Council for British Archaeology

In partnership with Historic England

Buildings Archaeology

Resource booklet and activities

Prepared for the Young Archaeologists' Club
Leaders' Weekend, May 2018

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Nicky Milsted
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Contents

Section 1: Introduction to Buildings Archaeology

Learning objectives

After this section, your YAC members or pupils will be able to:

- describe what buildings archaeology is and why it is important
- identify different types of buildings
- explain more about why buildings are important and which buildings are important to them
- understand that buildings change through time and that these changes can help to tell stories
- describe some of the processes and techniques involved in buildings archaeology
- begin to use these processes and techniques to make their own observations and records of buildings
- explain how special or important buildings can be protected by law

What is buildings archaeology?

Buildings archaeology allows archaeologists to discover and tell the (hi)story of buildings that are still standing today. Buildings archaeology involves making observations of a building or structure and using these observations to tell the structure's history. This can include looking at the fabric of a building, as well as its functions. Buildings archaeology considers both the outside (exterior) and inside (interior) of buildings.

Buildings archaeologists observe and analyse materials, building techniques, use and changes. Buildings archaeology techniques can be used to observe and record all types of standing buildings, from churches and cathedrals to houses and hospitals, from palaces and pleasure piers to pigsties, and from factories to farmhouses. Buildings archaeology can be used to investigate buildings of all sizes and shapes, of all ages and types. Buildings that are investigated can be in perfect condition or in a state of disrepair; sometimes earlier buildings can be preserved or 'buried' inside later buildings.

Whereas excavation archaeology involves destroying a site as it is investigated (by digging through and removing the different layers and contexts whilst making records), buildings archaeology generally involves analysing and recording evidence that can already be seen. A buildings archaeologist can make a good record without affecting or damaging the building itself. Buildings archaeology can also be undertaken during work to renovate or demolish a building too.

Many of the techniques used by buildings archaeologists are the same as those used on an excavation site: drawing plans and sections, making observations, taking notes and measurements, and photography. As buildings archaeology is not invasive and can be practised on any structure, it is a perfect introduction to archaeological techniques for YAC members and other young people.

Activity 1.1: Buildings and structures
Use Activity Sheet 1 for this activity. Can your YAC members or pupils match the example pictures of buildings and structures with their correct types?

Activity 1.2: Are all building types equally important?
Challenge your YAC members or pupils to think about the 'value' of different types of buildings. Is a palace or castle more important than a factory or farm? Who should get to decide whether a building is important? Prompt your members or pupils to think about what we can learn about the past from different types of buildings. Do different buildings tell us about different types of people? Whose history is less likely to be recorded by written records? The people living in fine architecturally designed stately homes, or people from little cottages, farms, windmills, or back-to-back terraced houses?

Split your YAC members or pupils into groups, and give each group a local building. Each group should come up with at least five reasons why their building is the most important local building (whether they believe so or not!). What types of reasons have your groups discussed? Is there a consensus about whether different building types are equally important? You could host a debate about your groups' different buildings, and take a vote at the end of the discussion.

Why study and record buildings?

Buildings change and develop through time. Buildings are living historical documents that help to tell stories. The (hi)story of a building, or a group of buildings in a particular area, will shed light on a community and on the changing lifestyles and experiences of the people who used them, and worked or lived within them. For example, your house will help to tell your family's story. Other buildings will tell the story of a local community (for example, a school, hospital or community hall). Some buildings even contribute to national or international stories (for example, government buildings, religious buildings, docks or law courts).

Buildings can reflect wider stories of political or social change, and have stories to tell about significant events too. One building may have had several different uses though time; tracking and analysing these changes in use can significantly add to the understanding of different periods of the past. Studying and recording these buildings therefore adds to our understanding of our shared history.

Buildings are everywhere. And they have contributed to everyone's lives. Your YAC members' or pupils' life stories can be told through some of the buildings that are important to them. For example:

- the hospital where they were born
- their first house and subsequent places that they have lived
- a church, temple, mosque, synagogue or other place of worship which is important to their family
- schools that they have attended
- buildings that they have enjoyed visiting, such as castles, historic homes, museums, art galleries etc.
- buildings associated with their hobbies and interests, such as swimming pools, sports stadiums, libraries, cinemas etc.
- buildings associated with their favourite people, such as relatives' or friends' houses
- buildings where something personally significant happened, perhaps a theatre where they first performed on stage, or an airport where they departed from on a first foreign holiday
- buildings which form part of their everyday landscape or environment, for example the familiar buildings that they pass every day on their way to school

You might like to also consider how the evolution of a place and its buildings through time – and indeed the continuity or 'time depth' of the buildings – generates a sense of place for a community through the generations. This contributes to a sense of belonging and associations between 'place identity' and 'personal identity'.

Activity 1.3: My buildings

Challenge your YAC members or pupils to individually come up with a list of five buildings that are personally important to them. What do the group's choices have in common? What are the differences? Can your group or class begin to identify some buildings that are important to the whole community?

Activity 1.4: My house

Challenge your YAC members or pupils to think about how their own house might have changed during their own lifetime. Have any of the following things happened?:

- redecoration or replacement of fittings (new paint, new curtains, window blinds)
- extension (conservatory, attic conversion)
- repairs or replacements (new windows, broken roof tiles fixed, new front door)
- renovation (new bathroom or kitchen)
- change of use (play room becoming a study, spare room becoming nursery)

How would a buildings archaeologist be able to spot these changes? Would they be able to spot all of these changes?

Activity 1.5: House detective

Challenge your YAC members or pupils to think like house detectives! Working in groups, encourage them to think of some ways that they might be able to rediscover dating evidence for changes (such as those listed above in ***Activity 1.4: My House***) that took place in their house before they moved in. Can they come up with five ideas to share with the group or class?

An interesting example could be names and dates written on a plastered wall that was subsequently wallpapered over, and which were rediscovered when the wallpaper was removed. In my own experience of redecorating, I have found layers of different wallpapers; and we found newspapers under an old carpet which meant we could work out the earliest possible date for the carpet being laid. Another example from our own home, and one which we should perhaps have spotted sooner, was that we had one more window on the outside than we did on the inside! Originally our house, a 1930s semi-detached house in York, had a separate toilet and bathroom, albeit next door to each other. Both rooms had a window; the one in the toilet was very small. When the two rooms were knocked together at some point in the past to create a larger bathroom with an integral toilet, the small toilet window was blocked up from the inside and plastered over leaving no evidence on the inside. It was only when we repainted the exterior window frames that we noticed the anomaly! We have now reinstated the window when the bathroom was refurbished; another chapter in the ongoing story of our house. You might find evidence of a family measuring the heights of their growing children, and be able to use this to date when particular features were (or weren't!) redecorated; in our home, we mark our children's height on doorframe every couple of months, along with their names and the date, so we can tell the last time that the doorframe was painted!

Activity 1.6: Create a witch bottle or time capsule

In a previous home, we sealed a time capsule in our fireplace when we blocked it up. This evidence might be rediscovered in years to come, and it will add to the story of the house when it is eventually recovered. However, finding objects in a building can be difficult to interpret in the future. For example, witch bottles are sometimes found by buildings archaeologists, and to people who are unfamiliar with them, they would appear to be weird and inexplicable objects!

Witch bottles were believed to protect people from the effects of witchcraft. They can date from the 17th century. A witch bottle contained different objects and ingredients to make up a spell, which was supposed to counteract the spell being put on them by another witch. They often included something from the person who they believed had a spell put on them – for example their urine, hair or nail clippings! The witch bottle would be buried or hidden within the house, or sometimes placed beneath or behind a fireplace – a bit like our time capsule!

Later witch bottles were filled with a type of herb called rosemary, needles and pins, and red wine. It was believed that the bottle would capture the evil spell, which would have been pricked on the pins and needles, drowned by the wine, and sent away by the rosemary! Other contents found in witch bottles include sand, stones, knotted threads, feathers, shells, herbs, flowers, salt, vinegar, oil, coins, and ashes.

Encourage your YAC members or pupils to create their own witch bottles or time capsules.

Use plastic drinks bottles to create your witch bottles; can your members or pupils write a spell to protect the building and its occupants to accompany the witch bottle concoction?

If your members or pupils are creating time capsules, what objects or information would they include, and why? What types of day-to-day information about their lives (or the purpose of the building if it is a school or other public place) do they think that future archaeologists would like to recover?

What types of buildings can be recorded?

All different types of buildings can be recorded using buildings archaeology techniques. Buildings of every function, age, material and size can be recorded. When choosing a building or buildings to record archaeologically, work with your YAC members or pupils to choose. You may want to focus on a building that is familiar to them all, such as a school or local church. You may want to pick a building that is a local landmark or has a particularly interesting story to tell. You may wish to look at a building that is listed (see below), so that your research and observations can be added to the historic record.

How are important buildings and structures recognised and protected?

In the United Kingdom, important buildings and structures are placed on lists curated by the relevant central government agency (Historic England, Historic Environment Scotland, Cadw (in Wales), or the Historic Environment Division of the Department for Communities in Northern Ireland).

A listed building cannot be altered or extended, or demolished, without special permission, called 'Listed Building Consent'. In order for a building to be listed, it must be a structure made by people, which survives in something at least approaching its original state.

According to Historic England, "Listing is the act of identifying the most important parts of our heritage so they can be protected by law." (www.historicengland.org.uk/listing/ Retrieved 08/03/2018). Most listed structures are buildings, but other structures may also be listed, for example bridges, monuments, sculptures, and even milestones and mileposts. In Northern Ireland, "the present list has fountains, memorials, town stocks and phone boxes all included on it." (www.communities-ni.gov.uk/articles/listed-buildings Retrieved 15/03/18). In England, "The List has almost 400,000 entries: tower blocks and tombstones, barrows and bunkers, palaces and pigsties, plague crosses and piers, cathedrals, windmills and rollercoasters." (www.historicengland.org.uk/listing/enrich-the-list/ Retrieved 08/03/18) The List in England actually comprises all designated heritage assets, such as Scheduled Ancient Monuments, not just listed buildings. It is possible to search the List for listed buildings only.

In England and Wales, buildings are listed as either Grade I, Grade II* or Grade II. In Scotland, the categories used are A, B and C; and in Northern Ireland, the categories are A, B+, B1, and B2.

In England and Wales

In England and Wales, the authority for listing buildings and structures is granted to the Secretary of State. In England, listing is managed by Historic England, which is an agency of the Department for Culture, Media and Sport (DCMS). In Wales, listing is administered by Cadw on behalf of the National Assembly for Wales.

England and Wales use the same grades for their listed buildings and structures:

- Grade I buildings are of exceptional interest;
- Grade II* buildings are particularly important buildings of more than special interest;
- Grade II buildings are of special interest, warranting every effort to preserve them

(*Principles of Selection for Listing Buildings*, Department for Culture, Media and Sport, 2010, p4)

"The Secretary of State uses the following criteria when assessing whether a building is of special interest and therefore should be added to the statutory list:

- **Architectural Interest.** To be of special architectural interest a building must be of importance in its architectural design, decoration or craftsmanship; special interest may also apply to nationally important examples of particular building types and techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms;
- **Historic Interest.** To be of special historic interest a building must illustrate important aspects of the nation's social, economic, cultural, or military history and/or have close historical associations with nationally important people. There should normally be some quality of interest in the physical fabric of the building itself to justify the statutory protection afforded by listing."

(*Principles of Selection for Listing Buildings*, Department for Culture, Media and Sport, 2010, p4)

The age and rarity of a building or structure both have particular bearing on its likelihood of having the necessary 'special interest' to make it worthy of being listed. The guidance from the DCMS states that: "The older a building is, and the fewer the surviving examples of its kind, the more likely it is to have special interest [...]"

"The general principles used are that:

- before 1700, all buildings that contain a significant proportion of their original fabric are listed;
- from 1700 to 1840, most buildings are listed;

- after 1840, because of the greatly increased number of buildings erected and the much larger numbers that have survived, progressively greater selection is necessary;
- particularly careful selection is required for buildings from the period after 1945;
- buildings of less than 30 years old are normally listed only if they are of outstanding quality and under threat."

(*Principles of Selection for Listing Buildings*, Department for Culture, Media and Sport, 2010, p5)

In March 2012, the Department for Communities and Local Government published a document entitled *National Planning Policy Framework*. It considers planning and development in the built and natural environment in relation to sustainable development, and includes advice about how both should be considered alongside "the needs and priorities of […] communities." (*National Planning Policy Framework*, Department for Communities and Local Government, 2012, p1)

When considering planning applications, according to the *National Planning Policy Framework* (NPPF), emphasis should be placed on 'significance', and this includes both the heritage asset itself (e.g. a listed building) and its 'setting':

"When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification." (*National Planning Policy Framework*, Department for Communities and Local Government, 2012, p31)

Important: The NPPF is being revised and is currently in a consultation period (as at time of writing in April 2018); the emphasis on 'significance' and 'setting' is likely to be retained. However, do be aware that new guidance will be available later in 2018.

Historic England outlines six 'conservation principles' in the document, all of which are related to significance and value. Importantly, heritage significance should "identify who values the place, and why they do so."

- Principle 1: The historic environment is a shared resource
- Principle 2: Everyone should be able to participate in sustaining the historic environment
- Principle 3: Understanding the significance of places is vital
- Principle 4: Significant places should be managed to sustain their values
- Principle 5: Decisions about change must be reasonable, transparent and consistent
- Principle 6: Documenting and learning from decisions is essential

(*National Planning Policy Framework*, Department for Communities and Local Government, 2012, p7-8)

In Historic England's *Conservation Principles, Policies and Guidance* (2008):
'Significance' is defined as "The sum of the cultural and natural heritage values of a place."
'Setting' is described as "The surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape."
(https://content.historicengland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/conservationprinciplespoliciesguidanceapr08web.pdf/ 2008, p72)

Similarly to the NPPF guidance, there has recently been consultation relating to *Conservation Principles.* Its proposed changes, available in draft form at https://historicengland.org.uk/about/what-we-do/consultations/guidance-open-for-consultation/closed-guidance-consultations/ may be implemented shortly (Retrieved 30/04/2018)

You can 'Search the List' on Historic England's website here: https://historicengland.org.uk/listing/the-list/ You can find entries for all the listed buildings, scheduled monuments, protected wrecks, registered parks and gardens, and battlefields across England on the website; it is easy to search by postcode or place name.

Cadw maintains a similar searchable map of heritage assets, including listed buildings, across Wales. It is called 'Cof Cymru', and can be accessed here: http://cadw.gov.wales/historicenvironment/recordsv1/cof-cymru/?lang=en

In Scotland

In Scotland, the authority for listing rests with Historic Environment Scotland, which is an executive agency of the Scottish Government. "Listed buildings [in Scotland] have characteristics that:

- help to create Scotland's distinctive character
- are a highly visible and accessible part of our rich heritage
- express Scotland's social and economic past
- span a wide range of uses and periods
- contribute significantly to our sense of place"

(www.historicenvironment.scot/advice-and-support/listing-scheduling-and-designations/listed-buildings/what-is-listing/ Retrieved 08/03/18)

Buildings are put into one of three listing categories according to their relative importance.

- **Category A** Buildings of national or international importance, either architectural or historic; or fine, little-altered examples of some particular period, style or building type (about 7% of total listed buildings).
- **Category B** Buildings of regional or more than local importance; or major examples of some particular period, style or building type, which may have been altered (about 50% of total listed buildings).
- **Category C** Buildings of local importance; lesser examples of any period, style or building type, as originally constructed or moderately altered; and simple, traditional buildings that group well with other listed buildings (about 43% of total listed buildings).

(www.historicenvironment.scot/advice-and-support/listing-scheduling-and-designations/listed-buildings/what-is-listing/#categories-of-listed-building_tab Retrieved 08/03/18)

'Canmore', which is maintained by Historic Environment Scotland, "is the online catalogue of the National Record of the Historic Environment. It holds detailed information and archive images for more than 300,000 places in Scotland." (www.historicenvironment.scot/archives-and-research/archives-and-collections/canmore-database/ Retrieved 15/03/2018) The Canmore database includes listed buildings.

In Northern Ireland

Since 2016, in Northern Ireland, the decision whether to list a building or structure has been made by the Historic Environment Division of the Department for Communities (previously the process was overseen by the Department of the Environment, Northern Ireland). The two key criteria considered when deciding whether to list a structure are, "architectural interest or historic interest. [... and] this interest must be considered 'special' [...]

- **Architectural Interest** is understood to encompass a broad spectrum which ranges from style, character and ornamentation to internal plan form and functionality. Also important are examples of particular building types and techniques used in their construction. Where buildings have been changed over time (as many have) it is the consideration of its current architectural interest that is important, rather than what it may have been like in the past.
- **Historic Interest** is understood to encompass a broad spectrum which ranges from age and rarity, through the amount of historic material left in a building, to its importance as a historic structure, and to the stories, historical events and people associated with the building."

(*Planning Policy Statement 6: Planning, Archaeology and the Built Heritage, Revised Annex C: Criteria for Listing*, Department of the Environment, Northern Ireland, March 2011, pp3-4. Available at: www.planningni.gov.uk/index/policy/planning_statements/pps6_-_revised_annex_c__criteria_for_listing.pdf Retrieved 15/03/18).

There are about 8,500 listed buildings in Northern Ireland.

- **Grade A:** buildings of greatest importance to Northern Ireland including both outstanding architectural set-pieces and the least altered examples of each representative style, period and type.
- **Grade B+:** high quality buildings that because of exceptional features, interiors or environmental qualities are clearly above the general standard set by grade B1 buildings. Also buildings which might have merited Grade A status but for detracting features such as an incomplete design, lower quality additions or alterations.
- **Grade B1:** good examples of a particular period or style. A degree of alteration or imperfection of design may be acceptable. Generally B1 is chosen for buildings that qualify for listing by virtue of a relatively wide selection of attributes. Usually these will include interior features or where one or more features are of exceptional quality and/or interest.
- **Grade B2:** special buildings which meet the test of the legislation. A degree of alteration or imperfection of design may be acceptable. B2 is chosen for buildings that qualify for listing by virtue of only a few attributes. An example would be a building sited within a conservation area where the quality of its architectural appearance or interior raises it appreciably above the general standard of buildings within the conservation area."

(*Planning Policy Statement 6: Planning, Archaeology and the Built Heritage, Revised Annex C: Criteria for Listing*, Department of the Environment, Northern Ireland, March 2011, pp10-11. Available at: www.planningni.gov.uk/index/policy/planning_statements/pps6_-_revised_annex_c__criteria_for_listing.pdf Retrieved 15/03/18).

In Northern Ireland, you can search the listed buildings database, and the sites and monuments record, online via the Department of Communities' website:

- www.communities-ni.gov.uk/services/buildings-database
- www.communities-ni.gov.uk/services/sites-and-monuments-record

As well as the national protection for buildings and structures afforded by listing, some buildings are recognised on local lists. Your local council will be able to tell you whether there are local lists or protections in place in your area. You can find your local council online with your postcode at www.gov.uk/find-local-council

Activity 1.9: A building should be listed because...

Working in small groups, challenge your YAC members or pupils to come up with five reasons why they think a building or structure should be listed. Compare their ideas with the criteria considered by the relevant national agency (Historic England, Historic Environment Scotland, Cadw (in Wales), and the Historic Environment Division of the Department for Communities in Northern Ireland) as described above. Do your members or pupils have similar or different criteria when considering the importance of a building or structure.

Activity 1.10: Listed or not?

Use Activity Sheet 2 for this activity. In groups, ask your YAC members or pupils to sort the pictured buildings and structures into those that they think should be listed, and those that they think should not be listed. You could choose to make this a competition. Which group has got the most right? Can they explain their reasons for making their decisions? Are there any buildings or structures that are listed which they feel should not be listed? What about the other way around? Are there any buildings or structures from the selection that are not listed which they think should be listed?

You could choose to find local examples of listed buildings (and unlisted buildings) for this game.

Activity 1.11: Match the building picture and list description

Use Activity Sheet 3 for this activity. Working in groups, can your members or pupils match the building picture with the correct list description?

Activity 1.12: My list description
Have read list descriptions for the buildings in ***Activity 1.11***, challenge your YAC members or pupils to choose one of their favourite buildings (perhaps one from ***Activity 1.3: My buildings***) and write a list description for it.

What agencies and people are involved in the care and understanding of the historic environment, and what are their roles?

The section above describes the roles of the national government agencies within the listing process for buildings and structures. You can find out more about their roles and responsibilities on their websites:

- Historic England - www.historicengland.org.uk
- Historic Environment Scotland - www.historicenvironment.scot
- Cadw - http://cadw.gov.wales
- Department for Communities - www.communities-ni.gov.uk/topics/historic-environment

There are other people and agencies involved in the care and understanding of the historic environment and built heritage too, many of which might be able to contribute to or support your YAC members' or pupils' building archaeology research.

Local Planning Authorities
Local Authorities are county councils, unitary authorities and district councils, they use money raised from taxes to spend on libraries, museums, schools, roads, housing, hospitals and many other areas. They also have a department which vets and approves planning applications as well as other areas of conservation including listed buildings and conservation areas. In your area, if anyone wants to build, restore or extend a house or change a listed building, they apply to the Local Planning Authority to get approval do the work. They will require special permission, called 'Listed Building Consent'.

Remember that you can find your Local Planning Authority (including both county and district councils where applicable) online with your postcode at www.gov.uk/find-local-council

Local Planning Authorities ensure that any building work is to a high standard and does not destroy any special places, this includes any harmful impact on heritage.

Listed Building Consent planning applications must include a 'Heritage Statement' which shows an understanding of which parts of a building are 'significant', or make it special. These aspects will usually be left alone. There are often other parts in listed buildings which are not as special; this is where there is opportunity for change. For example, the Listed Building Consent might state that the applicant cannot remove or alter a 19th-century fireplace, but that they can remove a later 1950s extension from the building and replace it with something more in-keeping with the building.

Historic Environment Records

Each county has an Historic Environment Record (HER); your local HER is the most complete database holding records of archaeological remains and historic buildings in your county. HERs cover from prehistoric times to the present day. HER databases have information about archaeological sites and structures both above ground and buried, including known find-spots of archaeology.

Historic Environment Records are massive databases and are an excellent resource for your own local research.

In England, you can find your local HER via Heritage Gateway: www.heritagegateway.org.uk You will be able to find contact details for your local HER Officer and/or Planning Archaeologist (see below), and also access thousands of records about your local heritage. An alphabetical list of England's HERs, with a useful map is available here: www.heritagegateway.org.uk/gateway/chr/default.aspx Many Local Planning Authorities also have their own web portal.

Historic England's PastScape (www.pastscape.org.uk) is "a quick and easy way to search over 420,000 records held in the National Record of the Historic Environment (NRHE). You'll find information on archaeological, architectural and maritime sites. Features include:

- Descriptions of sites or buildings and the sources of information used to compile them.
- Pictures (where available).
- Basic details of investigations into the heritage, such as surveys or excavations.
- Links to maps, satellite images and other websites"

(www.pastscape.org.uk Retrieved 05/04/2018)

In Wales, there are four regional Historic Environment Records which contain information relating to the known archaeological and historical sites, monuments, buildings, artefacts and landscapes of Wales. They are looked after by the four Welsh Archaeological Trusts (Clwyd-Powys, Dyfed, Glamorgan-Gwent, Gwynedd). The records are all available via

Archwilio, the Welsh Historic Environment Records online (www.archwilio.org.uk/arch/). Archwilio includes (or provides access to) information on tens of thousands of historic sites or investigative work across Wales.

In Scotland, you can find your Local Authority online at www.gov.scot/Topics/Government/local-government/localg/usefullinks Each Local Authority maintains its own HER, some of which are available to search online. A good example is the Highland Council HER, which is available at http://her.highland.gov.uk/ Also remember the Canmore database maintained by Historic Environment Scotland: www.historicenvironment.scot/archives-and-research/archives-and-collections/canmore-database/

In Northern Ireland, you can search the listed buildings database, and the sites and monuments record, online via the Department of Communities' website:

- www.communities-ni.gov.uk/services/buildings-database
- www.communities-ni.gov.uk/services/sites-and-monuments-record

Planning Archaeologist

Your local authority's heritage service usually employs an archaeologist to offer specialist advice, as part of the planning process. Some Planning Archaeologists can also provide a limited amount of emergency archaeological field recording, research, fieldwork and observation on developments. Usually this type of work is undertaken by archaeological contractors. Some Planning Archaeologists are responsible for maintaining the Historic Environment Record; some local authorities employ a separate HER Officer.

Archaeological Contractors

These are either independent companies or a commercial part of a university (such as University of Leicester Archaeology Services (ULAS) who excavated Richard III). Most of their work is from the planning process. Their clients are developers or land owners who have been told they need an archaeologist to look at their landscape or building before they start to work. Contractors have to obey a set of rules called a 'specification' set by the Local Planning Authority. They are required to publish their fieldwork so it is available to the general public, and deposit their finds (called an archive) and reports with the Historic Environment Record and the local museum. Occasionally Archaeological Contractors might have a public open day which you could visit with your YAC members or pupils. Most Archaeological Contractors have a Facebook page or Twitter feed to talk about their work.

Record Office / County Archive Office

This is a massive local history library, which not only includes books, but also many large estate records and maps, old newspapers and many other documents and resources. A visit to your local record office or archive early in your research can be very useful.

Museum Services

The responsibilities of museums include the maintenance and development of collections of archaeological finds and archives. Your local museum will hold the records of the archaeology of the local area. These records are held for your benefit and owned by the museum. Sometimes you have to make an appointment to see a collection, but many special pieces are on display. Museums usually hold the primary records of the objects, how they were found and where. A museum visit can be a useful starting point for your members' or pupils' buildings archaeology research.

