

## Saint-Germer-de-Fly, Saint Germer

The lowest courses for the east and 3 bays of the nave were set out together with prominent rib shafts and with bases and capitals set at 45 degrees. Profiles and measurements show that the whole of the choir, all four piers of the crossing, and the nave to the fourth bay in piers and wall were set out together except for the six ambulatory drum piers. The nave bases are placed lower than those in the choir and the choir floor level steps down to the transepts and steps down again into the nave, so that if the whole of this part had been set out together on a uniform foundation, then the nave would have appeared above ground before the choir.

The buttresses between the chapels are almost twice the width of those to the chapels and suggest that flyers may have been intended, especially as the buttresses do not step back until well into the gallery.

The rib vaults in the chapels have simple roll moulds, unlike all the aisle and ambulatory vaults that have more complex profiles with a pointed section. The same simpler ribs are found in only the eastern bay of the north nave.

The ashlar cells on either side of the roll-ribs were laid in parallel coursing that changes to fan coursing in the upper section, indicating that the roll-ribs were before the pointed ribs. There is confirmation in the bosses that have the more complex profile showing it was the last stone carved. This establishes the construction order from the outside in and in the nave from north to south.

The capitals in nave aisles are a little more intricate than those in the ambulatory and maybe only a short time later. This part of the work may have been before the crusade.

The ambulatory piers east of the crossing have no shafts for ribs, and are compound rather than the more popular drums. If they had been designed first, they could have supported groin vaults, but I placed them in this later campaign from the evidence in the vaults. Were this so the earlier apse could have remained in place for services during the seven or so years needed to construct the outer walls, the crossing and the nave.

Where the buttresses had continued from the ground to the floor of the gallery without setbacks, in the gallery they were rapidly reduced showing that flyers were not intended above this level, the builder relying on the solid vaults over the gallery to buttress the high vaults.

Choir clerestory begun with internal walkway at the level of the capital impost. One carver in particular (GrippleSon) who had been working in the Senlis nave continued here to carve in the adjacent nave bays. Walling around choir walkway to continued to the clerestory sills, and with it the nave piers and clerestory capitals in bays 1-4 with a continuation of the walkway used in the east;

The choir was vaulted with the most complex design of any boss in this study. After this work progressed more slowly into the nave. The western bay with capitals from the 80s shows how slowly work did progress. It appears there may have been a change in patronage in the later 1160s.

Higher up the nave gallery and clerestory bays 4-7 followed the earlier four-level design with walkways in the clerestory, mostly around 1200 and later. Work was very from here on with only a few courses completed in each campaign; even so, the westmost gallery and clerestory were never completed.