrienne French - Walls of York - mysterious boundaries](#)
- [3 Elliot Harrison - Sunny Day at Fishergate Postern Tower](#)
- [4 Elliot Harrison - Wild flowers at Fishergate Postern Tower](#)
- [5 Freya Horsley - a study in Movement and Permanence - Postern Tower](#)
- [6 Freya Horsley - a study in Movement and Permanence - On the Walls](#)
- [7 Freya Horsley - a study in Movement and Permanence - Micklegate Bar](#)
- [8 Freya Horsley - a study in Movement and Permanence - by Bootham Bar](#)
- [9 Kate Pettit - Stone Light - Fishergate Postern Tower](#)
- [10 Jo Rodwell - The buzz around Piccadilly and Postern Tower Linocut](#)
- [11 Jo Rodwell - Experimental sketches - the Walls at Fishergate Postern Tower](#)
- [12 Jo Rodwell - Experimental sketches - along the Walls near the Postern Tower](#)
- [13 Jo Rodwell - Experimental sketches - Postern Arch and the Tower](#)
- [14 Jo Rodwell - Experimental sketches - Fishergate Postern Tower doorway](#)
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