Portable Antiquity Scheme

The Portable Antiquities Scheme (PAS) is a government-funded project by the Department for Culture, Media and Sport. It encourages the voluntary recording of archaeological objects found by members of the public in England and Wales. Every year, many thousands of objects are discovered, often by metal-detector users, but also by people whilst out walking, gardening or going about their daily work. The PAS maintains a huge database of finds, which is searchable online at www.finds.org.uk/database The PAS also employs a network of local Finds Liaison Officers (FLOs), who might be able to help you with your research. You can find the contact details for your local FLO at www.finds.org.uk/contacts

National amenity societies

There are six national amenity societies. They are consulted by Local Planning Authorities about alterations to listed buildings. By law, the National Amenity Societies must be notified of any work to a listed building which involves any element of demolition.

The National Amenity Societies are:

- The Society for the Protection of Ancient Buildings – www.spab.org.uk
- The Ancient Monuments Society – www.ancientmonumentssociety.org.uk
- The Council for British Archaeology – www.archaeologyuk.org
- The Georgian Group, concerned with buildings and planned landscapes dating from between 1700 and 1840 – www.georgiangroup.org.uk
- The Victorian Society, concerned with buildings built from 1837 to 1914 – www.victoriansociety.org.uk
- The Twentieth Century Society, concerned with buildings dating from 1914 onwards – www.c20society.org.uk

Section 2: Recording Buildings

Learning objectives

After this section, your YAC members or pupils will be able to:

- undertake documentary research about buildings
- identify different features of buildings
- explain what grid references are and find the grid reference for a building or place
- record a building using archaeological techniques
- take a range of appropriate photographs to record a building
- create plan and elevation drawings
- write a report about their chosen building

Documentary research

Your YAC members or pupils may already know about a local building or buildings that they would like to record. If they do not have an idea after completing the activities in **Section 1: Introduction to Buildings Archaeology**, you will need to decide as a group on the focus of your research. You might like to have a discussion followed by a vote. You may decide that your own YAC venue (e.g. a museum) or your own school building is a good subject for research, or you could pick a building that you know is listed, or a building which is at risk. You may decide to focus on several buildings in a village or a whole street in a town or city.

A good place to start before any field recording or visits to your chosen building(s), is your local library and/or archive. Here you will be able to look at old maps and documents relating to your local area, and will be able to find out more about your chosen building. You should contact your library/archive in advance to arrange your visit; the staff or volunteers at the library/archive may be able to help you to find relevant documents and information to aid your research.

The internet is a fantastic resource for research. Try searching through your local Historic Environment Record (see **Section 1: Introduction to Buildings Archaeology**, p 14) for information pertaining to your chosen building. You can also search old maps online, through websites such as the National Library of Scotland (https://maps.nls.uk/) and Old Maps Online (www.oldmapsonline.org/)

Information that you might like to find out about your chosen building could include:

- When it was built
- Who built and/or designed it
- What it has been used for and whether its use has changed
- Whether it was part of a larger development
- Information about people or events linked to your building
- Whether your building was used to support the War Effort on the Home Front in either the First or Second World War

For more information and free downloadable resources about the First World War Home Front, see the Council for British Archaeology's Home Front Legacy Project: www.homefrontlegacy.org.uk

Documentary research into your chosen building is important because, "architectural evidence is not an end in itself and should be used to reflect upon the form and use of a building over time." (*Understanding Historic Buildings: A Guide to Good Recording Practice*, Historic England, 2006, p12)

Note: An updated version of *Understanding Historic Buildings* is available at https://historicengland.org.uk/images-books/publications/understanding-historic-buildings/

Building materials, techniques and features

A wide range of materials have been used to construct buildings. Buildings tend to make use of the natural resources available in the area, for example many buildings in Kent are constructed with flint, and brick buildings are common where there is clay to make bricks. For examples of different types of building stones and their properties and where they have been used in local buildings, visit www.gly.uga.edu/railsback/BS-Main.html Most of the examples are from the United States, but some are from around the UK.

Talking point Can your members or pupils think about different building materials in your locality? Are more buildings made of brick or stone, for example?

Building materials were selected with their physical properties in mind; slate is a good material for roofs as it is easy to split into thin, regular sheets and is impervious to water. Generally, the grander a building is, the more expensive the materials used, and imports of materials such as Italian marble may occur. Many materials required specialist workers such as thatchers, masons, bricklayers and carpenters and these professions can still be linked to surnames in use today.

It is important to remember that many timber-frame buildings have not survived as they are more at risk of decay and fire. Similarly, the effects of bombing in the Second World War meant new homes had to be built quickly. This resulted in new building materials such as reinforced concrete and plastics being used, often in prefabricated houses.

Talking point
Can your members or pupils discuss reasons why different buildings use different materials? If they were designing a building today, what materials would they use and why? How might this have been different in different periods in the past?

Activity 2.1: Building materials survey
Use Activity Sheet 4 for this activity. Challenge your YAC members or pupils to undertake a survey of the different types of materials used in local buildings. Before you complete your survey, remember to undertake a pre-visit and risk assessment, and ensure that you plan a local walking route that will take you past buildings made from different materials. Look at the materials used for roofs and walls. You might also want to look at materials used for doors, lintels, and fences or boundaries.

Different brickwork patterns (bonds) can help date a building but it is important to remember that these patterns have been copied in newer buildings. English Bond, consisting of alternate rows of 'headers' and 'stretchers' is the oldest form of brick bonding, popular until the late 17th century. English Garden Wall Bond was used from the late 18th century onwards. It uses three rows of stretchers to one row of headers, and is primarily used in the north of England, particularly on the east coast. (www.theheritagedirectory.co.uk/uploads/articles/Brick%20Bonds%20v2.pdf Retrieved 10/04/18)

Activity 2.2: Mix and match

Use Activity Sheet 5 for this activity. Challenge your YAC members or pupils to match the drawings and descriptions of different building uses, features, materials and techniques. Some of the images used on this activity sheet are taken from the site recording worksheet. You may like to differentiate this activity for different abilities by selecting which categories to include – for example, younger children might only manage to match the different building uses.

There are many technical terms to describe the different parts of a building and the techniques used to create them. A detailed list of these terms can be found at: www.lookingatbuildings.org

Windows and lintels

Window design has changed greatly over time and the style of a window is a good indicator of date. The earliest windows are found in castles where they start off as little more than slits in the wall. Later the slits became linked together by heavy stone or wood dividers called mullions. Windows did not always contain glass as this was very expensive and wooden shutters were used to keep out the cold. Glass panes became more affordable with the advances in glass production made in the 16th century. Windows have generally got bigger through time, as glass was able to be made in larger sheets. More recently, new energy regulations aimed at reducing energy consumption by insulating windows with double-glazing, have seen the use of UPVC (plastic) windows rise, but using this type of window material in historic buildings is controversial.

A lintel is the supporting stone, wood or brickwork above a window or door. Lintels can help to date buildings. For example, the Victorians liked to produce highly decorated lintels. Careful observation of the lintels in a building may indicate where windows have been replaced, as the same style or material may not have been used. Lintels can also reveal date information from inscriptions or indicate who built the house if there are initials present.

Activity 2.3: Windows through time

Use Activity Sheet 6 for this activity. Challenge your YAC members or pupils to match the window design with the correct date.

Doors and plaques

Doors and doorways are important as they are usually the first thing that a visitor to a building sees. As such there is a huge variation in styles, and these have changed through time. Look at doorknockers, panelling, glass work, tiling, boot scrapers, bell pulls/door bells, number plaques, the handle, and the materials used.

Some buildings have inscriptions or plaques showing either the building's original name, when it was built, who built it, or an important event or person connected to its history; this could lead you to historical documents. Beware though; plaques could have been moved from other buildings!

> ***Activity 2.4: Doors through time***
> Use Activity Sheet 7 for this activity. Challenge your YAC members or pupils to match the door design with the correct date.

Evidence for change

Older buildings may have had more modern materials inserted into them for strengthening or decorative reasons. Newer brick or stone work is often evident as the bricks or stones themselves may not be of the same size or colour and the material used to bond them together may also be different in make-up. Buildings with a steep slate/tile roof but with stonework built up on either side may at one time have been thatched; the timbers on the inside of the roof will also show this as thatch bundles were often tied to the rafters with tar-coated rope which leaves behind tell-tale regular black lines. 'Straight joints' are evidence of where a building has been extended. These are straight vertical lines within the building materials that indicate where the end of a building once was, before the extension was added. Cathedrals and churches are particularly good buildings to observe for evidence of changes (see also **Section 4: Recording a church**).

Spotting changes in a building is a real archaeological skill! You will need to include evidence for physical changes to a building when completing the site recording sheet.

Using the site recording worksheet

The site recording worksheet will help you to record buildings accurately with your YAC members or pupils. It is designed to be used when investigating and recording the outside of a building, and provides scope to attach your documentary research too. The information collated on your site recording worksheet will help you to create a report about your chosen building.

The worksheet includes a page of illustrative sketch images (p2) which will help your YAC members or pupils to identify different features of buildings, and to learn technical terms for different materials and features. (See also ***Activity 2.2: Mix and match***) This is not an exhaustive list, however, so you may find that your chosen building(s) include a greater range of features or different building materials.

The worksheet is designed to help you to record the exterior of a building. If you can also visit the inside of your chosen building(s), then you will need to consider interior fixtures and fittings, and how different rooms are used. Why not challenge your YAC members or pupils to design a worksheet to collect this information?

IMPORTANT: Health & Safety

When recording a building with young people, it is your responsibility as a YAC leader, teacher or other youth group leader to take appropriate health and safety precautions, including undertaking a pre-visit and ensuring that you have a thorough risk assessment that is used as a working document throughout your site visit. Make sure that you fully brief your YAC members or pupils before they begin recording.

<u>Basic site safety</u>

- Always tell someone outside your group where you are going, and when you expect to return, before heading out. If you do get delayed, let them know.
- Ensure that all of your YAC members or pupils are adequately supervised at all times, and that they work in groups. No one should be working on their own at any time.
- While on site, ensure you have a fully charged mobile phone; ensure that you check mobile signal coverage during your pre-visit.
- Never put yourself, or others at risk. If at any time during your building recording you feel unsure or unsafe do not continue.
- Some buildings may be dilapidated, derelict, or unsafe. Great care should be taken when working near such structures.
- When recording, or working close to, a dilapidated, unstable or derelict building you should avoid contact with the structure, using an appropriate recording technique such as photography.
- Do not enter any structures or buildings that you cannot see inside, no matter how safe they appear.
- Never run on site, and always ensure that you are aware of potential trip hazards and changes in ground level.

Weather

- Consult online sources for advice on local weather conditions before heading out. Weather forecasts are available on the BBC Weather and Met Office websites.
- If sunny and hot: ensure that your members or pupils have sun cream and that they reapply it throughout the course of the day; avoid working in the midday sun; wear a hat; drink plenty of water; and ensure that you take regular breaks in the shade
- If wet and/or cold: ensure that you have appropriate clothing; if inclement weather is forecast, or sets in during your site visit, it might be best to postpone your site visit, and return when the weather is more favourable.

Site access and permission

Please remember if you are recording a building on private land, you **must** seek consent from the owner and/or occupier. Legal requirements vary across the UK with some sites having both public and private access. Please check before your visit.

National grid references

The Ordnance Survey (OS), the national mapping body for the UK, describes the National Grid as, "the map reference system used on all Ordnance Survey maps to identify the position of any feature." (www.ordnancesurvey.co.uk/resources/maps-and-geographic-resources/the-national-grid.html Retrieved 10/04/18)

When creating an archaeological record for a building, it is vital to include its national grid reference, as this will enable others to pinpoint the exact location of the building. A grid reference will always begin with two letters, which identify the 100km square in which the grid referenced point is located. It is possible to find a six-figure grid reference for any point online using the easy-to-use tool on the grid reference finder website http://gridreferencefinder.com

You may decide to manually find grid references with your YAC members or pupils using an ordnance survey map. You can download a very simple guide to grid references from the Ordnance Survey website at: www.ordnancesurvey.co.uk/docs/support/guide-to-nationalgrid.pdf

On any OS map, "The vertical lines are called eastings, as they increase in value as you travel east on the map. The horizontal lines are called northings as they increase in value as you travel north on the map." (www.ordnancesurvey.co.uk/docs/support/guide-to-nationalgrid.pdf Retrieved 10/04/18)

The most important thing to remember when finding a grid reference is that you go 'along the corridor THEN up the stairs!' This means that the first set of numbers in your grid reference refer to its position from west to east (i.e. horizontally along your map using the eastings), and the second set refer to its position from south to north using the northings.

Activity 2.4: Finding a grid reference
Challenge your members or pupils to find features or buildings on Ordnance Survey maps of your own local area, and/or create grid references to challenge others to find.

There are lots of great resources linked to Ordnance Survey maps, including grid references available here: www.ordnancesurvey.co.uk/education/index.html

Drawings

Drawings are very important when recording a building. Types of drawing made by buildings archaeologists include:

- Annotated sketch drawings
- Sketched plan, section, elevation or detail drawings with rough dimensions
- Measured plans to scale. "Plans should show the form and location of any structural features of historic significance, such as blocked doorways, windows and fireplaces [...] and any evidence for fixtures of significance" (*Understanding Historic Buildings: A Guide to Good Recording Practice*, Historic England, 2006, p14)
- Measured elevation drawings to scale. These could include a small section of brickwork or other wall material to show how the building was constructed.
- Measured drawings of particular architectural details (e.g. lintels, mouldings or fireplaces)
- Site plan – relating the building to other structures and landscape features (like a map)
- Plan marking locations where photos were taken (see **Photographs** below)
- Copies of earlier drawings of the building uncovered during research phase

At the very least, your building record should include a sketch of the main elevation of the building (usually the front). The different features and building materials that can be seen should be annotated, and you should also note where there is evidence for changes in the building's structure. Sketch drawings do not need to be at scale.

For all scale drawings, a drawn scale bar should be included to ensure that if the drawing is enlarged or reduced, the scale will remain accurate. Plans should include a 'grid north point' to enable your building to be orientated.

Plans

Some young people can find it hard to understand the concept of a plan view. One way of introducing this is to start by looking at familiar objects from above. This could involve sketching objects from above and then swapping to see if they can identify what is shown. Alternatively, you could use a series of photographs taken from above and ask your members or pupils to guess what they are. Another technique is to construct a shoebox house with cardboard dividers to represent interior walls. This can then be viewed from above and a measured drawing of the layout produced. Talking about plans as being from a bird's eye perspective can help to reinforce that plans simply show the layout of something from above.

Activity 2.5: Introducing plans

Estate agent plans are a good introduction to plan drawings and can lead to a discussion on how rooms are shown, and why we need plans. Using a property website, such as RightMove (www.rightmove.co.uk) or Zoopla (www.zoopla.co.uk), print out a range of building floor plans and their accompanying 'main' photograph of the property. Challenge your members or pupils to match the pictures with the correct floor plans.

Scale

Scale is another tricky concept as some young people can find it hard to think in such an abstract way. It is important that your members or pupils recognise that a scale of 1 to 10 simply means for every 1cm on their page, there are 10cm in real life and so on.

Asking your members or pupils to suggest a scale to draw a range of different sized objects on a defined size of paper, brings home the need to choose an appropriate scale; for example, a building with dimensions of 5m by 10m will not fit on an A4 page if a scale of 1 to 10 is used.

Activity 2.6: Drawing a scale plan

A good introduction is to produce a scale plan of your usual YAC meeting place, or your classroom, including the furniture. This can be done by measuring the lengths of the walls to produce the wall outlines. Windows and doorways should be included. Furniture can then be added into the plan by laying a long tape measure along one side of the room to create a fixed baseline. A hand tape measure can then be used to measure in from the long tape measure to the object. You must make sure that your hand tape measure is perpendicular (at right angles) to the long tape measure. This will give the exact distance from the wall of the object. Transfer the point onto the plan by measuring the correct distance along the baseline (the wall) followed by the correct distance out into the room. Remember to work at the correct scale for all your measurements! You will need to measure all the corners of the object, and then join the dots. Using tracing paper laid over cm^2 graph paper will ensure that the points are plotted accurately. If you are working with a large group, or trying to record a room with lots of furniture, you might like to split into groups and work from different baselines from different walls of the room. If all of the groups work on tracing paper, and to the same scale, you should be able to overlay the different plans to create a complete plan of the whole room!

Extension idea... you could try creating a 3D model or compound plan of a multi-roomed building. Split into groups and each measure and plan a different room (but rooms which are linked) - remember to include any hallways or corridors too. Challenge your groups to each make a simple scale model out of cardboard of their room or corridor/hallway, with cut-outs for doors and windows. If each group has worked accurately, the models should match up to create a complete model of the whole building, with doors that match from one model to the next! If you don't have the time to create models, you could do this with plan drawings of the different rooms and corridors/hallways, which together should create a complete floor plan.

These skills can then be used to record your chosen building and produce an accurate floor plan. You can use a similar approach to create an outline plan (or footprint) of your chosen building if you do not have access to the interior of the building.

<u>Elevations</u>

An elevation drawing is like a vertical plan. It shows the relationship of features such as windows and doors.

Children can estimate heights by comparing something of known height, such as themselves, to how tall the feature or wall is; the 'how many Jonathans high is this?' technique! More accurate measurements can be taken by using metre rulers, or, if you have access to them ranging poles; these are extendable poles with scale markings used in surveying. When drawing the outside of a building, your members or pupils will need to show accurately the size and location of windows and doorways. Again, the scale used should be shown.

From ground level it is not possible or safe to produce a full-scale elevation drawing without proper survey equipment (such as a total station or laser measure). However, it is possible to create scale elevation drawings of particular features or the brick bond used in the walls, for example, without expensive or complicated equipment.

Activity 2.7: Drawing a section of wall at scale

Challenge your members to draw a small section of the wall of a building to scale. This might be the exterior wall of your usual YAC meeting place or your school, or could be a section of garden or boundary wall.

You begin by creating a horizontal baseline using a piece of string, from which to take your measurements. This is done by inserting two nails into the mortar of the wall a distance apart, and tying a piece of string to them both to create a baseline. Before doing this, you **must** make sure you have permission to use nails! You will not damage the building fabric significantly, but it is important not to do this where you could destabilise the building fabric, or on a listed or protected building. You need to ensure that the string is level, otherwise your elevation drawing will be wonky. To check that your baseline is straight, attach a small line level (with a bubble in liquid, available from DIY stores) to your string, if the bubble is level, so is your string. You could also use a plumb bob or weight on a piece of string. If this hangs perfectly vertically from your string, the line is level. If you are not able to use nails and string to create a baseline, you could use a tape measure stretched out along the foot of the wall, and take your measurements up from this. The advantage of using a string and nails is that you can do this at any point on the wall, so you can work at a more comfortable height.

Begin by drawing your baseline onto your paper – use graph paper, or tracing paper over graph paper, to help ensure that your points are accurate. You will need to choose a scale to work at. This will depend on the size of your paper and the size of the section of wall that you are drawing.

Activity 2.7: Drawing a section of wall at scale (continued)

To draw your wall elevation, you will need to measure up (or down) from your baseline to the corners of the bricks or other wall materials. You must ensure that you measure along your baseline, and then ensure that when you measure up or down from it that this is perpendicular (i.e. at a right angle of 90 degrees) to the baseline. Transfer your point onto your plan using the chosen scale, and continue to plot in all the necessary points (i.e. corners) of the bricks. You'll also need to show the mortar or cement between the bricks too (although this will happen automatically if you draw the bricks accurately!). With irregular stone walls, make sure you record enough points onto the elevation drawing to enable you to accurately show the shape of the stone when the dots are joined.

Remember that basically an elevation is simply a vertical plan! You are using the same techniques as for plan drawing. Both plans and elevations (called section drawings) are used in field archaeology to record the base and sides of excavated trenches showing where features are present. Buildings recording is a great way to teach these transferable archaeological skills.

Extension idea... as with the plan drawing activity (see ***Activity 2.6: Drawing a scale plan*** above), you could challenge your members or pupils to record different sections of the same wall, and then piece these together to create one large elevation drawing.

Photography

"Like drawings, photographs amplify and illuminate a record. In many cases they are a more efficient way of capturing data than either drawing or written description, but they also supplement drawn or written records." (*Understanding Historic Buildings: A Guide to Good Recording Practice*, Historic England, 2006, p17)

Types of photographs taken by buildings archaeologists include:

- general view(s) of building and its setting
- external elevations
- principle rooms
- external and internal details - structural or decorative - with scale if appropriate
- dates, inscriptions, signage, graffiti
- building contents if linked to its history – e.g. machinery or equipment

Activity 2.8: Photographic survey of your chosen building

Make sure you plan your photographs in advance! During your pre-visit to your building you might like to make a list of photographs that you think would be useful to include in a record. Use this list to prompt your members or pupils on the day of your recording visit. You might like to encourage your group to plan their series of photographs during a site walkover at the start of your session. Setting a limit to the number of photographs that they can take (even with a digital camera!) will make them carefully consider what the most important photographs to take are, and should discourage 'random snapping'! During your photographic survey, make sure that your members or pupils keep a list of photographs with a short description and the reasons why they have taken them. It is also useful to mark on a plan where the photos were taken. Once you download the images onto a computer, make sure that you match the descriptions with the correct file name/number. You might also want to rename the photographs to make it clearer what they show and to make it easier to find the correct photographs when writing your report.

You may decide to undertake a photographic survey of your usual YAC meeting place or school before your recording visit to your chosen building.

"Photography is generally the most efficient way of presenting the appearance of a building, and can also be used to record much of the detailed evidence on which an analysis of historic development is based. It is also a powerful analytical tool in its own right, highlighting the relationships between elements of a building and sometimes bringing to light evidence which is barely registered by the naked eye." (*Understanding Historic Buildings: A Guide to Good Recording Practice*, Historic England, 2006, p19)

Writing a report

The written record "gathers together insights derived from the full spectrum of activities described above, interpreting a wide range of evidence. The importance of the written account cannot be overstated, as drawings and photographs on their own present evidence but seldom convey understanding." (*Understanding Historic Buildings: A Guide to Good Recording Practice*, Historic England, 2006, p21)

A good buildings archaeology report or record will include:

An introduction with information about:

- the location and setting of the building including its address and national grid reference;
- whether it is listed (nationally or on a local list);
- a summary outlining its type or purpose, the building materials, and possible date(s).

You should also include the name(s) of the individuals involved in creating the report and a contact address for your organisation (e.g. Yacborough YAC, Yacborough Museum, Museum Street, Yacborough, YA1 1CC). Remember to also include the date that you undertook your survey, as there may have been changes made to the building, or its condition may have altered, since you made your observations.

Main part of the report (the story of the building) to include:

- an account of what the building looks like now;
- a description of how it has changed (if it has);
- and why it is important (locally and/or nationally).

This should use evidence from documentary research and your own observations/recording.

You should include your photographs and drawings in the main part of your report, along with any other archive images from your research.

Bibliography:

This should include a list of all the sources that you used to help you write your report. It may include websites, old newspaper reports, books, and other sources. There are different ways to cite references in a bibliography, but the most important things to remember are to be consistent and to include the date of publication (or the date that you visited a website). You want people reading your report to be able to find and read the original sources themselves, so your bibliography should make that possible!)

You may also want to include a glossary of terms that might be unfamiliar to people reading your report to help them to understand it.

Activity 2.9: Write a building report

Challenge your YAC members or pupils to create a building report for your chosen building, using the materials and research that you collected on the Site recording worksheet and via the other activities described above.

You may want to differentiate the task by splitting your YAC members or pupils into groups, and asking the different groups to each produce one section of the final report.

What to do with your reports and research

You can submit your reports to your Historic Environment Record (see **Section 1: Introduction to Buildings Archaeology** p14). "It is recommended that recorders contact the archive where they would like to deposit the material early in the process of creating a record, in order to establish their requirements." (*Understanding Historic Buildings: A Guide to Good Recording Practice*, Historic England ,2006, p30)

For listed buildings in England, Historic England has a programme called "Enrich the list" (www.historicengland.org.uk/listing/enrich-the-list/) This programme allows anyone to add extra information and research to the stories of listed buildings in England. You can add:

- Photos - new or old!
- Historical events and social history
- Later changes since a building was listed
- Information about the architecture or archaeology

(www.historicengland.org.uk/listing/enrich-the-list/ Retrieved 08/03/18)
If the building that you have been researching is listed in England, why not Enrich the List?

Activity 2.10: Host an exhibition or event

Once your buildings archaeology research is complete, you may want to host an exhibition or event to share your discoveries with your parents, friends and the local community. Your local library or archive might be a good venue, or, if appropriate, you could host your exhibition at the building that you have researched.

You might like to try to get your report published as a booklet to have on display at your exhibition or event, and your library might like copies to have in their local archive to share with other people interested in your chosen building in the future.

You might like to share your research and report with YAC at the Council for British Archaeology. We'd love to publish it on our website and share your excellent research!

Section 3: (Built) Heritage at Risk

Learning objectives

After this section, your YAC members or pupils will be able to:

- describe what is meant by heritage at risk
- identify different reasons why buildings might be at risk
- understand what is meant by condition monitoring
- undertake condition monitoring
- create a campaign to promote looking after local heritage, including buildings
- design a new use for an old industrial building

Buildings at risk

Some buildings can be at risk of damage or destruction, and buildings archaeology can be used to identify and assess this, and to make recommendations to ameliorate or minimise these risks. Buildings archaeology can also contribute to debates about the value of a building or buildings; should, for example, Victorian back-to-back terraced housing be cleared to make way for a new modern development?

