

Outcomes of this analysis

The study of a single campaign of carving involving an enormous number of separate stones and a large and diverse range of sculptors offers a rare opportunity to study a major workshop in action.

1. **The carvers:** Nearly all the 221 remaining capitals could be allocated to 61 individuals.
2. One third came in small teams of two or three, the others arrived as individuals.
3. Less than a dozen of these carvers can be identified elsewhere in the cathedral.
4. The majority came for this purpose only, being independent and possibly itinerant.
5. Without gang foremen the master mason himself would have instructed each individual sculptor.
6. Three quarters were capable of the most intricate and undercut work.
7. The majority did not arrive together, nor did they stay until the end.
8. The work was probably executed in the gallery under lean-tos next to the pier being carved.
9. Towards the end some who were free helped their fellows complete work that had lagged behind.
10. Most carvers were allocated to a particular pier.
11. The average time each spent on the site was 31 working days.
12. To complete all the sculpture took about four months.
13. At least six carvers worked for only a few days, possibly *en route* elsewhere.

1. **The tilt from south to north** existed from the foundations upwards.
2. The north gallery floor had not been laid when the first capitals were carved.
3. Therefore tasks were apportioned from south to north.
4. Sculptors who worked on many piers confirmed the north to south tilt.
5. Capitals at the entry into the south transept were carved by those already on the site.
6. Some carvers working on the north transept piers stayed on to work in the triforium.
7. The tilt made the erection of arches and vaults more efficient.

The walls

1. Wall piers were somewhat later than the arcade, and carved by different men.
2. The wall capitals may be divided into four phases.
3. The quality of the wall piers declined as work proceeded northwards.
4. To provide access for materials parts of the external corner piers were held back.

Site organisation:

1. capitals visible from the choir were to be highly decorative.
2. Elsewhere no preference was shown for foliate over broadleaf.
3. Usually there was one carver to each wall pier, and two to each arcade pier.