Activity 3.1: Buildings at risk

Challenge your YAC members or pupils to think about reasons why a building could be at risk. They could present their ideas as a spider diagram or poster. Can they group their reasons into different themes? For example, risks that are due to people such as graffiti, criminal damage or arson; risks that are due to physical conditions such as water/rain damage, or wind damage; risks that are due to other factors such as redevelopment or regeneration of an area requiring large numbers of buildings to be demolished.

Sometimes buildings can become at risk if their original use is no longer required, or if the building is no longer fit for purpose. Advances in technology could make some buildings, such as telephone exchanges, redundant; loss of industry, such as textile manufacturing, could result in buildings being abandoned; and in some cases, original buildings can no longer accommodate machinery, for example Victorian farm buildings not being big enough for modern agricultural machinery. Another significant risk factor is simply neglect; when a building falls out of use and is no longer cared for, it can quickly become at risk of damage and decay.

In England, Historic England's "Heritage at Risk programme protects and manages the historic environment, so the number of 'at risk' historic places and sites across England is reduced." (www.historicengland.org.uk/advice/heritage-at-risk Retrieved 13/04/18)

The programme maintains a risk register of protected sites and monuments, including listed buildings, which are deemed to be 'at risk'. You can search the register easily at https://historicengland.org.uk/advice/heritage-at-risk/search-register/advanced-search

You can search by different criteria, including postcode, county and local authority, and can also limit your searches to only find listed buildings (and not other types of protected heritage assets such as Scheduled Ancient Monuments or protected wrecks).

Historic England started the Heritage at Risk register in 1999. This means that they can monitor how the condition of 'at risk' listed buildings and other heritage assets has changed through time. Of the original 1,428 entries on the 1999 Register, 62% have now been removed. However, there are still 1,081 buildings and structures on the list because new ones are added every year. Buildings and structures on the list range from "a medieval timber-framed hall in Manchester to a 1950s concrete sculpture in west London." (https://historicengland.org.uk/advice/heritage-at-risk/buildings/buildings-at-risk/ Retrieved 13/04/18)

In Scotland, Historic Environment Scotland maintains the Buildings at Risk register.

"The Buildings at Risk Register has been in operation in Scotland since 1990 in response to a concern at the growing number of listed buildings and buildings in Conservation Areas that were vacant and had fallen into a state of disrepair. The Register is maintained by Historic Environment Scotland, and provides information on properties of architectural or historic merit throughout the country that are considered to be at risk." (https://buildingsatrisk.org.uk/ Retrieved 13/04/18).

There are currently 2,387 entries on the register (as at 13/04/18). You can search the entries easily by area using the planning authority map search function on the homepage at https://buildingsatrisk.org.uk/

In Wales, “A key element of Cadw’s heritage regeneration activity is action related to heritage assets in a deteriorating condition. [They] have been working to identify the number and type of listed buildings at risk in Wales. This information can be used by local authorities and Cadw to inform future strategies, including grant giving.” (http://cadw.gov.wales/historicenvironment/protection/buildconservation/buildingsatrisk/?lang=en Retrieved 13/04/18) There is not currently any means to search all of Wales’ ‘at risk’ buildings online (although it is hoped that there will be in the future). For more information about buildings deemed 'at risk' in Wales, please contact Cadw directly.

In Northern Ireland, “The Buildings at Risk Register for Northern Ireland highlights properties of architectural or historic merit throughout the country that are considered to be at risk or under threat. The Buildings at Risk Register was established in 1993 and is funded and managed by Historic Environment Division of DOE in partnership with the Ulster Architectural Society.” (https://apps.communities-ni.gov.uk/Barni/ Retrieved 13/04/18)

You can search the register by council area or keyword at https://apps.communities-ni.gov.uk/Barni/

SAVE Britain’s Heritage “has been campaigning for historic buildings since its formation in 1975 by a group of architectural historians, journalists and planners. SAVE is a strong, independent voice in conservation, free to respond rapidly to emergencies and to speak out loud for the historic environment.” (www.savebritainsheritage.org Retrieved 13/04/18)

SAVE maintains an independent register of buildings at risk, which you can search at: www.savebritainsheritage.org/bar The register currently includes buildings in England, Scotland and Wales (as at 13/04/18).

Your members or pupils might be able to find local buildings at risk using the relevant national register, and then choose one of these to record and/or undertake condition monitoring. There are lots of churches on the register; for specific advice on recording a church, see **Section 4: Recording a church**.

Condition monitoring

Where a significant building is at risk, buildings archaeology records can be used to monitor the condition of the building to ensure that it is protected from harm, or that any harm is minimised. Careful records of features that might be particularly vulnerable can be kept and revised at regular intervals to monitor any degradation to the material structure of the building that might require intervention. For example, features such as original sash

windows made of wood are particularly vulnerable to water damage if the surface of the wood is not watertight. Monitoring the level of rot in a window frame would enable buildings archaeologists to determine whether, and when, any action needs to be taken to safeguard the feature. Other features that might indicate the need for condition monitoring could include:

- leaking drain pipes and gutters
- vegetation in gutters or growing through walls or roofs
- missing or broken roof tiles
- lack of mortar or pointing between tiles or bricks on roofs and in walls
- damage to chimneys
- bowing walls
- rotting thatch
- rotting timbers
- peeling paintwork, or lack of paint
- broken or boarded up windows and doors

Activity 3.2: Spot the rot!

Use Activity Sheet 8 for this activity. Challenge your YAC members or pupils to undertake a survey of your local area to try and spot buildings that show signs of disrepair. Before you complete your survey, remember to undertake a pre-visit and risk assessment. You may decide to survey your own YAC meeting place or school.

Once your survey is complete, challenge your members or pupils to think of different ways that they could present their findings. They could draw bar graphs to show which signs of disrepair are most common; more able pupils could draw Venn diagrams that indicate which different conditions are present in combination.

Following your survey, your members or pupils might like to 'adopt' a local building that is showing signs of disrepair. You could return to it every few months to try to spot changes and measure any damage using the recording techniques described in **Section 2: Recording buildings**.

Remember, if you are visiting a building that is in a state of disrepair, you **must** ensure that you have made sufficient risk assessments in advance of each visit, and that you are clear about which parts of the building are safe. You must **never** visit a building that is so badly damaged that there will be significant dangers to your YAC members or pupils. Always ensure that young people are adequately supervised and know which parts of the building that they can access safely. You **must** also make sure that where necessary you have

permission to visit the building to make your observations. Bear in mind, that there may be sensitivities in how you approach the owners and/or occupiers of a building that you wish to condition monitor. It may not be appropriate to undertake condition monitoring of a private dwelling, for example.

Condition monitoring is not only undertaken on buildings at risk; you may wish to observe changes on a building that is being renovated or extended, or which is being repurposed. For example, many old industrial buildings are given a new lease of life as residential buildings, or as public buildings. The Engine Shed in Stirling is a great example. It was built sometime between 1896 and 1913 and was used as a goods transfer shed for the railway. After a four-year programme of restoration and development between 2013 and 2017, it now houses Historic Environment Scotland's dedicated building conservation centre, and is open to the public to explore more about built heritage via innovative hands-on activities. You will learn lots about buildings archaeology from their website, so it is well worth exploring both for information about the redevelopment of the building, and for information about built heritage too. See: www.engineshed.scot

When making observations and records for condition monitoring, it is essential that these records are consistent from one visit to the next, and that they are clearly dated. Make sure that you take the same photographs, from the same locations, and that any measurements or drawings are done in the same place and at the same scale as previous visits. This will enable you to clearly evidence any signs of damage or development that you are observing.

Your first visit to your adopted building should constitute a general overview, at which you decide which elements to record in future visits. Make sure that you take some baseline/original photographs and records that you can use to compare with your future findings.

Activity 3.3: Lego condition monitoring

This observation and recording exercise is on a much smaller scale than traditional buildings archaeology!

Begin by challenging your YAC members or pupils to create a Lego structure or building. They should then record their building or structure using a range of techniques (drawing, photography and written description; they could even create their own Lego building recording form – see **Section 2: Recording buildings**) Depending on the available time, you may prefer to ask your members or pupils to focus on one elevation of their Lego building, or to work in groups to record different elevations of the same building.

Activity 3.3: Lego condition monitoring (continued)

After the first set of records is complete, alter the 'condition' of the Lego building. You may wish to remove some bricks or swap the colours of some of the bricks; or you could replace some bricks with bricks of different sizes or shapes. You could also block up or add features such as doorways and windows. You could add an extension, or demolish a large section of the building. Depending on the age and observational skill of your YAC members or pupils, you can differentiate the changes that you make to their buildings. Once the changes have been made, challenge them to make a new record of the condition of their Lego building. Have they spotted the changes that you made? You can continue to repeat this process of making changes and recording them over several YAC sessions or lessons, to mimic the process of condition monitoring of a real building.

You could also replicate this activity in Minecraft if you have the necessary technology skills and equipment.

Activity 3.4: Campaign for a local building at risk

If during your research you have found a local building at risk, challenge your members or pupils to create a campaign to help protect it. What might make a difference to the future of the building? Start your campaign planning with a brainstorm of ideas. Some suggestions might include a petition, a social media campaign, a local exhibition, and writing letters to local councillors. Once you have planned your campaign, why not put it into action?!

Challenge your members or pupils to write a press release about their campaign to share with local media. Can they make a difference to the future of the building?

Activity 3.5: A new lease of life...

Buildings at risk can be saved through a new use. Challenge your members or pupils to come up with an innovative new use for a building at risk. You could choose a building that you have studied locally, a building from a risk register, or even a fictional building.

Once your members or pupils have finished their designs (either individually or in groups), ask them to present their ideas to the rest of the group and/or an invited audience of parents and friends. Their presentations could be made on paper (perhaps as poster designs), as models, or delivered as a PowerPoint presentation. You could vote for the most imaginative idea at the end of the presentations. Is there a consensus on the best idea for the building's future?

Section 4: Recording a Church

Learning objectives

After this section, your YAC members or pupils will be able to:

- identify the different parts of a church
- understand and use terminology specific to churches
- spot and name interesting church features, and date church windows
- describe the differences between a pre-Reformation and Reformation church
- use archaeological techniques to record a church
- explain the differences and similarities between churches and other religious buildings
- create artwork based on stained glass windows
- design a new use for a redundant church

Why record a church?

Most places in the UK have at least one church or chapel. From the smallest villages to the largest towns and cities, churches are commonplace. They tend to be amongst the oldest buildings in their local setting, and often display evidence of changes to the building fabric. Building materials from churches and abbeys are often reused in other structures, and sometimes churches themselves reuse materials from other buildings too. This makes them an excellent case for buildings recording, using the techniques described in **Section 2: Recording Buildings.** A good buildings archaeology case study of a church can be found in Appendix 1; this document prepared by Mark Phillips from Albion Archaeology tells the story of St Mary's in Bedford, which is now the offices of Albion Archaeology.

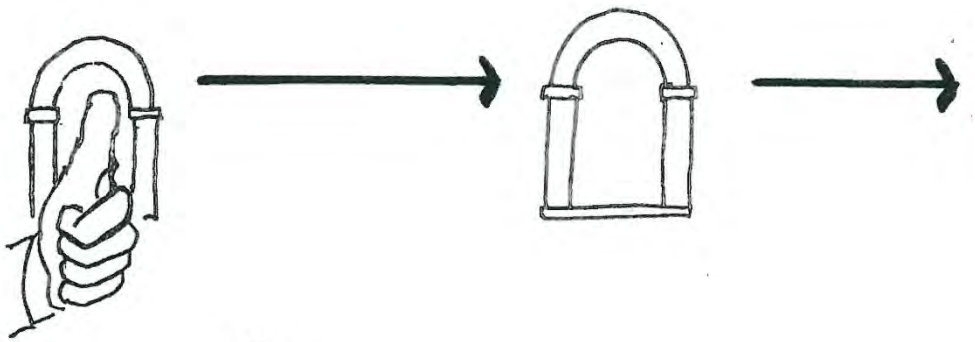
Churches were often constructed on pre-Christian sites of spiritual significance; for example, there is a prehistoric monolith in the graveyard of All Saints Church in Rudston, East Yorkshire, which may mark the site of a prehistoric sacred place. The monolith is the tallest standing stone in Britain, at just under 8m in height. The stone may have given Rudston its name; the Anglo-Saxon people, during a period of Christianisation, appropriated sites of previous religious significance, and used them as a focus for their Christian worship. It is possible that a cross was added to the stone, and that this resulted in settlement becoming known as Rudston, from the old English words for cross ('rood') and stane ('stone').

Handy hints when looking at churches

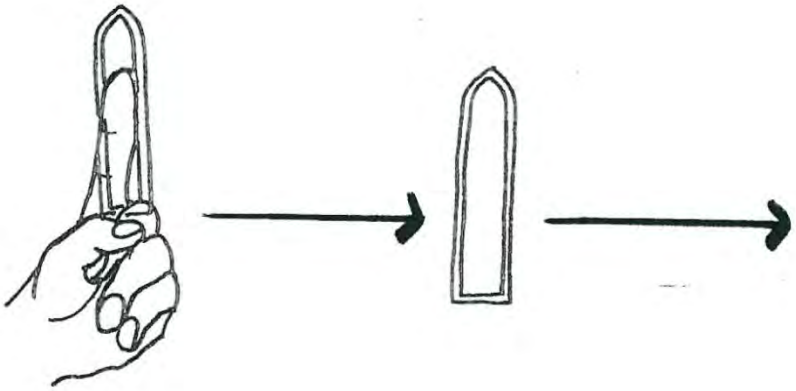
Most church floor plans are cruciform (shaped like a cross or lowercase t). The main entrance is usually on the South side of the church, at the West end. The altar is at the East end of the church, in the chancel (the part of the church used by the clergy during services). The nave is the area where the congregation sits; in many parish churches, extra aisles were added (prior to the Black Death in the mid-14th century and again in the 16th century) when the population expanded and congregations got bigger. The nave and chancel are often separated by a rood screen, keeping the clergy and the congregation distinct; many elaborate rood screens were destroyed during the Reformation. In early churches, the congregation would have stood. Pews and a pulpit became more common in Tudor times, when lengthy sermons were added to church services! Church fonts, used for baptisms, are usually positioned near to the church entrance, to symbolise that when you are baptised, you are entering the house of God. Church porches generally date from the 18th or 19th centuries as they were not a common feature of medieval churches. Where a church has been altered and extended through time, these changes tend to begin from the chancel end, working along the length of the church towards the West end. This can be useful when looking for evidence of changes in the fabric of a church.

About church windows

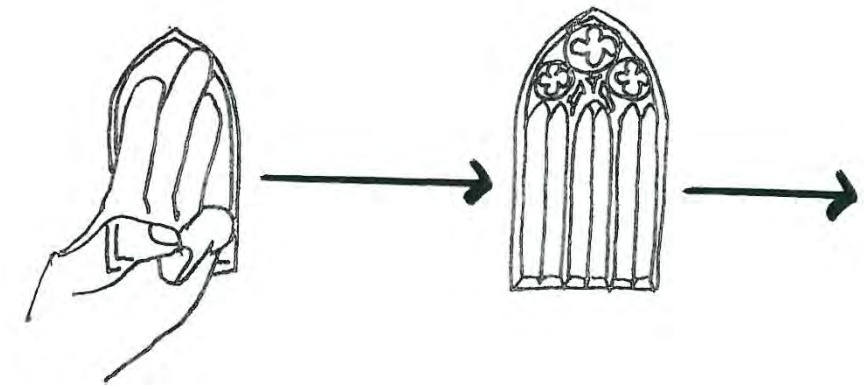
Church windows are a very useful tool for dating church buildings. There is a very simple rule of thumb (or finger!) for dating church windows; see illustrations below. Be warned, however, that some Gothic-revival churches, constructed post-1740 and especially in the early 19th century, have Gothic-style decorated windows. A good way to spot the original from the revival, is simply the quality of the workmanship; better constructed windows, are likely to date from the Gothic-revival, rather than the Gothic.



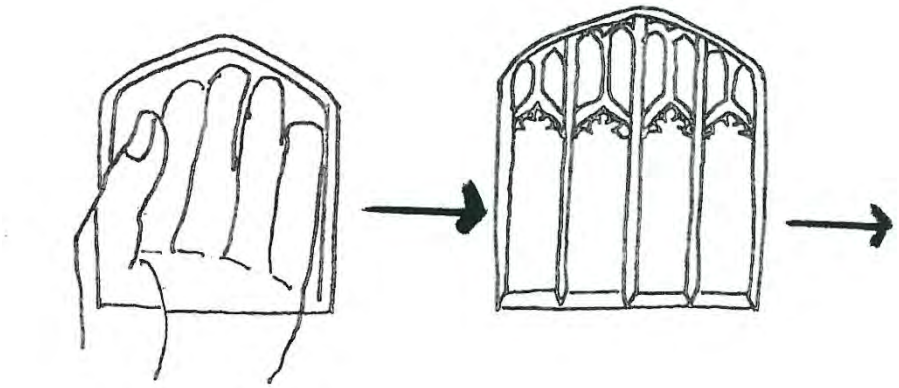
NORMAN
1000 – 1175



EARLY ENGLISH
1175 – 1275



GOTHIC DECORATED
1275 – 1375



PERPENDICULAR
1375 – 1600

Some examples of ancient churches

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The oldest parish church in England, which is still operating as a church, is the Church of St Martin in Canterbury (right). It was founded in AD 597, and is the oldest church in the entire English-speaking world. It was constructed to be the private chapel of Queen Bertha of Kent in the 6th century. The church today is part of a World Heritage Site, along with Canterbury Cathedral.

Image by Oosoom

The Chapel of St Peter-on-the-Wall in Bradwell-on-Sea, Essex (below), is also among the oldest Christian churches in England. It dates from between AD 660 and 662, and is thought to be the 19th oldest building in the country. Like the Church of St Martin in Canterbury, it is still in regular use. The chapel actually contains elements of an even earlier building; it reuses Roman bricks and stones from the ruins of the nearby abandoned Roman Saxon Shore fort of Othona!

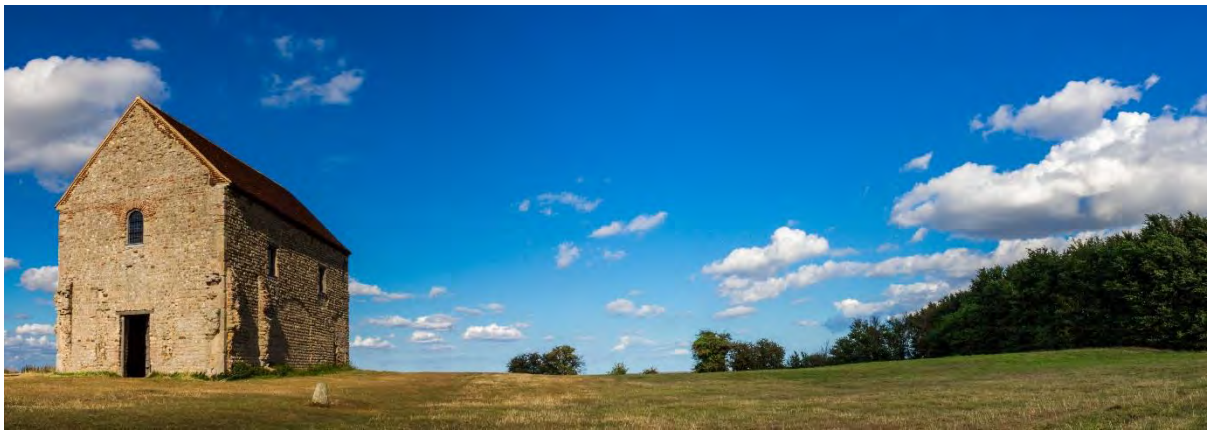


Image by Edward Swift

Escomb Church in Escomb, County Durham (below), is an Anglo-Saxon church that was founded between AD 670–675. Like the Chapel of St Peter-on-the-Wall, it also contains building material that predates it – it was built with stone taken from the nearby Roman fort at Vinovia (modern-day Binchester).

Image by Hodgsonge

One of the earliest churches in Scotland is St Margaret's Chapel, in Edinburgh Castle (below). It is the oldest surviving building in Edinburgh, and was built in around 1124.

Image by Jonathan Oldenbuck

St Rule's Tower in St Andrews (right) is in the grounds surrounding the ruined Cathedral. It was built in the 11th century, and is the only remaining structure from the remains of St Regulus Church.

Image by Jim Bain

The original Church of Llanbadrig (St Patrick's Church) on the north coast of Anglesey, North Wales was established in the 5th Century AD. According to local legend, the original church was founded by St Patrick himself, who was shipwrecked on the island of Middle Mouse which is visible from the church. When St Patrick made it ashore, he found shelter in a cave in the cliffs beneath the present churchyard. He founded the church as an offering to God. The earliest church, of which nothing remains today, would probably have been made of wattle and daub. The earliest dating evidence in the standing church (above right) is the stone font in the nave, which dates from the 12th century. The church was extended and altered in the 14th and 15th centuries.

Image by Tom Oates

Llangar Old Parish Church in Denbighshire in North Wales (below) dates to the 15th century, but there is documentary evidence of a church at Llangar dating back to 1291. The current church is under the guardianship of Cadw, and its whitewashed exterior hides wonders within. Inside, the 15th-century wall paintings still survive! Some of the wooden roof trusses also date to the 15th century.

Image by Eirian Evans

Image by Llywelyn2000

15th-century wall paintings in Llangar Old Parish Church (right)

Banagher Church in Dungiven, County Londonderry is now a ruin with the nave being built around 1100. In the grounds of the church, there is a small house-shaped tomb, which is said to be that of St. Muiredach O'Heney's, the founder of the church (below). It dates to the early 13th century.

Image from Journal of the Royal Society of Antiquaries of Ireland

Image by John O'Kane

St. Muiredach O'Heney's tomb photographed in 1915 (left) and in 2006 (above)

St. George's Church (right) is a Church of Ireland church located on High Street in Belfast. It is much newer than the other examples given above, but is the oldest Church of Ireland church in Belfast.
The church was designed by Irish architect, John Bowden, and opened in 1816. The façade or portico of the west end of the church is reused from a different building! The portico was made to order in Egypt in the late 18th century for Frederick Hervey, 4th Earl of Bristol and Bishop of Derry.
It was made to be the main entrance of Ballyscullion House in County Londonderry, which was built in 1788. After the Earl died in 1803, the house was dismantled and the portico was transported (by cart and barge!) to Belfast for the new church.

Image by Gavan Connolly

Church terminology

When recording a church, your YAC members or pupils will need to use the techniques described in **Section 2: Recording buildings**. However, they will need to use some words that they might not be familiar with to describe parts of the church and its features. There is a glossary of some of the more common church words included as Appendix 2.

Activity 4.1: Church glossary games

Use the glossary in Appendix 2 as the basis for some interactive games to familiarise your members or pupils with the words and their correct definitions. For example, you could play church word bingo in which your members or pupils choose nine church terms and write them into a bingo grid (use Activity sheet 9); a leader or teacher should read out definitions at random from the glossary, and your members/pupils should cross off the correct words that match the definitions. The first person to cross off all the words should shout 'bingo'! To begin with, ensure that each member or pupil can see a copy of the glossary – this will help them to choose words, and to find the correct definitions. As they become more confident, you could play subsequent rounds of this game without reference to the glossary.

You could play a true or false game where you give a term and a definition, and your members or pupils must decide whether they match and move to a corresponding part of the room according to their answer. You could try splitting your members or pupils into groups and giving each group a few church terms; challenge them to create two extra erroneous definitions for each term, and then see if other groups can spot the correct definition!

You may like to ask your members or pupils to create their own glossaries, in their own words, for some of the more common church terms.

Activity 4.2: Label the church

Use Activity sheet 10 for this activity. Challenge your members or pupils to label the church plan with the correct terms.

Activity 4.3: Pre-Reformation and Reformation churches

Use Activity sheet 11 for this activity. Can your members or pupils spot the differences between the pre-Reformation and Reformation church interiors?

The Reformation in the Church of England occurred under King Henry VIII. It saw the Church of England separate from the Catholic faith which was led from Rome. The Reformation in England and Wales took place between 1529 and 1537. During the Reformation, the Dissolution of the Monasteries occurred. Henry VIII disbanded and dismantled the Roman Catholic religious houses in England and Wales, including monasteries, priories, convents and friaries. Many of the buildings that were affected by the Dissolution of the Monasteries survive as impressive ruins.

There was a distinct shift in the design of church interiors after the Reformation. Many of the elaborate fixtures and fittings were replaced with simpler and less ornate ones. Can your members or pupils think of reasons why this change was implemented?

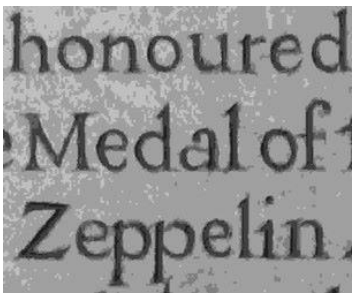
Activity 4.4: Church visit

Go on a visit to your local parish church with your members or pupils. Remember to complete a pre-visit and risk assessment before your visit. Which of the features that they learned about during the glossary games above can they find in the church? Challenge them to choose their favourite feature, and draw a sketch of it.

You might like to undertake a full archaeological recording of your local church, using the techniques described in **Section 2: Recording buildings**

Extension activity…

During your pre-visit to the church, take a range of close-up photographs (examples below) of interesting features in your church. Challenge your members or pupils to find the features during a church treasure hunt! You could differentiate this activity by giving each group a range of photographs dependant on ability. For example, your oldest or most able members or pupils could have very close-up photos of elements in stained glass windows, or moulding on the ends of pews; younger or less able members or pupils could be given photographs that show a complete feature such as the font or pulpit, and which are easier to spot.



Images by Katy Whitaker, North Wiltshire YAC

Comparing places of worship

A Christian Church

Worshippers at this building face the direction that the sun rises, because they believe that God is the Light of the World. The vast majority of these buildings are therefore aligned east-west. Bells rung from a tower at the West end of these buildings welcome worshippers. Features of these buildings include: a nave for the congregation and chancel for the religious leader; there is a pulpit to preach from and an altar. The Holy Book of this religion is called the Bible; people read aloud from it from the lectern. The vestry is where the religious leader dresses for the service, and there is a font near the main entrance. People worshipping in this building may give gifts of money. Worship in this building usually takes place on a Sunday.

An Islamic Mosque

This building has a tall tower called a minaret, from which religious leaders call people to worship. Worship in this building is directed to the south-east, towards a place called Mecca. The wall nearest Mecca is called the Qibla wall; it has an alcove called a Mihrab in it. There is a raised pulpit called a Minbar from which extracts from the Qu'ran (the Holy Book) are read. This building has a courtyard or cloakroom with washing facilities, because people worshipping here wash before praying. They also remove their shoes. People who follow this religion pray five times a day wherever they are, but they come together to pray in these buildings on Fridays.

A Jewish Synagogue

These buildings are aligned towards the south-east because worshippers here face towards Jerusalem to worship. The religious book for this religion is called the Torah which is kept in an ornate cabinet or receptacle called an Ark. The Ark is the holiest place in this building. There is a platform called a Bimah from which the Torah is read. There is a light that never goes out, called the Ner tamid. Both men and women cover their heads. In orthodox practice of this religion, men and women worship separately; the hall is used by the men, and there are galleries for the women. In liberal practice of this religion, men and women worship together. The holiest day for this religion is called Sabbat, which is from Friday sunset to Saturday sunset.

A Hindu Temple

In this building, the main entrance faces in the direction of the rising sun. This religion worships many gods and goddesses as facets or elements of the Supreme Being. These buildings, also called mandirs, contain many images of gods and goddesses, but one image is chosen as special, and this is represented in the shrine by the main temple. There is a

courtyard or cloakroom with washing facilities, and shoes are removed when worshippers enter. People bring gifts of money, flowers and sweets to put on the shrine, and these are then shared out amongst the worshippers' families or given to poorer people. Worshippers have their foreheads marked with a red spot, and women cover their heads. There is no set day for worship in this building.

A Sikh Gurdwara

These buildings do not have any special alignment, and the rooms inside can be in any location in relation to each other. The holy book for this religion is called the Guru Granth Shaib, and it is displayed on a canopied platform at the end of a worship hall. The hall has a carpet down the middle. There are washing facilities, shoe rooms, a dining hall (called a Langar), kitchens and a classroom. These buildings fly a flag called the Nasham Sahib. Offerings of money are given to help maintain the building. Everyone sits on the floor, but men and women sit separately. There is no set day for worship.

Activity 4.5: Match the plan to the religious building

Use Activity sheet 12 for this activity. Read the descriptions of the different religious buildings above to your members or pupils. Challenge them to match the correct building plan to the correct religion.

Remember, that the techniques for recording buildings can be used to record any building. So, you might like to consider recording a religious building from your community using archaeological techniques.

Stained glass windows

Stained glass windows have been common features of churches and other religious buildings since medieval times. The earliest reference to stained glass in a monastery in Britain dates from AD 675 at Monkwearmouth on the north side of the River Wear near Sunderland.

Stained glass windows in churches often represent scenes from the life of Christ, or depict saints. Other windows include animals, emblems, scenes from daily life, or even abstract designs. During a visit to a local church, can your members or pupils spot any stained glass windows? Can they work out what the windows show? Are they telling a story? Were any of the windows a gift from a local landowner, or do they act as memorials to important figures from the parish? Many churches have leaflets about their buildings available to read or buy; do these tell you anything about the stained glass windows?

Activity 4.6: Art inspired by stained glass

Challenge your members or pupils to create a piece of artwork inspired by stained glass windows. There are illustrated step-by-step instructions for making a stained glass window using black cardboard and coloured tissue paper on the YAC website at www.yac-uk.org/activity/make-a-stained-glass-window They might also like to create a series of drawn stained glass windows that tell a story – either a religious story, or a story from their own experience or imagination.

Redundant churches

Many churches are buildings at risk, and many are no longer used for regular worship due to falling numbers of church-goers or merging of local parishes. The Churches Conservation Trust (CCT) is a national charity protecting churches at risk in England (see www.visitchurches.org.uk) The charity works towards "repairing the damage from sometimes years of neglect, and [they] work with local communities to bring [churches] alive again." (www.visitchurches.org.uk/what-we-do.html Retrieved 19/04/18)

The Churches Conservation Trust has saved over 350 churches across England, all of which are listed (mostly either Grade I or Grade II*). They welcome visitors to their churches and would be keen to work with YAC groups or schools to explore, record and be inspired by their brilliant buildings. You can find a local church that is in the care of the Churches Conservation Trust at www.visitchurches.org.uk/visit/church-listing.html You can search using a map, or on a list, and can search by period – from the 10th century through to the 19th century.

All of the CCT churches are 'consecrated' which means that they can still hold religious services. It is also possible to hire CCT churches for a range of activities – such as concerts, theatrical performances, craft activities and fairs, markets and festivals. They aim to keep their churches open and in use.

Activity 4.7: Design a new use for a redundant church

Some churches are deconsecrated, which means that they are no longer able to host religious services. These buildings can often fall into disrepair unless they are given a new lease of life. Challenge your members or pupils to design a new use for a redundant church. This might be as a private house or as a public building such as a café or community hub. Perhaps they would like to see a library in an old church, or reuse it as a theatre?

Section 5: Graveyard recording

Learning objectives

After this section, your YAC members or pupils will be able to:

- draw a graveyard plan
- describe the different types of information that can be found on gravestones and markers
- record individual gravestones
- undertake analysis of information recorded on gravestones
- design further project work or research based on their findings

Why record a graveyard?

About 20 million memorials are thought to exist in churchyards across the UK. Recording and analysing the information found on these gravestones, markers and other memorials provides a huge wealth of evidence about the lives and deaths of people in the past.

As Harold Mytum expressed in his Council for British Archaeology Handbook, "Graveyards, cemeteries and their monuments offer a unique record of named individuals from the past, and of the communities to which they belonged. By recording the monuments to these people, we can discover about their hopes and fears, social strategies and ambitions, occupations and personal tragedies. […] It opens up to us a direct link to a significant proportion of the past population, the ordinary as well as the elite, allowing us to learn about their lives as well as their deaths." (*Recording and Analysing Graveyards*, Harold Mytum, 2002: Council for British Archaeology, pp 1-2)

The skills used in graveyard recording are transferable across other archaeological disciplines, and more widely. Recording individual gravestones encourages young people to develop and use their observation skills, and comparing their findings across the memorials in a graveyard, or across several graveyards in a locality, requires skills of analysis and data presentation. Sharing the information that they recover from gravestones provides scope for a wide range of different modes of presentation; bar charts, pie charts and other types of distribution charts can be created using the data collected from gravestones.

Exploring graveyards and the stories that they tell us, opens up many areas for future research. Mytum describes how, "Other sources of information can be used alongside the gravestones, such as parish documents, local maps, photographs and postcards,

newspapers, and census returns." (*Recording and Analysing Graveyards*, Harold Mytum, 2002: Council for British Archaeology, p159) Genealogical analysis of family names, for example, or the history of a particular occupation within a community, can be undertaken from data collected during a graveyard survey.

Some gravestones indicate unusual events, such as accidents or periods of plague. Some grave memorials may be for people that died elsewhere, who are commemorated in their home parish, but buried elsewhere. There are stories to be told, artwork to be created, and performances waiting to be dramatised – all hidden within graveyards.

Activity 5.1: Draw a sketch plan of a graveyard

Remember when visiting a graveyard, to obtain the necessary permission, and to undertake a thorough risk assessment on a pre-visit.

Creating a plan of a graveyard will enable you to plot the locations of different memorials and gravestones within a graveyard. This can then aid your analysis of the graveyard, and help you to spot patterns with the distribution of gravestones and memorial types. Mytum explains, "An accurate plan of the burial ground is essential for many reasons. The most obvious is that it allows the easy location of particular memorials for further study, but the plan also records their position for posterity and allows an analysis of the development of the graveyard to be carried out. The addition of the other features found in the graveyard or cemetery, such as paths, trees, buildings and seats, is also important as a record of how the area was laid out at the time when the survey was undertaken. The inclusion of these features on a plan aid the finding of particular stone [sic] on the ground, and give a much better idea of the physical context of the memorials. Landscaping, vegetational planting schemes, and deliberately created and managed vistas are or were important in many burial grounds." (*Recording and Analysing Graveyards*, Harold Mytum, 2002: Council for British Archaeology, p137)

A sketch plan does not need to be to scale, but you should ensure that you mark on all the features in the graveyard that will help to orientate your plan. You should include the church building(s), the boundary of the graveyard, including the entrance, and any paths, trees or other features. You might like to include rough dimensions on your sketch plan by pacing out the boundary and the distances between the main features, and indicating these on your sketch. This will mean that your sketch is accurate, albeit not to scale. Use a compass to help you draw a 'north' arrow onto your sketch plan.

Activity 5.1: Draw a sketch plan of a graveyard (continued)

When recording individual gravestones and memorials (see ***Activity 5.3*** below), mark these onto your sketch. Assign each individual gravestone or memorial a unique number that is also included on the corresponding memorial recording form. This will enable anyone using your records to find the individual memorials and relate them to one another spatially.

Activity 5.2: Create a measured plan of a graveyard

Creating a scale plan of the whole graveyard is a considerable undertaking, so you may decide to concentrate on creating a sketch plan and recording individual memorials. However, creating a scale plan is worth the time and effort required if you can do so, as it is a great archaeological technique to practise, and will use and develop many mathematical skills – not to mention teamwork! Your members or pupils will need to work in groups of not less than three.

Depending on the size of your graveyard, you may decide to divide it into smaller sections – perhaps either side of the church – to make it more manageable. You could use paths or other features to break up a large graveyard into blocks to survey. Working on smaller blocks (or grid squares – see below) will also allow your members or pupils to work at a bigger scale, making the drawing easier.

There are three levels of survey that you could undertake with your members or pupils.

- You could work from just one baseline; this gives a good introduction to survey and will create a basic scale plan. This method is best where you have less time to set up your survey.
- You can add a second baseline, perpendicular (at right angles) to the first; this will make your plan more accurate as you will have two measurements for each point that you survey.
- You could decide to create a grid of 10m squares across your graveyard, using the baselines as fixed starting points. Using a grid across your graveyard will produce the most accurate plan, and will enable different groups to work on surveying features in different grid squares, which can then be joined together to create a survey of the whole graveyard. Creating a grid will also enable you to work at a larger scale, which will make your drawing easier.

Activity 5.2: Create a measured plan of a graveyard (continued)

To create a measured scale plan, you will need:

- long tape measures – at least 20m long (you will need at least two long tapes)
- hand tape measures
- pegs – such as tent pegs or wooden pegs that can be driven into the ground (make sure you get permission!)
- ranging poles (or people!)
- set square
- large drawing board
- graph paper (and tracing paper)
- ruler, pencil and rubber
- compass

<u>To record from a single baseline</u>

1. Fix a baseline. This usually runs along the longest edge of the burial ground or the section that you are recording. Your baseline forms a fixed feature against which your plan is measured; it is sometimes called a datum line. To ensure that your baseline runs in a straight line from one end of the graveyard to the other, you should use ranging poles (or people!). Begin by placing a ranging pole or person at each end of the baseline. Additional ranging poles (or people) should be added in between with their bases (or feet) forming a straight line. To achieve this, the person standing at one end of the line should ensure all the ranging poles (or people) are directly in line with the pole (or person) at the other end of the line – i.e. they all overlap exactly with each other. Secure the tape(s) along this line, ensuring that it is taut. You can use stones or pegs to secure the baseline in place. If you are using more than one tape for your baseline, you must ensure that they do not overlap. Make sure that you put a peg in the ground (if you have permission!) at both ends of your initial baseline. If you are creating your plan over several visits, you will need to always lay out your baselines (or grid) starting from these points.

2. Draw a line at scale on the bottom of your plan to represent the baseline. If you are trying to draw the whole graveyard on one plan, you will probably need to work at a scale of 1:200 – this means that every 1cm on your plan equates to 200cm (or 2m) in real life. So, if your graveyard is 100m long, you will need to draw a 50cm line to represent your baseline. Make sure that the starting point of your line is clearly marked by a small, neat cross and that you do not record any elements to the left of this point. Remember to include the scale on your plan.

Activity 5.2: Create a measured plan of a graveyard (continued)

3.Begin recording from left to right. Take another tape measure by the end marked '0' and locate one corner of the monument to be recorded. Stretch the tape back towards the baseline in a straight line. You need to take TWO measurements for each point that you want to survey: these measure how far along the baseline your feature is, and how far 'up' or 'away' from the baseline it is.

4. You need to take the 'up' or 'away' measurement at right angles to the baseline. You can tell when the two tapes make a right angle, as this will be when the 'up' or 'away' measurement is at its smallest. Move the tape you are using to measure from the monument to the baseline from side to side across the baseline and when the measurement is at its smallest point, read out this measurement to the person making the sketch.

5. You must also read out the measurement on the baseline at the point where the second tape (the one being used to measure the distance to the monument) is at right angles. Read out this measurement to the person making the sketch.

6. To mark the point on the plan, measure along the baseline on your plan drawing starting at the left-hand end of your line, and mark the baseline measurement. Remember to use the correct scale! So, if your point is 4m along the baseline and you are working at a scale of 1:200, you will need to measure 2cm along your baseline from the left. Then measure the 'up' or 'away' measurement using the set square to ensure you have a right angle with the baseline. Again, make sure that you are using the correct scale. So, if your monument is 7m away from the baseline, you will need to measure up 3.5cm. Mark this point with a small x. Using graph paper or squared paper will help you to make your plan accurate – you might like to use tracing paper over the top of the graph paper so that your finished plan is clearer.

7. Continue the plan by plotting each corner of each monument following steps 3-6. Join the dots for each corner of a monument together to form a small line (or a rectangle for large 'tomb' monuments). If you make separate records for individual gravestones (see ***Activity 5.3*** below), make sure that you mark the unique identification number for the corresponding gravestone by this line. This will enable people to understand the gravestones in context.

8. Using a compass, mark the direction of north on the plan.

YAC leaders recording a graveyard using a single baseline (Images © CBA)

Activity 5.2: Create a measured plan of a graveyard (continued)

To record from two baselines

Follow steps 1 and 2 above to set out your first baseline.

1. Your second baseline needs to be perpendicular to the first. To ensure that this is the case, you'll need some funky maths! Pythagoras theorem states that in a right-angle triangle, "the square of the hypotenuse (the side opposite the right angle) is equal to the sum of the squares of the other two sides." (https://en.wikipedia.org/wiki/Pythagorean_theorem Retrieved 24/02/18). This can be written as the equation $a^2 + b^2 = c^2$. If you know some 'Pythagorean triples', this will help you to ensure the tapes are at right angles to each other. For example, if you measure along the baseline 3m, and 'up' the second 'perpendicular' baseline 4m, the distance between these two points should equal 5m if the two tapes are at right angles; this is because $3^2 + 4^2 = 5^2$ (9 + 16 = 25). Other Pythagorean triples that you can use to help you ensure your two baselines are perpendicular include: (5, 12, 13) (8, 15, 17) (7, 24, 25) and (20, 21, 29).

2. Start your plan by drawing both baselines onto your graph paper or tracing paper (remember to use the correct scale!). Ensure that the two lines are at right angles to each other using a set square or the lines on the graph paper.

3. To record the position of the memorials, you can take measurements from both baselines using the technique described in steps 3-6 for recording from one baseline. Recording from two baselines will ensure that your drawing is more accurate. If there is a point that you cannot 'see' from one baseline, you have the option to record it from the second baseline.

4. Remember to include a north arrow on your plan.

Activity 5.2: Create a measured plan of a graveyard (continued)

To record in a grid

Set out your first two baselines using the method described above.

1. To create your first 10m grid square, use another long tape to create a line that is 10m away from your initial baseline (i.e. go 10m 'up' your second baseline, and run a tape horizontally at this point, which is parallel to your initial baseline). Use Pythagoras theorem to ensure that this tape is perpendicular to your side baseline. Put a peg (or person) 10m along this line, and measure back to your initial baseline (again, ensure that this tape is perpendicular). If you have been accurate, this measurement should be exactly 10m, and cross your baseline at the 10m point. You can double check your measuring is correct by measuring the length of the diagonal – your square should measure 14.14m from one corner to the corner diagonally opposite.

2. Continue laying out your grid in this way across the whole survey area. If you are undertaking your survey on several visits, ask permission to put pegs into the ground at the corners of each grid square, this will enable you to easily reconstruct your grid at future visits.

3. Give each grid square in your survey area a unique refence number or letter, and create a sketch plan that shows which reference has been allocated to which square. This will enable you to join the individual squares together into one complete plan.

4. Record all the monuments in each grid square using the technique described in steps 3-6 for recording from one baseline. As you have a smaller area to survey, you can work at a much larger scale: at a scale of 1:100, your 10m grid square would be drawn 10cm^2; at a scale of 1:50, your 10m grid square would be drawn 20cm^2. Recording from at least two of the sides of your grid square, and at this larger scale, will make your plan very accurate indeed! You will also have a clear 'line of sight' from at least two sides of your grid square for each point that you want to survey.

5. Remember to include the reference number or letter for your grid square, and a north arrow, on your plan drawing.

What information can be found on a gravestone?

As well as information about names, dates of birth and death, ages and familial relationships that are found on most gravestones, there can also be information about causes of death and occupations. Gravestones can contain symbols and pictures, which have specific meanings, see Appendix 3.

Activity 5.3: Recording a gravestone

Use the memorial recording form to record gravestones. Remember when visiting a graveyard, to obtain the necessary permission, and to undertake a thorough risk assessment on a pre-visit.

The record should include whom the memorial is for, including their name(s) and age(s), and the relationships between the people included. You should also record the dimensions of the gravestone or memorial, its type, and whether there is any decoration. Try to make a complete transcript of any epitaph on the memorial, and remember to take some photographs too.

Work in small groups to record different gravestones in the graveyard; make sure that each record/memorial is given a unique number. These should be added to your graveyard plan, to ensure that you know whereabouts in the graveyard each memorial is located (see ***Activity 5.1*** and ***Activity 5.2*** above). The locations of the different stones can help you to find patterns across the whole graveyard; for example, can you tell how the graveyard has developed and expanded through time? Do memorials in different parts of the graveyard date from different periods? Is there part of the graveyard that is used for the burial of children? Are the gravestones and memorials on the north side of the church different in style and quality to those on the south side?

Image © CBA

Activity 5.4: Make a rubbing of a gravestone

Your record could also include a rubbing. Rubbings work best on harder stone types, such as slate; remember, as Mytum describes that, "if the surface of the stone is at all fragile, as with some types of sandstone, for example, do not attempt any rubbing." (*Recording and Analysing Graveyards*, Harold Mytum, 2002: Council for British Archaeology, p134)

Choose a suitable gravestone to make a rubbing of. Stones with clear markings or decorative elements as well as inscriptions work well. Remember to check the surface of the stone is not going to be damaged by making a rubbing. Begin by brushing the surface to remove any loose material, but do not remove lichen. You can use specialist brass rubbing paper, but lining wallpaper also works well. Holding the paper in position can be awkward: on flat memorials, you could use small stones to weight down the corners; for upright memorials, you could use masking tape if you are confident that it will not damage the surface of the stone. Alternatively, you could use loops of wide elastic near the top and bottom of the sheet. Elastic is good as it doesn't damage the stone at all, and can be reused (although you may need several loops of different sizes for different memorials!). Use a dark-coloured wax crayon to make your rubbing; blue, brown and purple work well. Mytum advises that, "It is essential that an even amount of pressure is applied with the wax crayon for all the rubbing. Rubbing in various directions may help to bring out all the features, and it is sometimes best to work in the same direction as the lines of incision or carving." (*Recording and Analysing Graveyards*, Harold Mytum, 2002: Council for British Archaeology, p135)

Make sure that you annotate your gravestone rubbing to include any number given to the gravestone during your recording.

Analysing your findings and designing future work

Once you have completed your graveyard survey, you can analyse and present your findings. How and what you analyse is up to your members or pupils! You might like to:

- Count how many gravestones and memorials date to different periods
- Undertake a spatial analysis of the graveyard to see how it developed over time
- Find common names or occupations
- Look at life expectancy – across the whole graveyard, and in different periods
- Spot symbols or decorative elements
- Classify stones according to shape or material
- Identify gravestones or memorials that need conservation or care
- Find the oldest gravestone in the graveyard – and the most recent
- Find the gravestone for the oldest person – and the youngest
- Design a graveyard trail that takes visitors to gravestones or memorials that are special or interesting
- Create a hunt or puzzle based on the information on gravestones and memorials

The information that your members or pupils have collected, and their analysis of it, may provide a springboard for further research. They might like to write pieces of creative writing, such as stories, poems or play scripts, about the people that are commemorated in the graveyard, for example. They may like to research a particular person or family in census records and local newspapers, or find out about a particular event that is recorded on a gravestone (maybe someone died in an accident, or during the First or Second World War).

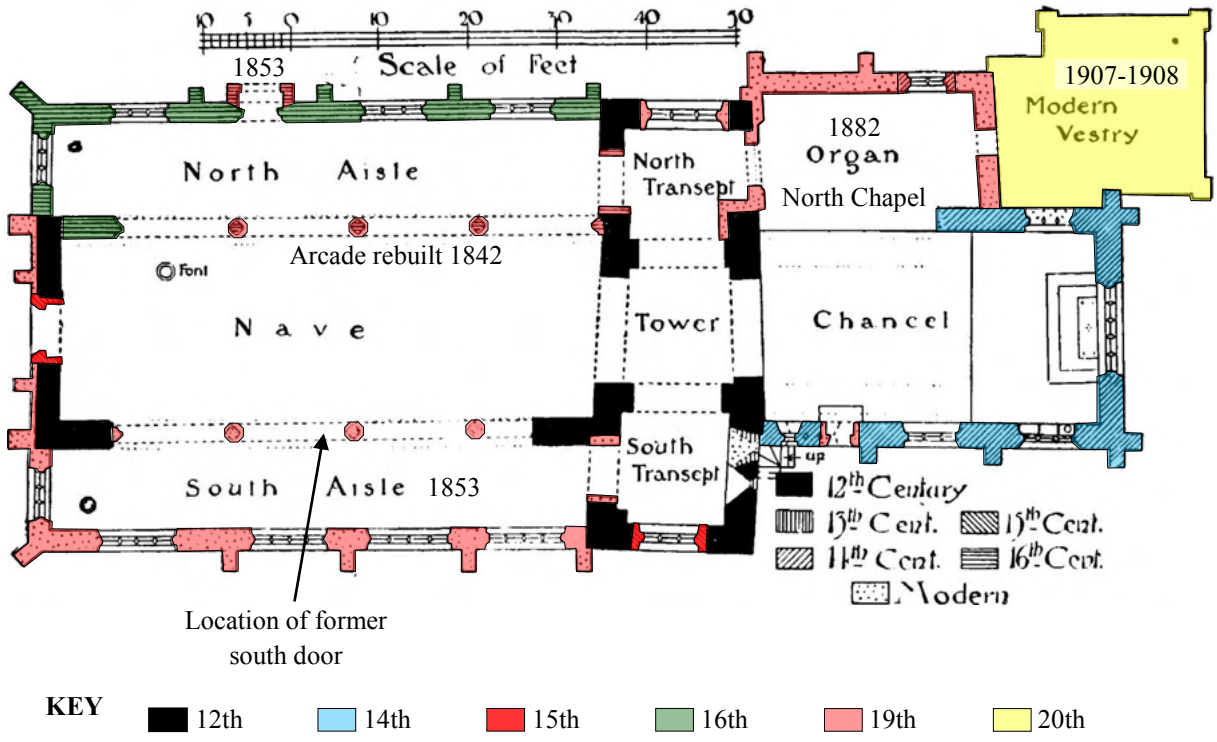
Recording a graveyard is a great activity in itself, using and developing lots of archaeological skills. And it is also a brilliant starting point for infinite future projects!

Appendix 1: St Mary's Church, Bedford – A Case Study

By Mark Phillips, Albion Archaeology

General Description of St Mary's Church

The building is cruciform in plan with a central crossing tower. The tower, south transept with parts of the nave and north transept are the earliest surviving fabric, which probably dates to the 11th or 12th century. The chancel was rebuilt in the 14th century. The north aisle was added during the 16th century. The north arcade, south aisle and a north chapel were added during the 19th century, when numerous other alterations and repairs were carried out. The vestry was built in the early 20th century.



Phase plan

(Coloured plan overlaid on Victoria County History plan of 1912)

West front of church

South side of church

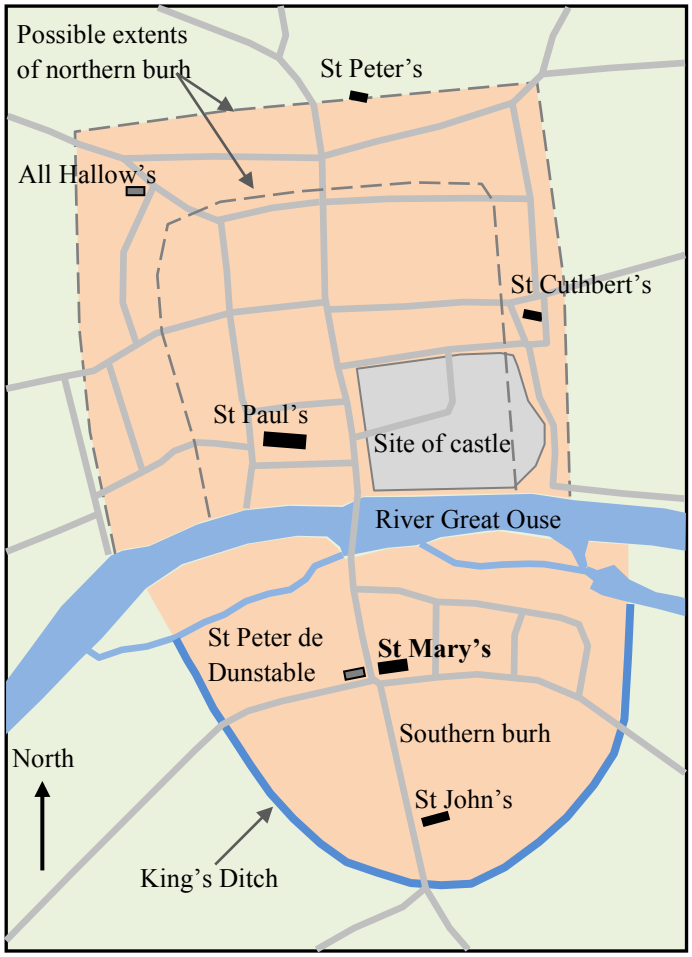
North side, showing the north aisle and north transept

Historical Background

Archaeological excavations in Bedford have recovered evidence of occupation in the town dating from the mid- to late-Saxon period. Bedford was a defended settlement or burh during the Saxon period with sections on the north and south sides of the river. Theories about the origins and extent of the northern burh differ (Hill 1970, Hassal & Baker 1974, Haslam 1983). Information on the southern burh, where St Mary's church is located, is much clearer. This D-shaped area is enclosed by the 'King's Ditch' which still remains as an earthwork in places. In the late 9th and early 10th century, Bedford lay within the Danelaw. The Anglo Saxon Chronicle records that King Edward the Elder came to Bedford with his army in November 915 during his re-conquest of the area. He stayed for four weeks and ordered the construction of the burh on the south side of the river. The layout of the southern burh suggests that it was a planned settlement with the roads from the south-west and south-east realigned where they cross the King's Ditch to meet at a cross-road. St Mary's stands on the east side of the cross-road and another church, St Peter-de-Dunstable, stood on the opposite side until it was demolished in 1545.

Jeremy Haslam (1986) cites documentary evidence that St Paul's church in the northern burh was an important minster church from at least the mid-10th century onwards and argues that it may have been founded by King Offa in the late 8th century. He suggests that

St Mary's church, standing on the cross-road at the centre of the southern burh, was founded by Edward the Elder in the early-10th century to serve the population of the newly created burh.



Historic background

Published Sources for the history of St Mary's Church

A number of descriptions and interpretations of the church have been written from the mid-19th century onwards.

The Bedfordshire volume of Parkers "Ecclesiastical and Architectural Topography of England" published in 1848 includes a very short description of St Mary's by Thomas Rickman (died 1841) with additional information by Rev. Henry Addington. This notes that the central tower has a Norman arcade and a Perpendicular upper part. He also states that Perpendicular piers and arches had lately been inserted between the nave and the north aisle.

A report in "The Architect" of August 1881 describes the annual meeting of the Royal Archaeological Institute, held in Bedford that year (pp.91-92). The group visited St Mary's and was read a paper on the church by Mr G. Hurst. He stated that the tower was of "good Norman character" and interprets the south transept as clearly of Anglo-Saxon construction, its masonry being "of a much ruder character, is composed of mixed materials, and contains a considerable quantity of green sandstone. A portion of it is of herring-bone workmanship." He suggests that the green sandstone was probably obtained from an older building, probably from the Roman settlement in the neighbourhood of Sandy, which lies 8 miles to the east.

A detailed history of the church by D.A. Bungey, the church warden, was published in 1937 with a supplement published in 1950 detailing the restoration work carried out in the intervening period. Bungey states that the original cruciform building was constructed during the 12th century and the very irregular plan of the tower and transepts suggests that the tower was set on the lines of an earlier chancel.

An article by T. P. Smith examines the earliest fabric in the church (1974). In this it is argued that the south transept and tower date from the 'Saxo-Norman Overlap' (c.1075 to c.1115) and that other parts including the nave and north transept were rebuilt on a slightly different axis during the 12th century.

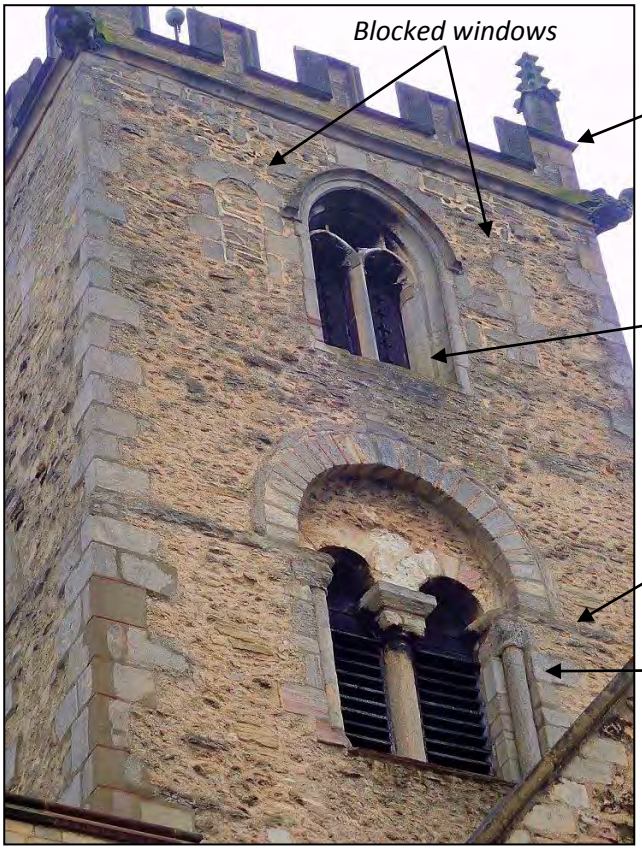
The church was first listed in 1952 and an amended list description was produced in 2013. This states that the church has Saxon origins and that the earliest fabric to survive, the tower and south transept, dates from the 10th or 11th century.

In Pevsner, the tower and south transept are described as late Saxon (probably second half of 11th century) with the bell openings in the second stage of the tower dated to the Norman period (O'Brien & Pevsner 2014, p.84).

The entry for St Mary's Church in the Corpus of Romanesque Architecture supports an 11th century date for the earliest fabric in the church "though not necessarily pre-Conquest" and a late 11th or early 12th century date for the bell openings in the second stage of the tower.

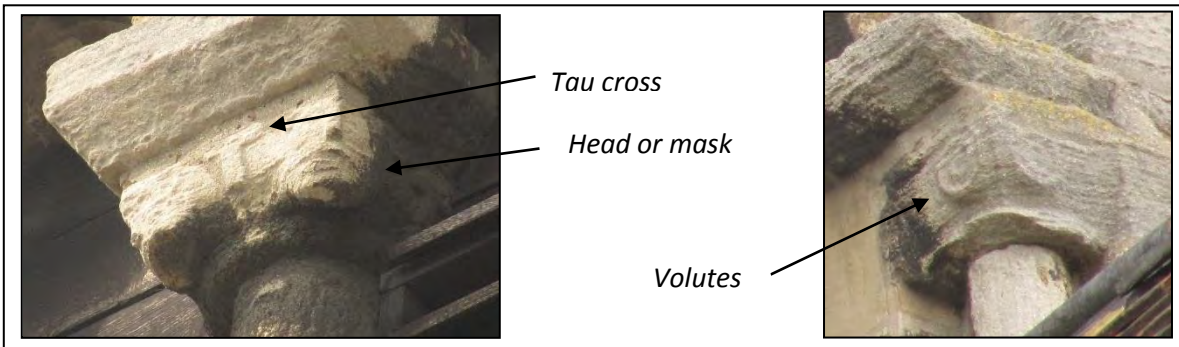
Eleventh or Twelfth Century

The earliest surviving fabric in the building consists of the tower, south transept and parts of the nave and possibly the north transept.



Tower from the south-west

The tower is in three stages. On the ground floor interior, the crossing arches are believed to have been altered during the 19th century and dog tooth decoration has been added to the arch facing the nave. The exterior of the tower is in random limestone rubble with side alternate quoins.



Detail of capitals on Norman bell openings

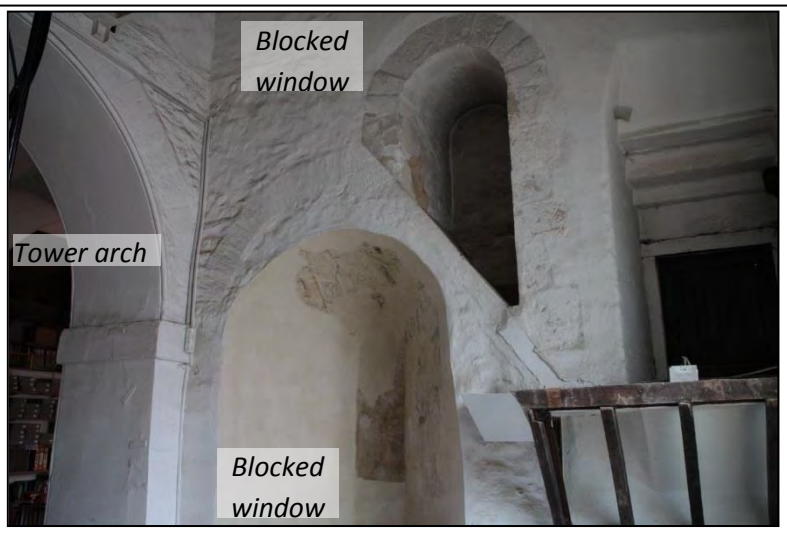
The second stage has bell openings in each face which consist of paired, round-headed windows recessed within a larger round-headed arch. The openings have detached nook shafts in the outer corners and a central shaft. The capitals are heavily worn but retain traces of decoration consisting of volutes, carved heads, waterleaf and cabled necking below the capitals. The tower has a slight offset between the second and third stages marked by a badly weathered string course, level with the springing of the bell openings. Each face in the upper stage of the tower contains two blocked round-headed windows on either side of an inserted 15th century window. One of the blocked windows in the north face has a lintel made from a single block of stone.

Nave, showing west face of tower

Most of the original fabric in the nave has been removed by the construction of the north and south aisles, although a small section remains at the east end of the south aisle and probably also in the west front. Archaeological investigations in 1990 uncovered the foundations of the south wall of the nave together with the threshold for a south door. The nave is wider than the tower and some of the quoins in the west face of the tower are visible inside the nave It is possible that it replaced an earlier, narrower nave however there is no physical evidence for this such as wall scars in the west face of the tower.

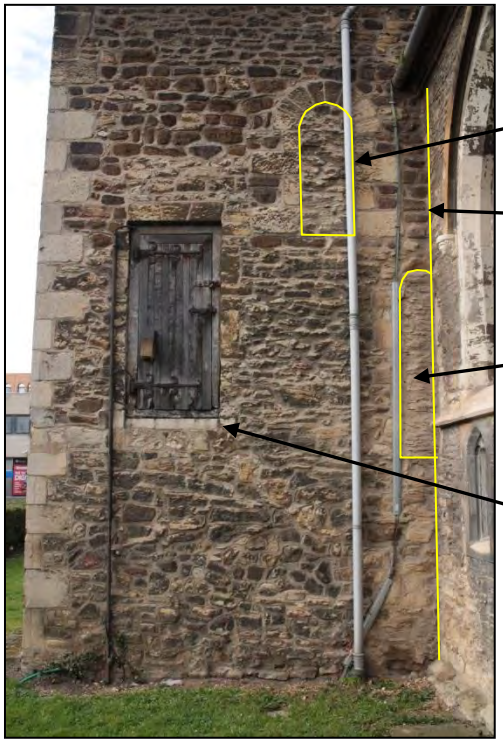
The south transept is tall in proportion to its width. It has thick walls in random rubble with a significant amount of Lower Greensand, contrasting with the limestone used in the later parts of the building. High up in the east and west walls are round-headed windows with a shallow, single splay and arches formed from plain radial voussoirs. An early construction

sequence is visible in the east wall where the window has been partly cut away by the insertion of a round-headed window in the lower part of the wall. The north transept has been significantly altered and it is unclear whether it contains any early fabric.



South transept, interior view of east wall

Shows 11th -12th century features: blocked round-headed window high in wall, partially cut by later round-headed window in lower part of wall



South transept, exterior of east wall

Opinion on the earliest phases of the church varies. The earliest fabric does not include any features which are strongly diagnostic for the Saxon period such long and short quoins, pilaster strips or triangular arches. The appearance of the plain round-headed arches is typical of the early Romanesque period, supporting a probable date in the late 11th century. It is not clear whether the Norman style bell openings are a later insertion in the tower. Physical evidence in the form of obvious disruption to the masonry is lacking, however the walls are heavily weathered and have been subject to later restoration. Features typical of later 12th century work such as chevron decoration are absent and the presence of simple volutes on the capitals and plain arches suggest a late 11th or early 12th date for the openings. The cruciform plan is not typical for the period when the majority of parish churches had a simple one, two or three cell plan. It could indicate a higher status for the church, possibly associated with its foundation as the parish church for the southern burh.

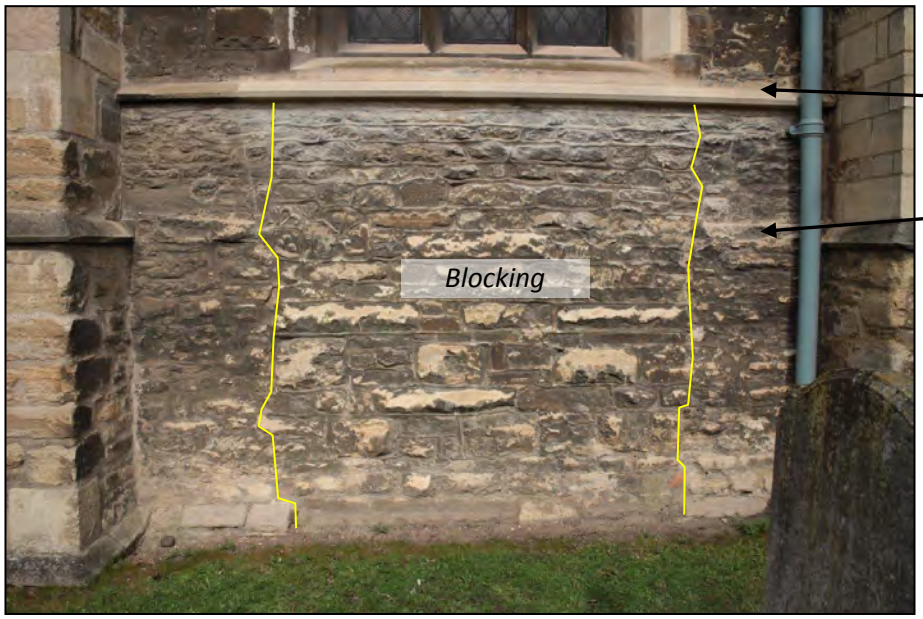
Fourteenth Century

The chancel was rebuilt during the 14th century and restored in the 1870s. Earlier 19th century paintings by William Henry Pyne (1769-1843) and Thomas Fisher (1772–1836) show details of the chancel prior to the late 19th century alterations. In addition, some of the architects specifications and drawings for the restoration works survive in the Bedfordshire Archives

Chancel exterior from the south

It is clear that the 14th century chancel replaced an earlier, narrower chancel because its south wall partly blocks a round-headed window in the east wall of the south transept. The south side and east end of the chancel is supported by three-stage buttresses with plain weathering with square angle buttresses at the east end. In the south side of the chancel

there are two windows with reticulated tracery and one with intersecting tracery. The condition of the tracery indicates that it is Victorian restoration but comparison with a W.H. Pyne watercolour indicates that the restoration copied the earlier tracery. In the present arrangement the windows have sills all at the same level with a projecting string course below the sills. Comparison with the W.H. Pyne painting and examination of the masonry indicate that the sills of the windows were formerly at different levels with the central and eastern windows formerly being lower. This is indicated by masonry infill below the present windows . In addition this part of the wall retains the remains of a heavily weathered string course below the level of the late 19th string course.



Central bay in south side of chancel showing blocking below window

The south door in the chancel is a late 19th century insertion and the east window was rebuilt at the same period. An earlier arrangement of the east window with intersecting tracery is shown in a lithograph of 1851. Inside the chancel, a view of the sedilia painted by Thomas Fisher in c.1815 shows head stops matching those that remain today, indicating that these and the hood mould are original 14th century features rather than late Victorian replacements. The find of a tiled floor during archaeological investigations in 1990 suggests that the area to the north of the chancel was occupied by a chapel in the medieval period.

The chancel is typical of the 14th century Curvilinear Decorated style. It has reticulated and intersecting tracery, the later often dated to c.1300 and continuing through the 14th century. The surviving head stops and hood moulds inside the chancel are typical 14th features. The hood mould consists of a scroll including an ogee on the underside and attached bead. It was common for earlier chancels to be enlarged during the 13th or 14th

century, however it was often accomplished by lengthening the existing structure. In this case, the chancel appears to have been completely rebuilt on a wider footprint.

Fifteenth Century

The 15th century work in the church includes inserted windows and probably also the battlemented parapets, gargoyles and pinnacles added to the nave and tower. A watercolour by Thomas Fisher dating from c.1815 shows some of these features prior to 19th alterations

The 15th century bell openings inserted in the upper stage of the tower have Perpendicular tracery consisting of two cinquefoiled lights with a quatrefoil above. It appears similar to reticulated tracery and is sometimes labelled as alternate tracery. The south widow in the south transept is a Victorian replacement replicating an original window as shown in an early 19th century painting. It has three cinquefoil lights with the head divided into six lights with supermullions.

The tower has a battlemented parapet, gargoyles and crocketed pinnacles and the nave has a battlemented parapet at the west end and north side. Postcards from the 1900s and Thomas Fisher's c.1815 watercolour also show crocketed pinnacles on the west end of the nave. Evidence of a shallow-pitched roof is visible as a scar in the west face of the tower. This shallow roof was probably installed in the fifteenth century when the battlement parapet was added.

Bell openings inserted in upper stage of tower

The 15th century features are typical additions in the Perpendicular style. Larger windows were often inserted to replace smaller earlier windows and the battlemented parapets and pinnacles are also typical Perpendicular additions.

Sixteenth Century

The north aisle dates from the 16th century, but the arcade was rebuilt in the 1840s.

Window in north aisle

The aisle is in coursed limestone rubble with later strap pointing. The buttresses are in three stages and are faced with aslar blocks. The relatively fresh condition of the buttresses suggests that these have been extensively repaired.

The windows in the north aisle are typical 16th century examples. These are square-headed mullioned windows with depressed four-centred Tudor arches. The mullions and the window surround have hollow mouldings and the label moulding above the window has simple return stops. The interior part of the north door in the north aisle appears to be original with characteristic 15th or early 16th features including a double ogee moulding.

Earlier Nineteenth Century

Work was undertaken on the church during the early 1800s and in the 1840s.

In the 1800s, the nave was reroofed with the lead roof replaced with a steeper tiled roof and a plaster ceiling installed in the nave. The lead rainwater heads on the south side of the nave form part of these works and are dated 1804

Dated rainwater head on south side of nave

North arcade, 1842

Detail

In the 1842, the Bedford architect James Tacy Wing (1805-1880) rebuilt the north arcade. This is confirmed by the Reverend Henry Addington writing in 1848 who noted that the north aisle had been recently rebuilt. The arcade is in the Perpendicular style with tall bases and clustered columns with four shafts. The arches are in two orders with a wave moulding on the inner and a double ogee moulding on the outer, both typical Perpendicular features. The head-stop at the west end of the arcade appears closer in style to the classical tradition of the 18th and 19th centuries than the 15th or early 16th style of the arcade.

The appearance of the interior in the mid 19th century is illustrated in lithographs by John Sunman Austin published in 1851. The view of the nave shows the 16th century north aisle, the plaster ceiling which was installed in the early 19th century and the recently rebuilt north arcade. The view of the chancel shows this area filled by pews with poppy head

carvings at the ends. Also visible at the extreme left of the image is an internal porch for a south door in the central bay in the south wall. No door is shown in this position in the exterior view painted by W.H. Pyne (died 1843) which suggests that the door shown in the 1851 lithograph was a relatively recent addition. The porch is in a gothic style with buttresses and brattishing at the top. It was perhaps installed at the same time as the western gallery (which is just visible in the background of the 1851 lithograph. The gallery has similar buttresses and is in the Perpendicular style. It has typical 15th century style features with four-centred arches, stylised foliage in the spandrels and a quatrefoil frieze.

Gallery at west end of nave

Later Nineteenth Century

Two main phases of work took place in the later 19th century. In the 1850s, the south aisle, north porch and vestry were built, while work in the 1870s and 1880s included alterations to the chancel and the adjacent chapel/organ chamber.

A plan prepared in 1853 by the Bedford architect Thomas Jobson Jackson, shows proposed works in red. The proposals comprised a new south aisle, north porch and vestry. A note on the plan indicates a number of seats at the back of the nave and in the new south aisle that were to be “set apart for the use of the poorer inhabitants of this parish forever”. The drawing shows pews filling the whole of the south transept which explains the need for a high level external door in the transept to access the tower. The drawing also shows a door in the middle bay of the south wall of the chancel, corresponding to the location of the internal porch shown in the 1851 lithograph. On the drawing, the space to the north of the chancel is labelled as ‘private cemetery’ and this area still contains a number of memorials to members of the Green family.

The south aisle, built during this phase of works, in is the Perpendicular style. It has square-headed four-light windows with cinquefoil cusping. The south arcade is a copy of the north

arcade rebuilt in 1842. Historic drawings and photographs show that the south aisle also had a battlement parapet, a typical Perpendicular feature.

The north porch, which was added during the 1853 construction phase, is a simple box-like structure abutting the north aisle, attached to the outside of an existing 16th century doorway. It is constructed in limestone ashlar masonry, contrasting with the rubble construction used throughout the rest of the building. The corners of the porch have a plain chamfer, the door jambs are finished square and the arch has a shallow, plain chamfer. Decoration comprises fleurons below the eaves and roundels to either side of the door with quatrefoil cusping around a shield. The right-hand shield still retains traces of a key motif, probably a reference to the church of St Peter-de-Dunstable which stood on the opposite side of the road, while the decoration on the other shield is now unreadable. The design of the porch is functional rather than a scholarly reproduction of a medieval original.

North door of north aisle, c.1853

Work undertaken in the 1870s and 1880s concentrated on the eastern part of the building. In 1874 work on the chancel comprised the insertion of a new east window and tiled reredos, the roof above the sanctuary was painted blue with gold stars, tracery in two of the south windows was replaced, the existing south door was blocked, and a new door constructed in the western bay of the chancel (Bungey 1937, p.6). Specifications for the work by the architect Thomas Jackson have survived in the Bedfordshire Archives (Ref. P81/2/37b & ref. P81/2/33). A drawing by Thomas Jackson entitled 'East window and

reredos St Mary's Bedford' corresponds to the present east window; however the tiled reredos was removed during later alterations.

Works carried out in 1882 included additional work to the chancel and work to the former chapel on the north side of the chancel (Bungey 1937, p.6-7). In the chancel the sanctuary ceiling that was installed in 1874 was removed, the rest of the roof was completed and the plaster stripped from the chancel walls. The former medieval chapel to the north of the chancel, used as a private mortuary chapel by the Green family in the early 19th century, was converted into an organ chamber. Bungey states that organ was moved to the mortuary chapel, necessitating the raising of the roof, however it seems likely that it was largely rebuilt at this time because it occupies a wider footprint than shown in Thomas Jacksons 1853 plan. In Pevsner, it states that the present structure was built by Henry Young in 1882.

North wall organ chamber, 1882

The masonry in the new organ chamber is largely constructed from reused stone, presumably derived from the demolition of the earlier chapel. This includes various dressed stones including a section of window mullion and other moulded fragments. It also includes a few fragments of medieval grave covers. The installation of the organ in this location required the creation of an open-work timber frame to support the roof valley between the chancel and organ chamber. The timber uprights on the chancel side of the framework are inscribed with the date 1882.

North side of chancel

Shows timber support at junction of chancel and organ chamber, dated 1882

The gothic revival and its influence on church architecture developed through the Victorian period, beginning with the development of the ecclesiology movement from the 1830s onwards. Societies established at the Universities of Oxford and Cambridge encouraged the scholarly study of church architecture and liturgy and actively encouraged the restoration and construction of gothic revival churches suitable for a revived liturgy (Curl 1995, pp.28-29). The work undertaken at St Mary's through the second half of the 19th century shows the influence of the ecclesiologists and the gothic revival. By the time of the 1853 phase of works, the gothic style was fashionable. Thomas Jackson used a mixture of styles with the new south aisle being recognisable Perpendicular while the north porch built at the same time is not closely identifiable with a particular medieval period. By the time of his later work in the 1870s and 1880s, the work is more clearly influenced by medieval originals but is not fully archaeological in its approach. In the new east window, a decision was made to replace the existing tracery intersecting tracery with Geometric tracery. The construction of the organ chamber on the site of the former chapel reflects a 19th fashion for installing large pipe organs in parish churches. The instruments required a significant space and were often housed, as here, on the north side of the chancel.

Twentieth century

The present vestry was constructed during the 1900s and extensive restoration works to the rest of the building were undertaken during the first half of the 20th century.

The vestry was built in 1907-08 and to replace one constructed in the 1850s by Thomas Jackson. The architect was George Grocock who set up in partnership in Bedford in 1895 with Charles Edward Mallows. Their work included houses in the Arts and Crafts tradition as

well as shops, schools and restoration work on churches. In 1907 George Grocock also designed the north porch of St Cuthbert's Church in Bedford.

Vestry door from the north-west

The vestry shows characteristic features of public buildings of the 1900s. It has a monumental, solid appearance here created by the use of heavy mouldings and strongly emphasised clasping buttresses. There was no attempt to produce an archaeologically correct replica of medieval forms, but instead it recombines historic features in novel forms. In the door, a Romanesque arch is combined with later styles; in this case a wave moulded chamfer with bar stops. The windows have the appearance of a re-imagined form of Gothic architecture.

Various alterations and repairs were carried out between the 1930s and 1950s. Changing fashions led to the removal of some earlier features, "The Victorian tile reredos, altar rails, wooden flooring, and other incongruous and unworthy furniture, were removed" (Bungey 1950). At the same time, some of the earlier features were discovered and exposed.

In 1975 the church was declared redundant and closed. After a period of disuse, it was adapted for use by the Bedfordshire County Archaeology Service, later renamed Albion Archaeology.

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Appendix 2: Church glossary

Aisle: Space running alongside the **nave**, **choir** or **transept** of a church; separated from the church by columns or piers

Altar: Elevated slab, board or table which is consecrated (or sacred) and used during the communion ceremony when worshippers share bread and wine

Ambulatory: Continuous aisle around the **sanctuary**

Apse: Semi-circular or octagonal end to a **chancel** or chapel

Arcade: Series of arches supported by piers or columns

Aumbry: Cupboard in a wall, usually for sacred vessels

Baptistery: Area in church designed to accommodate the font

Bay: Divisions of the internal space created by vertical features such as arches, columns, windows etc

Belfry: Area where bells are hung

Buttress: Masonry or brickwork feature used to give additional strength to walls

Campanile: Free-standing bell tower

Chancel: East arm or the part of the East end of the church used by the clergy (which usually meant it was better built!)

Chancel Screen: A screen dividing the clergy in the **chancel** from the congregation in the **nave**; see also **rood screen**

Chantry Chapel: Chapel used for the celebration of mass for the founder of the church's soul or for one of its wealthy patrons; often screened off from main church (see **parclose screen** below)

Choir: Where daily services are sung

Commandment Tables: Inscription of the 10 Commandments on a panel, canvas or directly onto the wall. Standard in Anglican churches from the Reformation until the 19th century. Usually accompanied by the Lord's Prayer and Apostles' Creed

Communion/Altar Rails: Low fence of wood, metal or stone around the Communion table or altar

Credence: A shelf within or beside a **piscina** or a table for the sacramental vessels

Crossing: Central space at the junction of the **nave**, **chancel** and **transepts** of a cross-shaped church

Crypt: Underground vaulted chamber

Elevation: Any face of a building

Feretory: Wooden or metal container for relics placed behind the **altar**

Flushwork: Flint or dressed stone laid flat to form patterns, tracery, initials etc

Font: Bowl used for consecrated water at baptisms

Gargoyle: Projecting spout to carry rainwater from the roof, often shaped to form a grotesque face

Hatchment: Lozenge-shaped panel painted with coats of arms etc of a dead person, usually displayed in the home during mourning period and then transferred to the church

Lady Chapel: Chapel with an **altar** to the Virgin Mary, often re-used in a different way after the reformation

Lectern: Desk usually used for reading the Bible from

Lychgate: Roofed gateway at the entrance to a churchyard where a coffin could be rested

Nave: The main body of a church West of the **crossing** or **chancel**, often flanked by **aisles**; this is where the congregation sat/stood

Parclose Screen: Separates a **chapel** from the rest of the church

Pew: Seat; box pews have high sides and a doorway creating enclosed seating often for a particular family.

Piscina: Stone basin with a drain used for washing sacred vessels; usually located on the South side of the church

Pulpit: Raised and enclosed structure for the preaching of sermons

Putlock/putlog: Holes in the wall where horizontal scaffolding poles where placed during construction of the building

Reredos: A decorated screen fixed behind and above the **altar**. A painting or carving behind an **altar** is called an altarpiece.

Rood: A cross or crucifix usually on a beam or painted over the entry to the **chancel** and flanked by the Virgin Mary and St John the Evangelist

Rood Screen: A screen below the **rood** which separated the clergy in the **chancel** from the congregation in the **nave**; often removed during the Reformation

Sacristy: Room for storing sacred vessels and vestments

Sanctuary: Area immediately around the **altar**

Sedilia: Seats for the clergy, usually found on South side of the **chancel**

Stall: Fixed seat(s) in the **chancel** for the clergy

Stoup: A receptacle to contain Holy water, often a deeply dished stone set in a niche or on a pillar near a doorway

Spire: Tall pyramidal or conical feature built on a **tower**

Steeple: Tower with a **spire**

Tabernacle: Canopied structure to contain the reserved sacrament or a relic

Tower: Structure taller than it is wide, either freestanding or attached, often where bells are placed

Transept: The 'arm' or transverse parts of a cross-shaped church

Vestibule: Entrance hall or lobby

Vestry: The dressing room for the clergy, where robes are kept and put on

Wicket: A small door set within a large door

A fuller list of terms relating to churches can be found in *CBA Practical Handbook 7: Recording a Church: An Illustrated Glossary.*

Appendix 3: Common gravestone / memorial symbols

Many gravestones and memorials are decorated with symbols, either incised (carved into) or in relief (raised). They can make good studies for sketch drawings, photography and stone rubbings. You might like to undertake a symbol survey of your graveyard to see which symbols are most common.

But did you know that the different symbols have different meanings? Here are some of the more common ones:

Anchor: Symbolises hope, rest or stability and steadfastness to the Christian faith. Anchors can also signify that the person remembered on the gravestone was a sailor.

Angel: Symbolises a guardian. A weeping angel can signify grief over an untimely death, and an angel pointing upwards is showing the way to heaven.

Arch: Symbolises the entrance to heaven.

Cherub: Symbolises innocence; cherubs are often found on children's graves.

Clasped hands: Symbolises a farewell and being guided to heaven.

Column: A column represents someone's life. A broken column symbolises a life cut short; it can also symbolise the loss of the head of the family.

Dove: A dove has several meanings. It can mean peace, especially when shown with an olive branch. A dove also represents the Holy Spirit.

Empty cross: Symbolises that Jesus rose again.

Flowers: It is thought that different flowers on Victorian gravestones constituted a kind of code! Different species of flowers and plants represented different elements of a person's life. More information can be found here: http://headstonesymbols.co.uk/headstone-meanings-and-symbols/flowers/

Heart: Symbolises love and devotion.

Hour glass: Symbolises the passing of time and time running out.

Ivy: Symbolises immortality and friendship.

Open book: Symbolises faith.

Poppies: Symbolise remembrance.

Rocks: Symbolise reliability.

Scythe: Symbolises death.

Skeletons / Skull and crossbones: Symbolise mortality and the permanence of death.

Torch: Symbolises immortality and life. An upturned torch, however, symbolises a life extinguished.

Urn: Symbolises death.

Willow tree: Symbolises grief and mourning.

Wreath: Symbolises memory and remembrance.

For information about other symbols, see http://headstonesymbols.co.uk/ This website, by Amanda Norman and Mark Kneale, is a great resource and includes lots of fantastic information about gravestones and graveyards as well as a wealth of excellent photographs.

Buildings Archaeology

Activity Sheet 1

Mix and match buildings and structures

Cut out the photographs below and mix them up.

Can your members or pupils match the correct photograph with the correct label?

Can your members or pupils group the different buildings and structures into types?

The images on this worksheet are from https://commons.wikimedia.org and are used under Creative Commons licences.

You may like to play this game with local building examples.

Image by Sannse

Image by DeFacto

Buildings Archaeology

Activity Sheet 1 (cont)

Image by Immanuel Giel

Image by Msemmett

Image by Sebastian Ballard

Image by Kim Traynor

Image by David Dixon

Buildings Archaeology

Activity Sheet 1 (cont)

Image by David Wright

Image by Colin Smith

Image by C G Burke

Image by Roger Gilbertson

Image by Arcusiridis

Image by Dave Price

Buildings Archaeology

Activity Sheet 1 (cont)

Image by Villy Fink Isaksen

Image by Oxymoron

Image by Cameraman

Image by Mr T

Buildings Archaeology

Activity Sheet 1 (cont)

Image by Matt Buck

Image by Oosoom

Image by Row17

Image by Lisa Jarvis

Image by Andrew Walker

Buildings Archaeology

Activity Sheet 1 (cont)

Arch bridge	**Windmill**
Cathedral	**Detached house**
Victorian tenement	**Football stadium**
High-rise flats	**High Street shops**
Industrial factory	**Methodist chapel**
Mosque	**Parish church**
Power station	**Semi-detached houses**
Sikh temple	**Stately home**
Suspension bridge	**Victorian school**
Terraced houses	**Train station**
Watermill	**Warehouse**

Buildings Archaeology

Activity Sheet 2

Listed or not?

Cut out the photographs below and mix them up.

Can your members or pupils work out which buildings and structures are listed and which ones are not? The answers are given in a separate box on the last page of this Activity Sheet, remove these before sharing with your members or pupils!

The images on this worksheet are from https://commons.wikimedia.org and are used under Creative Commons licences, or are images in the public domain.

You may like to play this game with local examples; see **Section 1: Introduction to Buildings Archaeology** for information about finding listed buildings in your region.

1

Image by Sannse

2

Image by DeFacto

Buildings Archaeology

Activity Sheet 2 (cont)

3

Image by Chris Stafford

4

Image by Msemmett

5

Image by NotFromUtrecht

6

Image in the public domain

Buildings Archaeology

Activity Sheet 2 (cont)

Image by Edwardx

Image by Philafrenzy

Image by Arcusiridis

Image by Pam Fray

Image by Jonathan Cardy

Buildings Archaeology

Activity Sheet 2 (cont)

12

Image by Chrisstine22

13

Image by Jungpionier

14

Image by Oosoom

15

Image by David Pinney

Buildings Archaeology

Activity Sheet 2 (cont)

16

Image by Lisa Jarvis

17

Image by Foto43

18

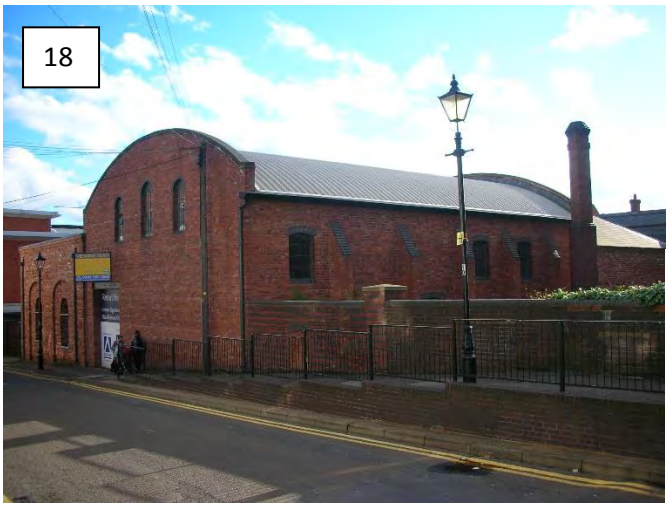

Image by Oosoom

19

Image by Sean Goodhart

20

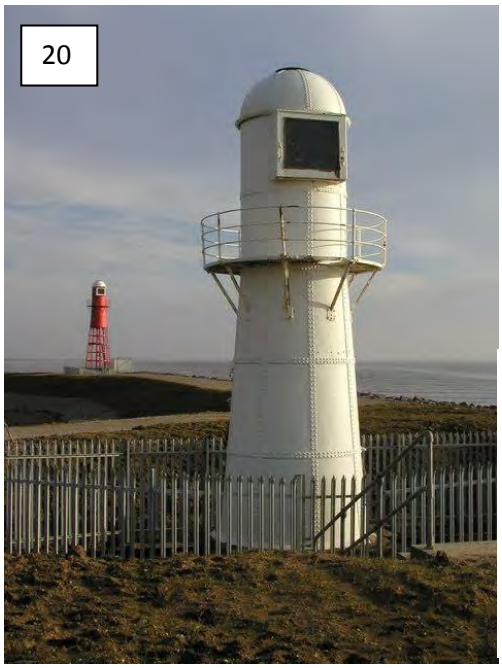

Image by Andy Beecroft

Buildings Archaeology

Activity Sheet 2 (cont)

21

Image by D Frearson

22

Image by D Frearson

ANSWERS:

1 – 20 are all listed structures – find out more with Activity Sheet 3
21 is not listed
22 is not listed, BUT it is in a strictly controlled Conservation Area so no changes will be approved unless conservation area permission has been applied for.
23 is not listed BUT it is adjacent to, and in part on top of, a scheduled monument so all changes must be applied for in advance.

23

Image by NotFromUtrecht

Buildings Archaeology

Activity Sheet 3

List descriptions

Cut out the clues below, and use photos 1–20 from **Activity Sheet 2: Listed or not?** to play this game.

Can your members or pupils match the photos with the correct clue which contains an extract from their list description?

The List descriptions are taken from the online National Heritage List for England, which is available here: www.historicengland.org.uk/listing/the-list/

You might prefer to play this game with local buildings. See **Section 1: Introduction to Buildings Archaeology** for details of how to find local listed buildings wherever you are based in the UK.

CLUE A
Brick water tower and concrete water tower, Goole, East Yorkshire:
Both Grade II listed

Water tower. 1885. Red brick in English bond. Sheet metal dome. Cast- iron water tank. 3-stage cylindrical tower approximately 43 metres high and 10 metres in diameter. Bottom stage, containing west entrance, forms deep plinth with stepped chamfered cap. Round headed entrance has raised round- chamfered surround and 5 chamfered orders to sheet metal door. [...] Superceded by nearby reinforced concrete water tower of 1927. No longer in use.

Water tower. Completed 1927. By E J Silcock of Leeds for Goole Urban District Council. Reinforced concrete. Circular with diameter of 27.5 metres. 44 metres in height. 8 stages. Central 7-stage tower enclosed within open framework carrying drum-shaped tank surmounted by concrete balustrade. [...] Tank has plain plinth, bracketed cornice and concrete balustrade with plain square-section principals and bars between top and bottom rails. Capacity of 750,000 gallons. Plaque at foot of central tower on south side records date and details of construction. Superceded the nearby brick tower of 1885. Reputed to have been the largest such structure in Europe when built.

CLUE B
Railway Station, York: Grade II* listed

Railway station. 1872-77: original platforms extended to north and south, western platform and Tea Room added, Platform Signal Box and bookshop constructed 1900-09; western platform refurbished and new footbridge built 1938-39; damaged by bomb in 1942, repaired 1947; new Signal Box 1951; all windscreens except one replaced in 1972; major refurbishment in 1977. Original architects were Thomas Prosser, Benjamin Burley and William Peachey.

MATERIALS: station and train shed of yellow Scarborough brick in Flemish and English garden-wall bonds with moulded ashlar plinth, plinth band and dressings; roof carried on wrought-iron trusses supported on cast-iron columns. 1930s platform buildings of colour-washed stucco; new Signal Box of orange brick in stretcher bond, header bond on curved corners, with artificial stone dressings: footbridge iron framed with iron railings; Platform signal box and Tea Room of timber. Roofs generally glazed, with some slate, and glazed windscreens; extension platforms covered with corrugated steel sheeting. Stacks are brick, some with moulded stone cornices.

PLAN: station consists of aisled train shed with former ticket hall and concourse on eastern side, and portico further east: to west, extension platform with service buildings and new Signal Box built against train shed western wall.

EXTERIOR: portico is of 1 storey with clerestory and 9 bays behind cantilevered glazed awning. Arcaded front is of keyed segmental arches on pilaster piers with moulded stone imposts and hoodmoulds. [...] Station clock on S-shaped projecting bracket incorporating the arms of the North Eastern Railway Co. to left of centre. [...]

CLUE C
303 Icknield Street, Birmingham: Grade II* listed

[Built] 1883, by Martin and Chamberlain, as the master's house to the Icknield Street School. Brick and terracotta; tile roof. Ground floor with slightly off-centre door and 2 windows, that on the left narrower than that on the right. First floor with 2 windows set beneath a centre gable with floral design. All windows sashes with glazing bars in the upper sashes only and segmental heads on the ground floor.

CLUE D
Engineering Building, University of Leicester: Grade II* listed

University engineering building. 1961-63. James Stirling and James Gowan.
Red engineering brick, red tile clad surfaces and patent glazing; concrete frame; flat roofs to towers. Pair of multi-storey towers, one for offices and one for research, set above a pair of lecture theatres with raking undersides, placed upon a brick podium. These are attached to a low engineering workshop complex, mostly single storeyed but with a taller section to south-west perimeter which has overhanging upper storey above recessed gallery. Octagonal chimney rises from midst of low workshop block. Complex, sculptural composition; office tower fully glazed, (present glazing not original); lower research tower with walls mostly of brick, having narrow horizontal bands of glazing canted outwards to each storey. Lecture theatres blind with tiled walls. Engineering workshops with brick walls and roofs fully glazed in a series of ridges at 45° to perimeter of block; perimeter finished in a complex rhythm of chamfers, squares and points.

CLUE E
The Leicester Monument: Grade I listed

Column. Monument to Coke of Norfolk, the agricultural improver. Erected by public subscription 1845-8 to the design of W J Donthron. Single fluted Corinthian column mounted on a massive stone plinth with bas-relief panels by John Henning Junior on three faces, the fourth containing a dedicatory inscription and Donthorn's signature. On the four corners of the base are symbols of Coke's agricultural methods - a Devon ox, a Southdown sheep, a plough and a seed drill. Massive capital with mangle wurzel and turnip leaves replacing acanthus. Lantern pierced on four sides and crowned with a wheatsheaf.

The stone for the monument was donated by Lord Hastings of Melton Constable Hall from his quarries at Seaton Delaval.

CLUE F
Crystal Palace National Recreation Centre: Grade II* listed

Sports Centre. Designed 1953-4, built 1960-4 [...] Reinforced concrete frame, exposed externally and largely infilled with glass at upper levels, some brick below. Complex but logical plan with central 'A'-frame supporting spectator seating and reinforced concrete roof, to either side respectively baths and principal arena on two upper levels. Lower floor has squash, smaller halls, boxing booths (formerly indoor cricket facilities), changing areas and boilers. [...] Oversailing roof whose underside is lined in teak inside and out; the side elevations with double 'M' lozenge pattern. Entrance for participants at lowest level, with double doors (renewed); spectators enter at upper level from long raised terrace that is the principal axis of the park. [...]

The interiors seen by spectators are of particular interest. Pool hall with central 165', eight-line racing pool; diving pool with dramatic reinforced concrete diving board (now rare) at north end [...] To one side a bank of seating (actual seats renewed) gives on to central concourse on two levels linked by stairs and corresponding bank serving smaller arena on other side. The views across this concourse and seating, and down into squash areas, are particularly impressive. Their fluidity is enhanced by the bold expression of the 'A'-frame and delicate arched bracing supporting the roof which is a most distinctive and distinguished feature.

CLUE G
Mausoleum of Sir Moses and Lady Judith Montefiore, Ramsgate: Grade II* listed

Mausoleum of Sir Moses and Judith, Lady Montefiore. 1862, perhaps by David Mocatta. Painted stone. Domed rectangle with west-facing porch, the whole heavily rusticated (including the dome). Entrance porch with iron grilles to side arches, heavy impost blocks, ornamental cast-iron gates in main segmentally-headed entrance, with Hebrew inscription over doorway (from the Jewish prayer Adon Olam, 'Into His hands my spirit I consign'). Fine cast iron downpipes with anthemion enriched brackets and hoppers. The whole is surrounded by a low brick wall, with rounded corners and central sections, with spear headed railings and scrolled brackets. In the railed area, to the rear of the synagogue, is a pillar-like block of pink granite from the Holy Land.

CLUE H
Church of St Mary the Virgin, Bletsoe, Bedfordshire: Grade II* listed

Medieval parish church, much restored in mid C19. Coursed limestone rubble. Irregular cruciform plan with central tower, whose form suggests Saxo-Norman origins, though details at top, corner gargoyles and double trefoiled lights in each side, are C14. The chancel is a C19 restoration of a C14 rebuilding. It has two arched tomb recesses and is derelict, being bricked off from the tower. The roofless vestry to the north is a C19 rebuilding. The north transept overlaps both tower and chancel: approached from the tower, it is a C19 renovation of the St John Chapel, and contains a wall memorial to Frances Countess Bolingbroke d. 1678. The south transept, C14 restored, is slightly askew to the axis of the tower. The aisleless nave, heavily restored but probably of late C13 origins, now contains the Sir John St John (d. 1559) memorial, moved in 1978 from the north transept. It is in alabaster and shows his family under a canopy supported by columns. There is a C19 rebuilt porch to the south of the nave, which has diagonal corner buttresses at its west end. The octagonal font is C15.

CLUE I
Watermill, Mapledurham, Oxfordshire: Grade II* listed

Watermill. C15; extended C17, C18 and C19. Red brick with random grey headers; weatherboarding; plain tile roof. Complex plan. 2 storeys and attic; 3-window range. Central plank door with 2-light windows to left and right with segmental brick heads. Single window to first floor. Weatherboarding to half-hipped cross-gable to roof with 3-light window. Weatherboarded sack hoist; cupola with pyramidal tile roof to centre. Subsidiary wing to left of single storey and attic; with single window to ground floor. gabled dormer. Interior: Timber framing, part probably a survival from the C15 mill. Good collection of mill machinery.

CLUE J
Lloyds Bank, 23 High Street, Teddington, Greater London: Grade II listed

[Built] 1929. Portland stone, strikingly original design, double-height street front concave with projecting semi-circular domed entrance porch with round- headed doorway. Round-headed window to left and right. "Lloyds Bank" in bold sans serif applied metal lettering above porch. Crowning cornice, Banking hall with hemispherical domed ceiling, circular rooflights.

CLUE K
Erewash Bridge, Beeston, Nottinghamshire: Grade II listed

Towpath bridge. c.1792. Ashlar. Chamfered impost band and sill. Keystoned segmental arch. Curved parapet walls with 4 chamfered square corner piers. South side has late C20 concrete pier, lintel and pair of flood gates. This bridge was probably built at the same time as the Beeston Cut by the Trent Navigation Co.

CLUE L
NCP Multi-storey Car Park, 32-36 Brewer Street, London: Grade II listed

Multi-storey car park. 1929. Robert Sharp (1884-1950) with J.J. Joass (1868-1952). Steel and concrete frame, glazed ceramic front elevation, copper-clad dome, brick-clad side and rear elevations; steel Crittall windows.

[...]

INTERIOR: parking originally for 1,000 cars over 121,000 sq ft of parking apace over five floors. Largely unencumbered floor plates with ramped access at west side, Heavy concrete beams carry floors above. Turntables formerly in centre of each floor now removed. Former lay-out included a chauffeurs' canteen, cafe and kitchen on front of first floor, with bathroom within tower of each floor; garage and store to front of ground floor, with petrol pumps in forecourt. These features have all gone.

HISTORY: opened in mid-1929 as the 'Lex Garage', this is among the earliest surviving ramped multi-storey car parks to be built in the country and was described at the time as 'probably the largest and best-equipped building for the service of the motor-car that has yet appeared in this congested city'. It was intended to serve the West End, especially Theatreland, to which increasing numbers were coming by car. Its monumental street presence endows it with considerable power.

CLUE M
Salt's Mill, part of the Saltaire Complex, Bradford: Grade II* listed

Mill complex. 1851-53. By Lockwood and Mawson. Engineer: Sir William Fairbairn. For Titus Salt. Hammer-dressed stone with ashlar and rock-faced dressings. Welsh slate roof. 4 storeys and basement in a T-plan with lower sheds in the angles and extending to the east. The main facade is 60 bays long arranged symmetrically.

CLUE N
Thor Missile Site, North Luffenham (building remains), Rutland: Grade II* listed

The Thor missile site at former RAF North Luffenham, Rutland, is designated at Grade II* for the following principal reasons:

Architecture: The Thor structures at North Luffenham fluently express the functionality and distinctive arrangement of a Thor missile main base.

Intactness: The components and infrastructure of the Thor base survive remarkably intact and include a Surveillance and Inspection Building uniquely in this country. At no other British site does the missile base remain within its contemporary military context.

Historic Interest: The Thor missile site has international historic significance because of its association with world events of the Cold War period. Its outstanding level of survival provides a vivid reminder of the Cuban Missile Crisis of 1962.

Rarity: Only 20 such sites were established in England of which this example is the most complete.

Context: The functional and tactical association with the World War II airfield, contemporary Bloodhound Mark 1 Tactical Control Centre and satellite Thor missile station at Harrington adds significantly to the more than special interest of the North Luffenham site.

CLUE O
Windmill, Brill, Buckinghamshire: Grade II* listed

Post mill. Late C17, dated RCE?68? IC on beam. Much repaired C20. Mill has timber frame with weatherboard cladding carried up over curved roof pitches. Circular base of C19 brick with conical slate roof, 2 wooden louvres and a board door. 4 sails, tail pole. Important landmark.

CLUE P
Bideford Bridge, Devon: Grade I listed

Bridge across River Torridge. Probably C15, encasing timbers of a wooden bridge originally built in late C13. Widened to include footpaths in 1795-1810. Further widened to provide double carriageway by Thomas Page of London in 1867. Parapets and cutwaters rebuilt in 1925. Stone rubble with dressed stone voussoirs. Parapets of reinforced concrete and rough-faced coursed stone blocks with copings of dressed stone. Granite piers. Consists of 24 pointed arches of differing widths, believed to result from its timber origins. [...] Each parapet carries 6 iron lamp-standards on concrete pedestals; these closely resemble the originals of 1925, although their tops are late C20. [...] At 678ft the 'Long Bridge' is reckoned to be the longest in Devon (Barnstaple Bridge is 530ft). Bishop Quinil of Exeter (1280-91) is said to have granted indulgences to those contributing to its building. Bishop Stapeldon left it in his will of 1327. Late C14 and early C15 bishops granted indulgences towards its rebuilding or repair, but a papal letter of 1459 describes it as being of wood. Leland (c1535-43) is the first to describe it as built of stone. Timbers were found encased in the masonry during the alterations of 1925; one of them is preserved in Bideford Public Library. In the Middle Ages there was a chapel at each end of the bridge: St Anne on the east, Allhallows on the west.

CLUE Q
Former Gas Retort House, Gas Street, Birmingham: Grade II* listed

Former gas retort house, retort house extension and attached store, now workshops, empty at the time of the inspection. [Built] 1822, for the Birmingham Gas Light and Coke Company, retort house extension with attached store 1828. Part of one of the earliest provincial gas works. Altered late C19 and in C20. Red brick beneath a corrugated iron roof covering, carved on a roof structure of cast iron roof trusses, linked by transverse and longtitudinal wrought iron tie rods. L-shaped plan now much modified internally, with narrow frontage to Gas Street. [...]

The former Gas Street gas works was established in 1818, the retort house being the only survivor of the complex for which the consultant engineer was Samuel Cleg (1781-1861), the first specialist gas engineer. The innovative metal roof structure is now a rare example of the early advances in metal roof design made in the early C19. This example is a combination of wrought and cast-iron constructional techniques, designed to prevent the internal thrust of the trusses being transmitted to the side walls, an important factor on the design of a roof which had to withstand the high temperatures generated in the gas making process.

CLUE R
Thorngumbald Clough High Lighthouse and Thorngumbald Clough Low Lighthouse, Paull, East Yorkshire: Grade II listed

'High' Lighthouse. 1870 for Trinity House. Brick and ashlar base; tower with rivetted wrought-iron frame, casing and balcony; painted red. Drum-shaped base approximately 1 metre high, with rough-faced ashlar top carrying slender tapered round lighthouse tower of 3 stages, overall height approximately 12 metres. Tall first stage: open framework with 8 vertical ribs linked by 6 horizontal bands and a series of inner tension rods bolted to small central hoops. Iron ladder to half-balcony supporting a short ladder up to entrance hatch to second stage with rivetted outer casing. Upper stage has angle struts supporting balcony with plain railings, small door with strap hinges to south, projecting rectangular window to north. Gutter, domed cap with cylindrical ventilator. One of the series of Humber Estuary Lights which included lighthouses at Spurn Point, Easington parish and South Killingholme, on the south bank. Together with the neighbouring Low Lighthouse to the north, and others at Salt End (now removed), it replaced the lighthouse at Town End Road, Paull. An unusual and innovative design. Still in operation.

'Low' Lighthouse. 1870 for Trinity House; later attached to base. Brick and flagstone base with iron rails carrying tower with rivetted wrought-iron frame, casing and balcony; painted white. Base rectangular on plan, approximately 2 metres high, with flagstone top carrying pair of rails on bolted brackets. Flight of wooden steps up to lighthouse door on south side. Lighthouse: tapered round tower, of 2 stages, approximately 10 metres high, with square concrete plinth fixing it to base. First stage has low door with strap hinges, projecting rectangular window above. Upper stage has angle struts supporting cast-iron balcony with plain railings, small - door with strap hinges, and small projecting square window above, large - projecting square window to north. Gutter, domed cap with cylindrical ventilator. An unusual and innovative design; the tower originally moved to establish a new line for approaching vessels to follow between Paull and The Hebbles. [...] Still in operation.

CLUE S
Mitcham Road Gala Bingo Club, Wandsworth, Greater London: Grade I listed

Former cinema, built in 1930-31 for Bernstein Theatres as the Granada. Architect: Cecil Masey (1881-1960); interior designer Theodore Komisarjevsky (1882-1954). Rendered frontage with rear left return wall and auditorium which extends over the adjoining carriageway of stock brick, with steel frame. Large auditorium at right-angles to street, with balcony and stage. Distinctive plan with double-height foyer and inner staircase hall leading to 'hall of mirrors' serving balcony.

EXTERIOR: Symmetrical faience-clad facade in Italianate style. A central section rises higher than the wings. The main entrance is centrally positioned and up three steps, over which is a cantilevered canopy extending along the width of the building and down the left return. Above, is a tetrastyle portico in antis with giant Corinthian columns and matching return pilasters. The rear wall of the portico has three tall windows at first floor level, with three more, smaller square windows above. Metal glazing bars to the first floor windows and honeycomb grills over the second floor windows. Full entablature over the portico then a space for the name of the cinema. Then a cornice, and an attic storey with nine small square apertures. The corner panels have borders of arabesques on a blue ground. Low pyramidal pantile roof. [...]

ANALYSIS: A world class cinema - without doubt the most lavishly decorated interior of any cinema in Britain and among the most lavish in Europe; the finest evocation of the sumptuous movie palaces of the 1920s and 1930s, the flagship of the Granada circuit. It is the masterpiece of its creators - Sidney Bernstein, the architect Cecil Masey, the mural artists Lucien le Blanc (possibly alias Leslie le Blond) and Alex Johnstone, but towering above all, the inspiration and imagination of Theodore Komisarjevsky, the Russian expatriate prince and theatrical impressario who is now remembered chiefly for his cinema design. The building closed as a cinema in 1973, re-opening as a bingo club three years later.

CLUE T
The Waterloo Vase in Buckingham Palace Garden, London: Grade I listed

Giant ornamental urn. 1812, made for Napoleon. Carrara marble. Later, after 1815, enriched with relief carving by Westmacott; nearly 15ft high.

Activity 1.11: List descriptions

Answers:

1 = P	6 = T	11 = J	16 = B
2 = O	7 = F	12 = S	17 = A
3 = E	8 = L	13 = M	18 = Q
4 = I	9 = H	14 = C	19 = N
5 = D	10 = G	15 = K	20 = R

Name(s): _____ Date: _____

Buildings Archaeology

Activity Sheet 4

Building materials survey

What different materials can you spot being used in local buildings?

Roofs	Walls	Doors	Lintels	Fences & boundaries

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Name(s): _____ Date: _____

Buildings Archaeology

Activity Sheet 4 (cont)

If you have spotted some brick-built walls, draw a sketch of the brick bond (or pattern) used to create the wall in the box below.

Can you identify the type of brick bond used? See: www.theheritagedirectory.co.uk/uploads/articles/Brick%20Bonds%20v2.pdf and **Activity Sheet 5: Mix and match building types, materials and features**.

Buildings Archaeology

Activity Sheet 5

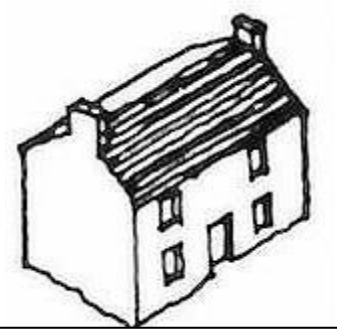
Mix and match building types, materials and features

Cut out the drawings and definitions below (separate the description from the associated drawing!) and mix them up.

Can your members or pupils match the illustration with the correct term/description?

Each page of this activity sheet has a different set of illustrations. You can differentiate this activity by giving your members or pupils varying selections.

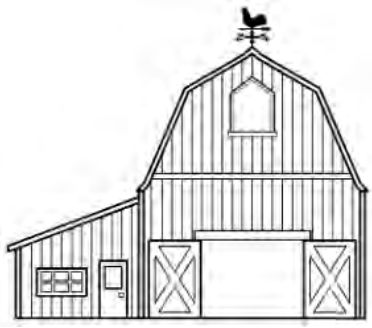
Building types / uses:



House

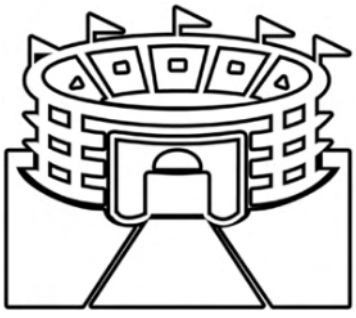
Shop

Church

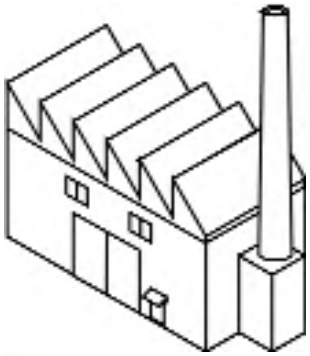


Farm building

School



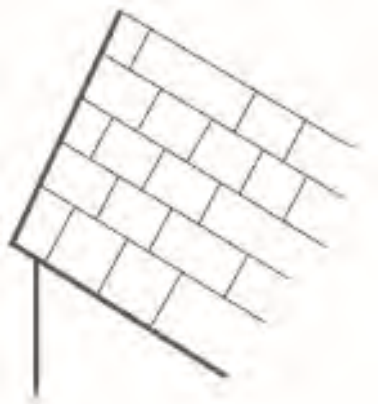
Recreational



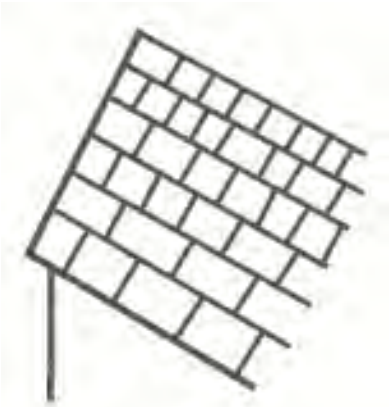
Industrial

Roof material:

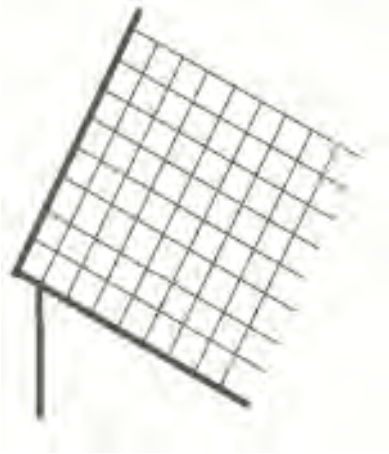
Thatched



Thin slate

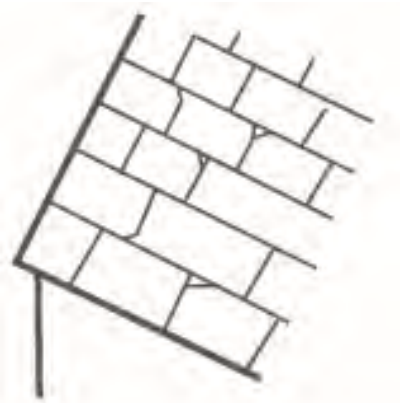


Thick slate

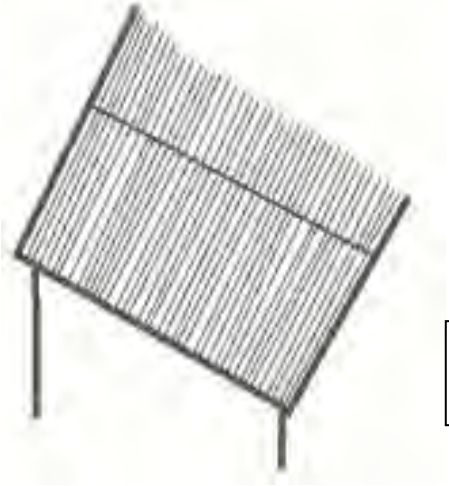


Plain tile

Pantile



Stone flag



Corrugated

Roof type:

Flat

Hipped

Gable

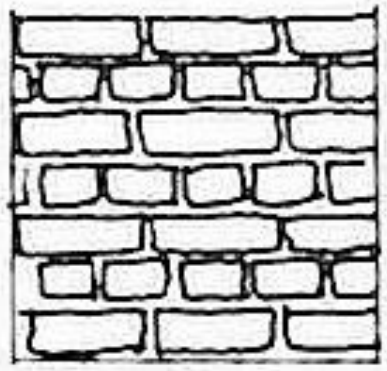
Gablet

Half hipped

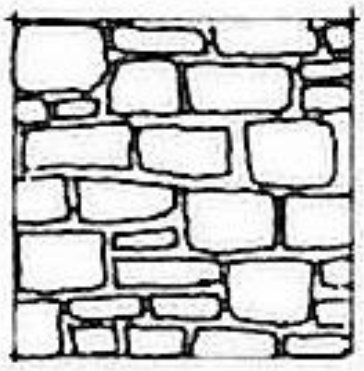
Gambrel

Single pitch

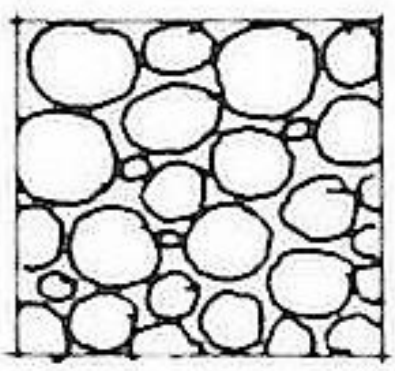
Wall material:



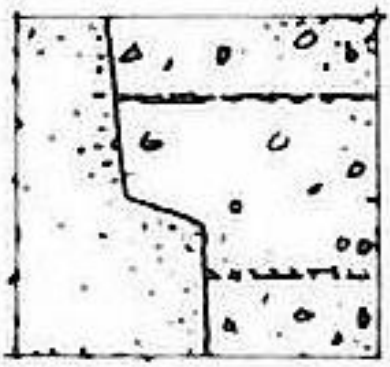
Brick



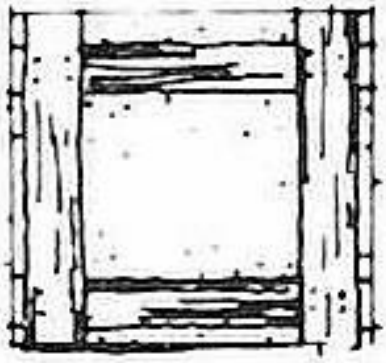
Stone



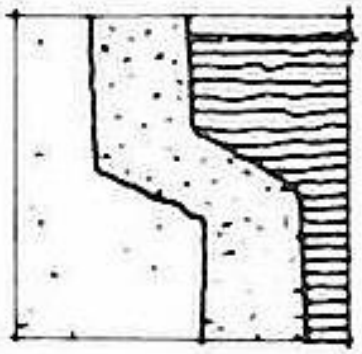
Flint/cobble



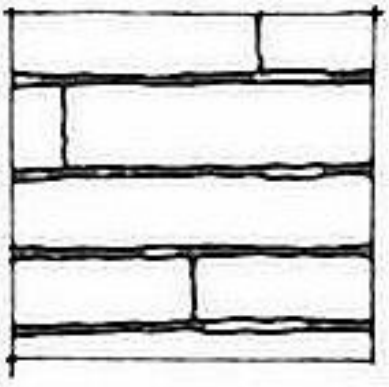
Clay/cob



Half timber



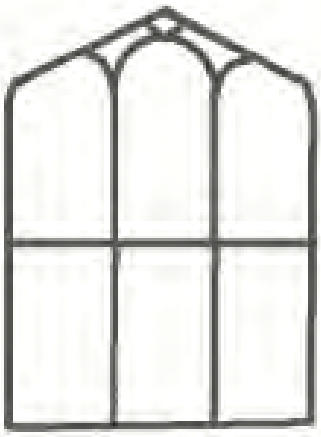
Plaster



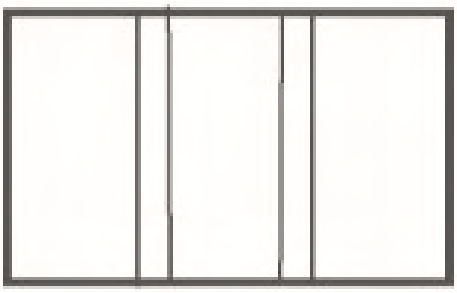
Weatherboard

Windows:

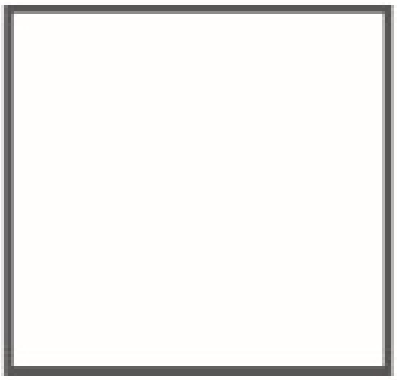
Lancet



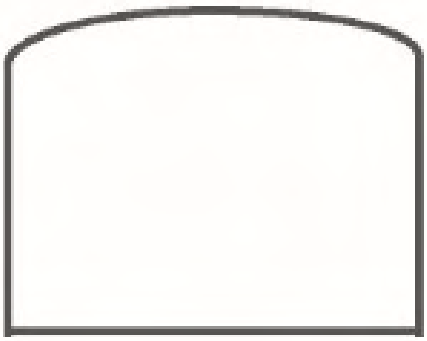
Transomed



Mullioned

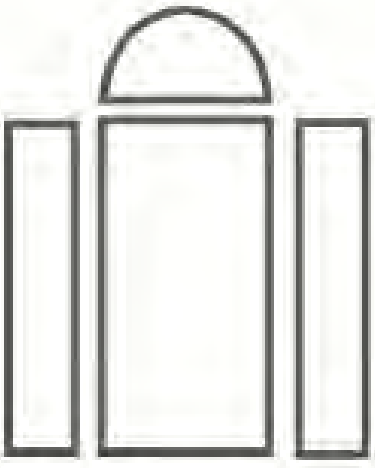


Square



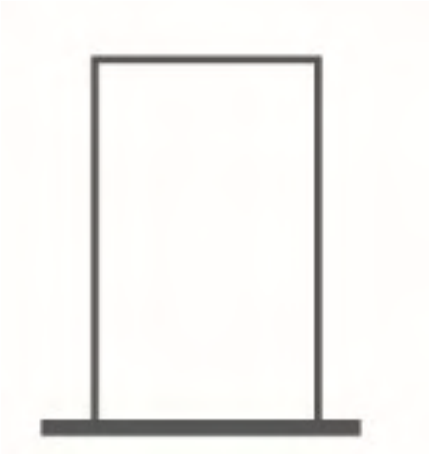
Elongated

Tall



Multiple

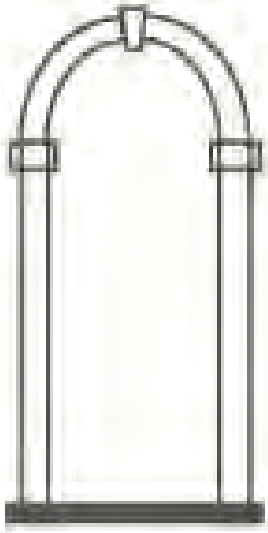
Doors:



Square head

Double

Heavy wood frame



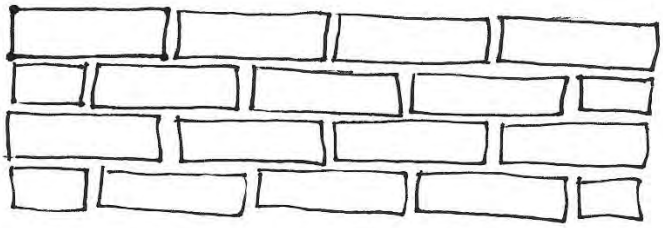
Semi-circular arch

Pedimented

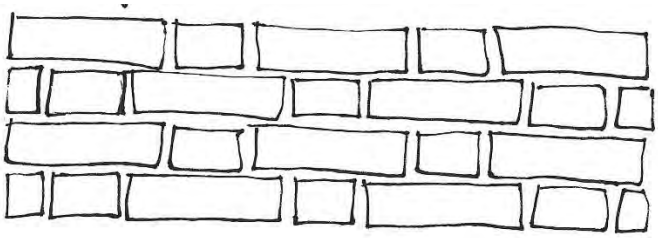
Sliding

Concertina

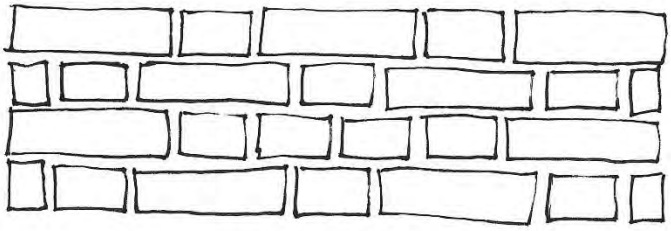
Brick bonds:



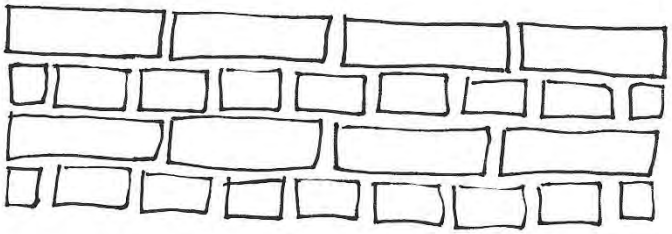
Stretcher bond



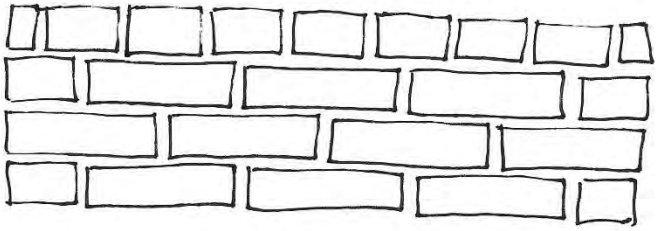
Flemish bond



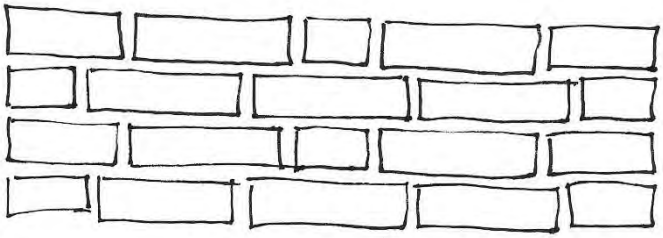
Flemish cross bond



English bond



English garden wall bond



Flemish garden bond

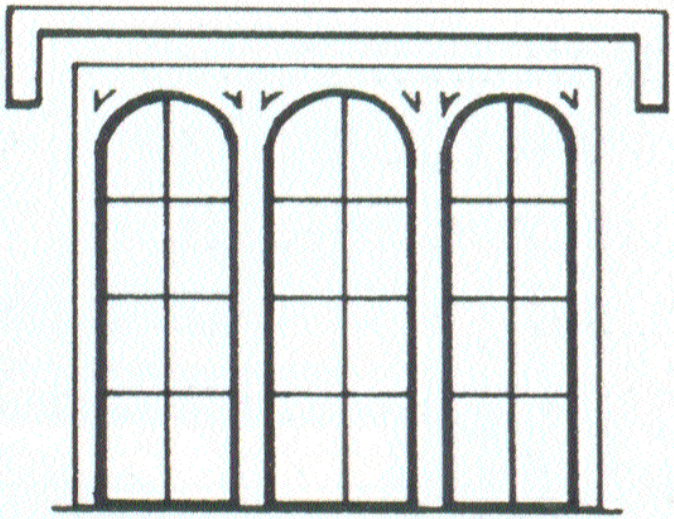
Buildings Archaeology

Activity Sheet 6

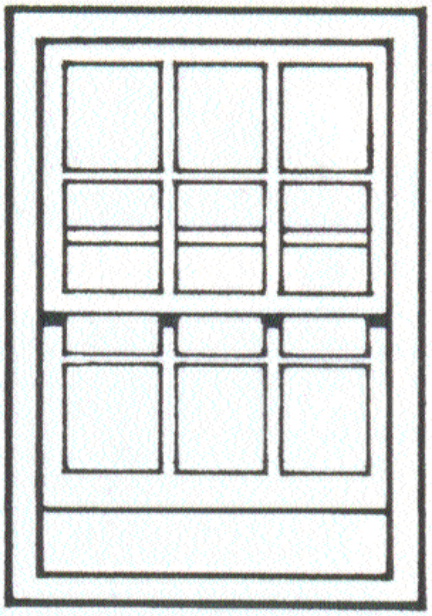
Windows through time

Cut out the drawings of window types and the dates below (separate the date from the associated drawing!) and mix them up.

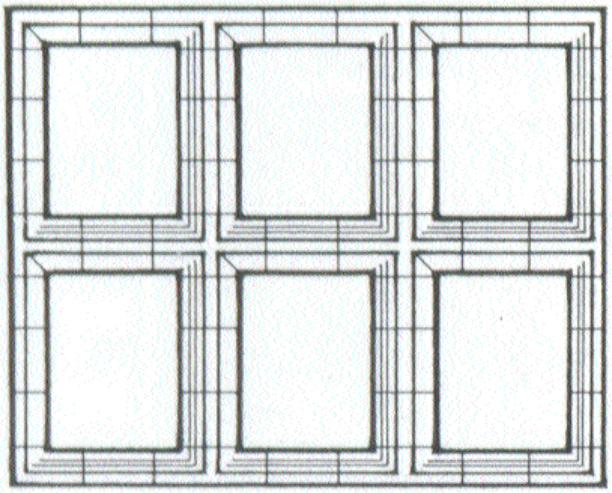
Can you match the window illustration with the correct date? You could put these window types onto a timeline with the door types (see **Activity Sheet 7: Doors through time**).



1470



1750



1550

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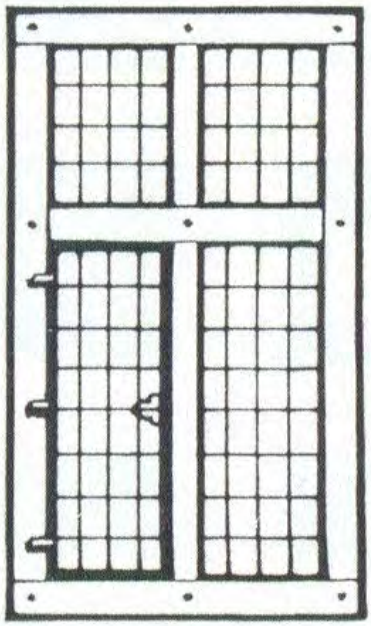
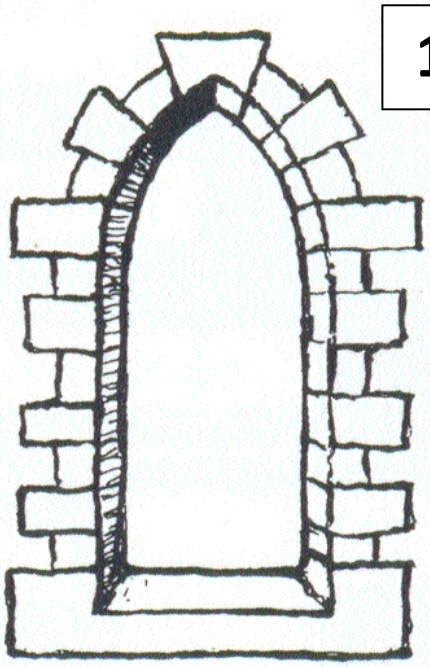
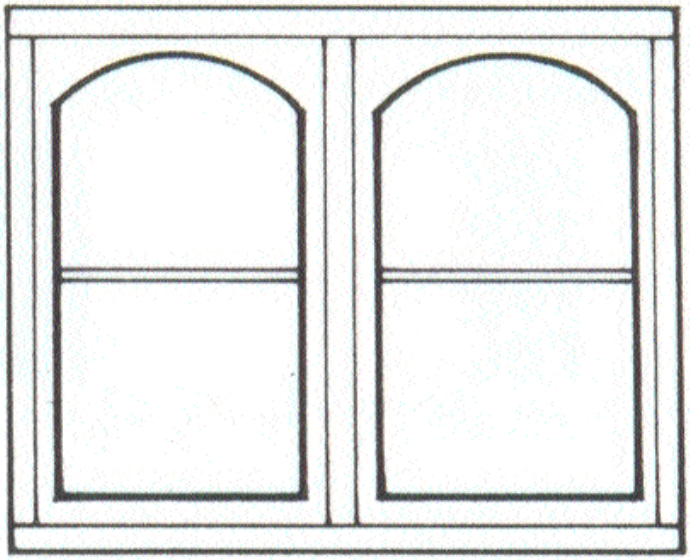


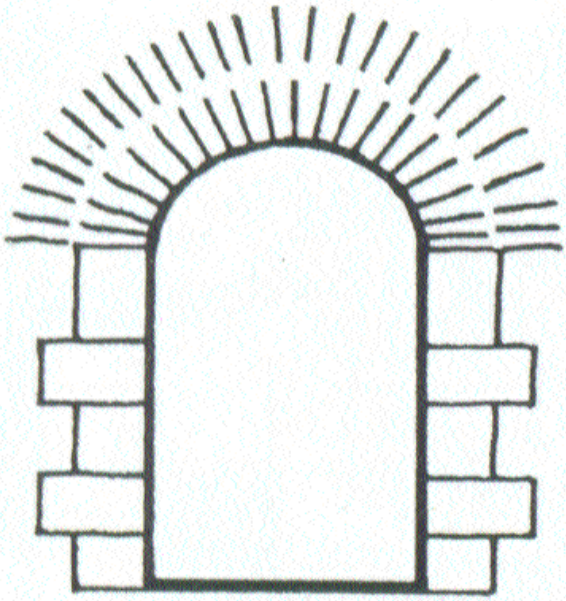
1650



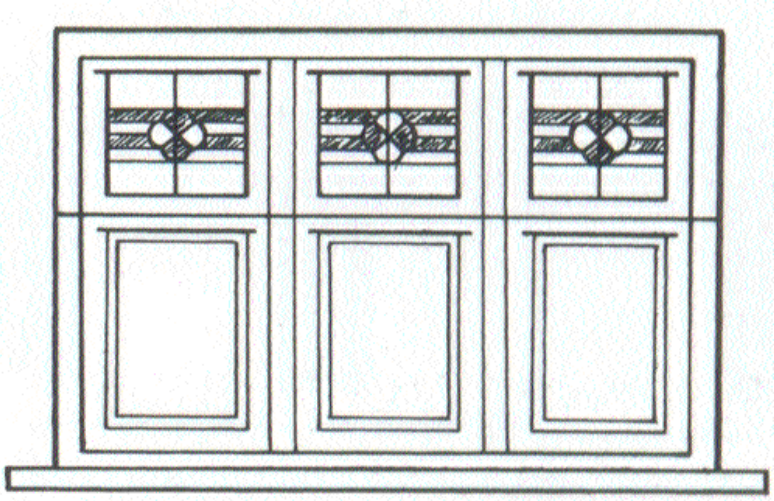
1250



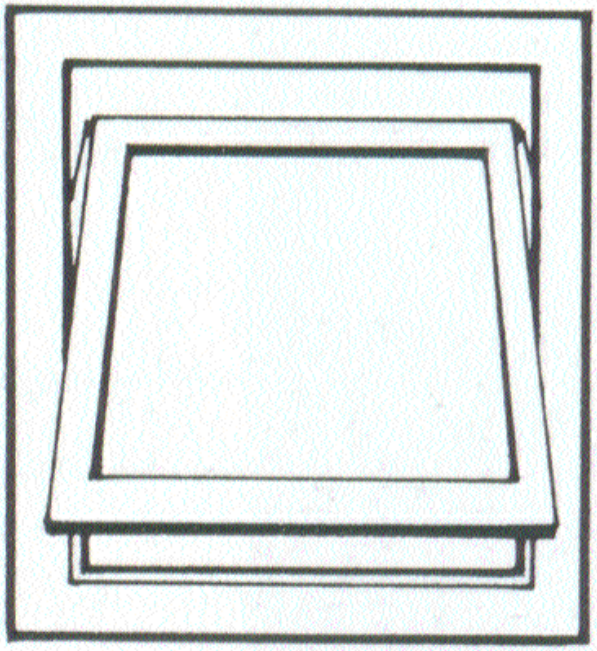
1890



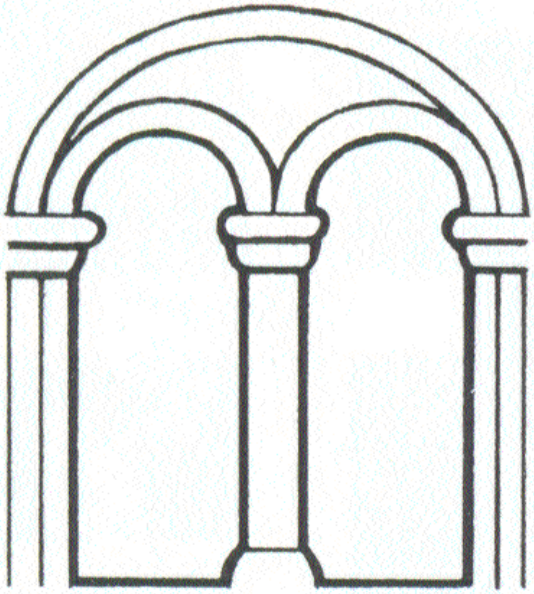
1000



1920



1990



1180

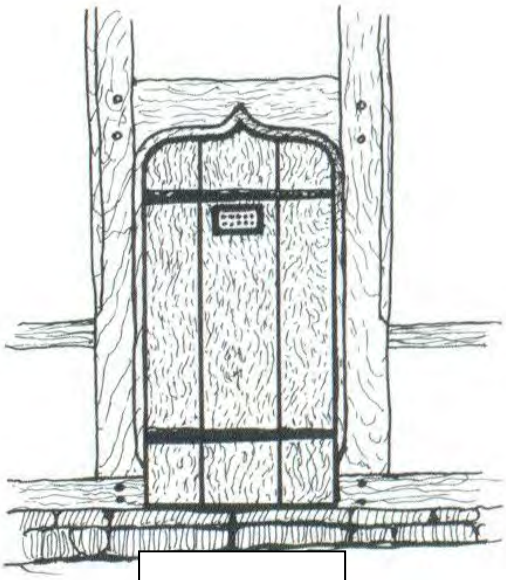
Buildings Archaeology

Activity Sheet 7

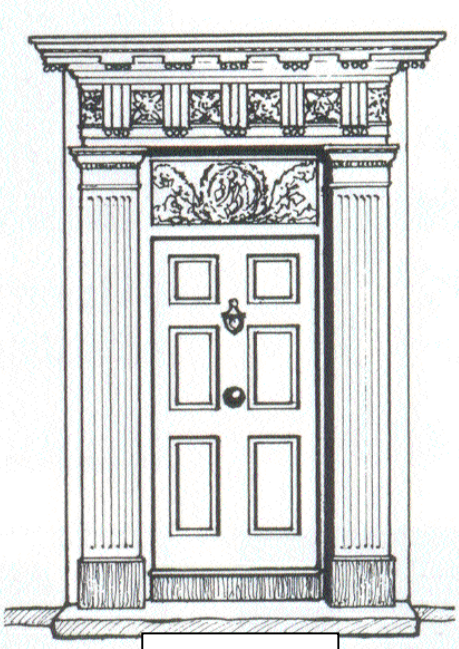
Doors through time

Cut out the drawings of door types and the dates below (separate the date from the associated drawing!) and mix them up.

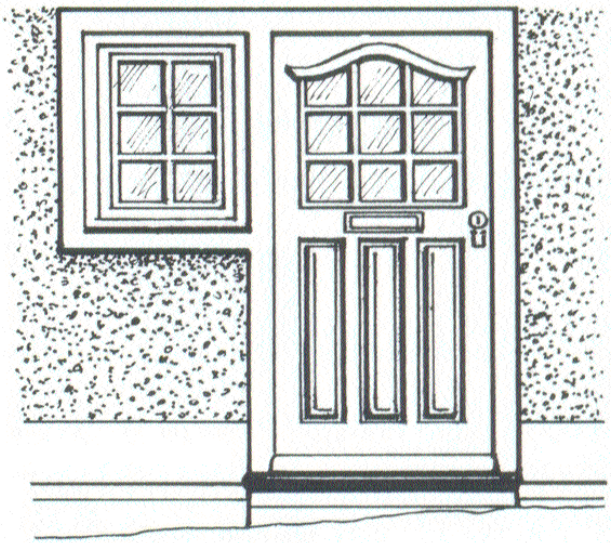
Can you match the door illustration with the correct date? You could put these door types onto a timeline with the window types (see **Activity Sheet 6: Windows through time**).



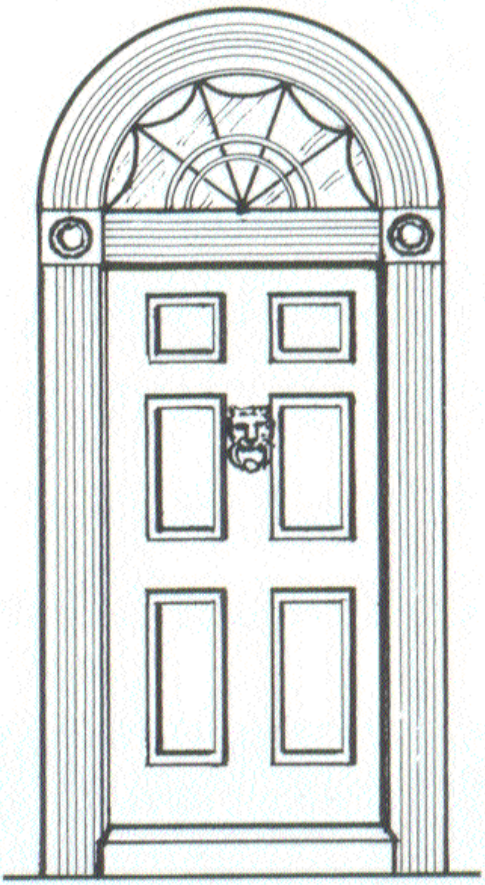
1470



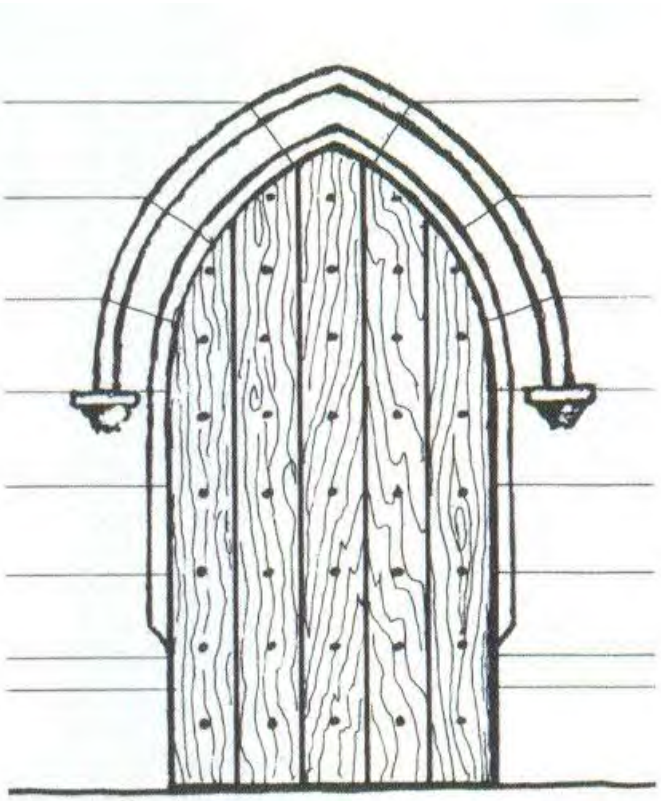
1750



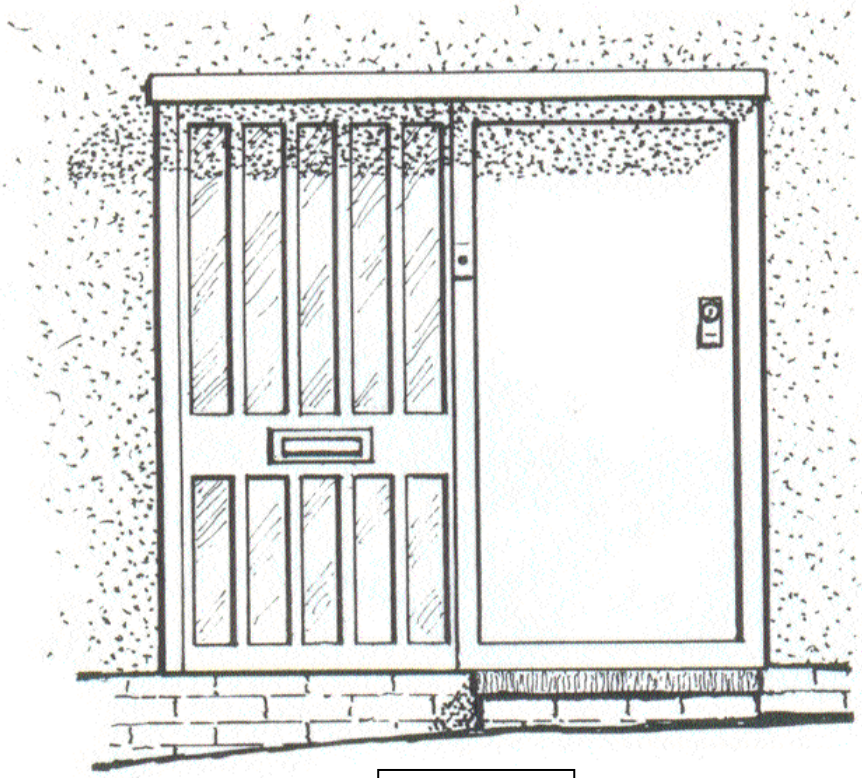
1930



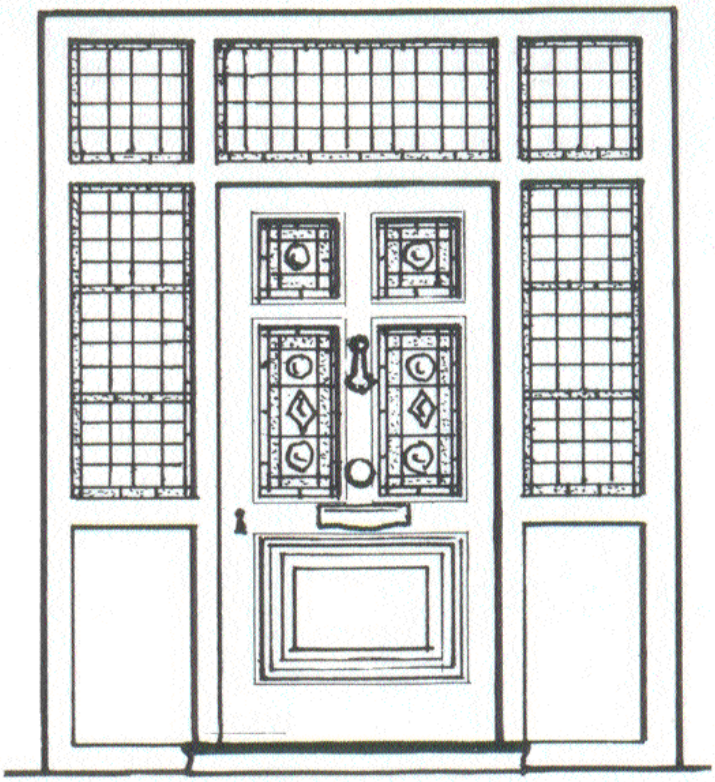
1780



1300

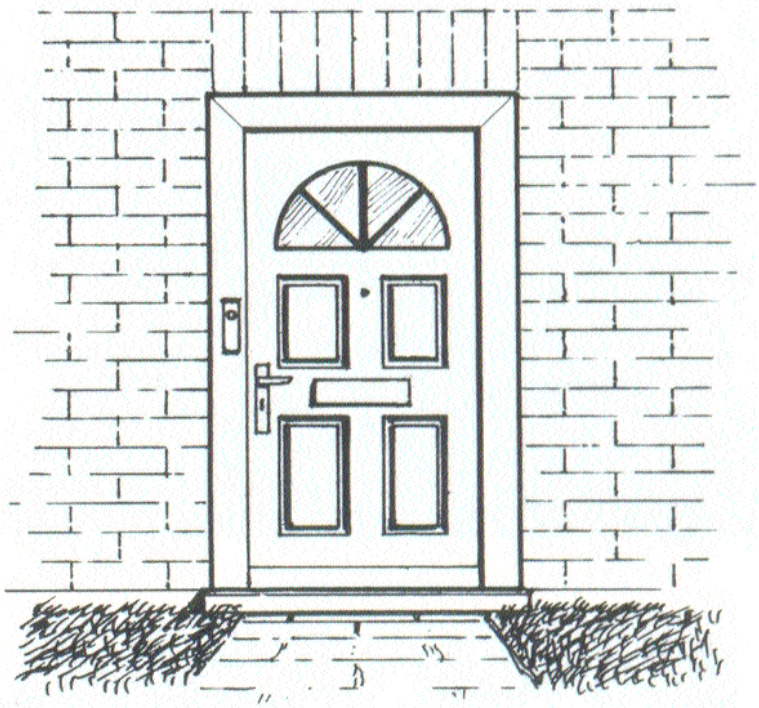


1960



1880

1600



1990

Name(s): _____ Date: _____

Buildings Archaeology

Activity Sheet 8

Spot the rot!

What evidence can you spot of buildings that are showing signs of disrepair in your local area?

Make a note of which buildings show which signs of disrepair; this will enable you to analyse which buildings are most at risk, and where buildings have many different causes for concern. Use extra sheets and/or add in additional signs of repair as required.

	Building name/address	**Building name/address**	**Building name/address**	**Building name/address**
Leaky drain pipes or gutters				
Missing or broken roof tiles				
Lack of mortar or pointing between tiles or bricks on roofs and in walls				
Vegetation in gutters or growing through walls or roofs				

Name(s): _____ Date: _____

Buildings Archaeology

Activity Sheet 8 (cont)

	Building name/address	Building name/address	Building name/address	Building name/address
Broken or boarded up windows and doors				
Peeling/damaged paintwork or lack of paint				
Rotting woodwork, e.g. in window frames				

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Name(s): _____ Date: _____

Buildings Archaeology

Activity Sheet 9

Church bingo

Choose nine different church terms from **Appendix 2: Church glossary** and write them into the grid below. Your leader or teacher will read out definitions at random from the glossary, and you should cross off the correct words that match the definitions. If you cross off all the words before anyone else, shout 'bingo'!

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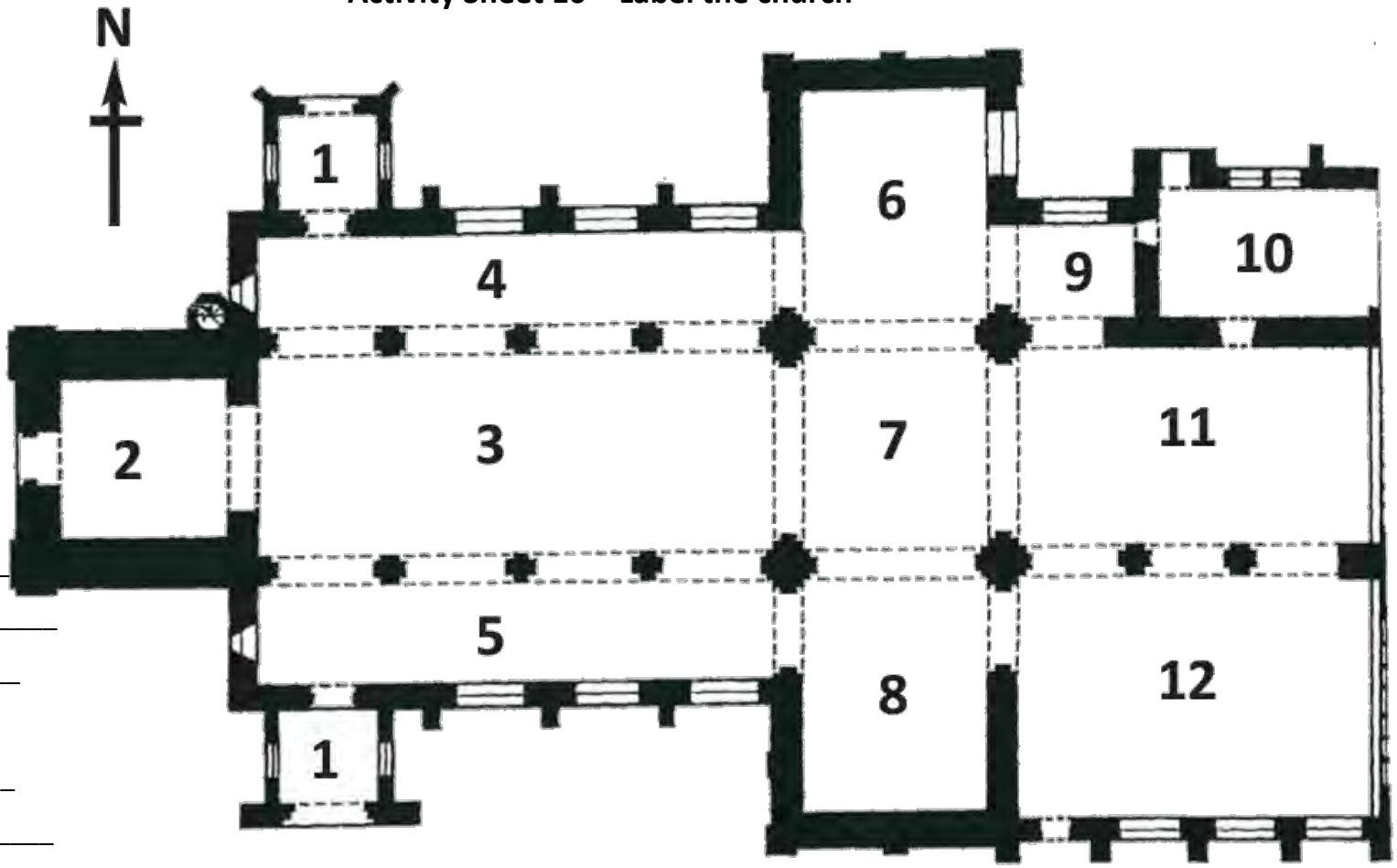
Name: _____ Date: _____

Buildings Archaeology

Activity Sheet 10 – Label the church

Terms to use:

- North transept
- Vestry
- Tower
- South transept
- Nave
- South nave aisle
- North nave aisle
- Chantry chapel
- Porch
- South chancel chapel
- Chancel
- Crossing



1 P_____

2 T_____

3 N_____

4 N_____ N_____ A_____

5 S _____ N_____ A_____

6 N _____ T_____

7 C _____

8 S _____ T_____

9 C _____ C _____

10 V _____

11 C _____

12 S_____ C_____ C_____

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Activity Sheet 11

Spot the differences!

Challenge your members or pupils to spot the differences between the pre-Reformation and Reformation church interiors below. Use these images as a starting point for your discussions about how churches have changed through time.

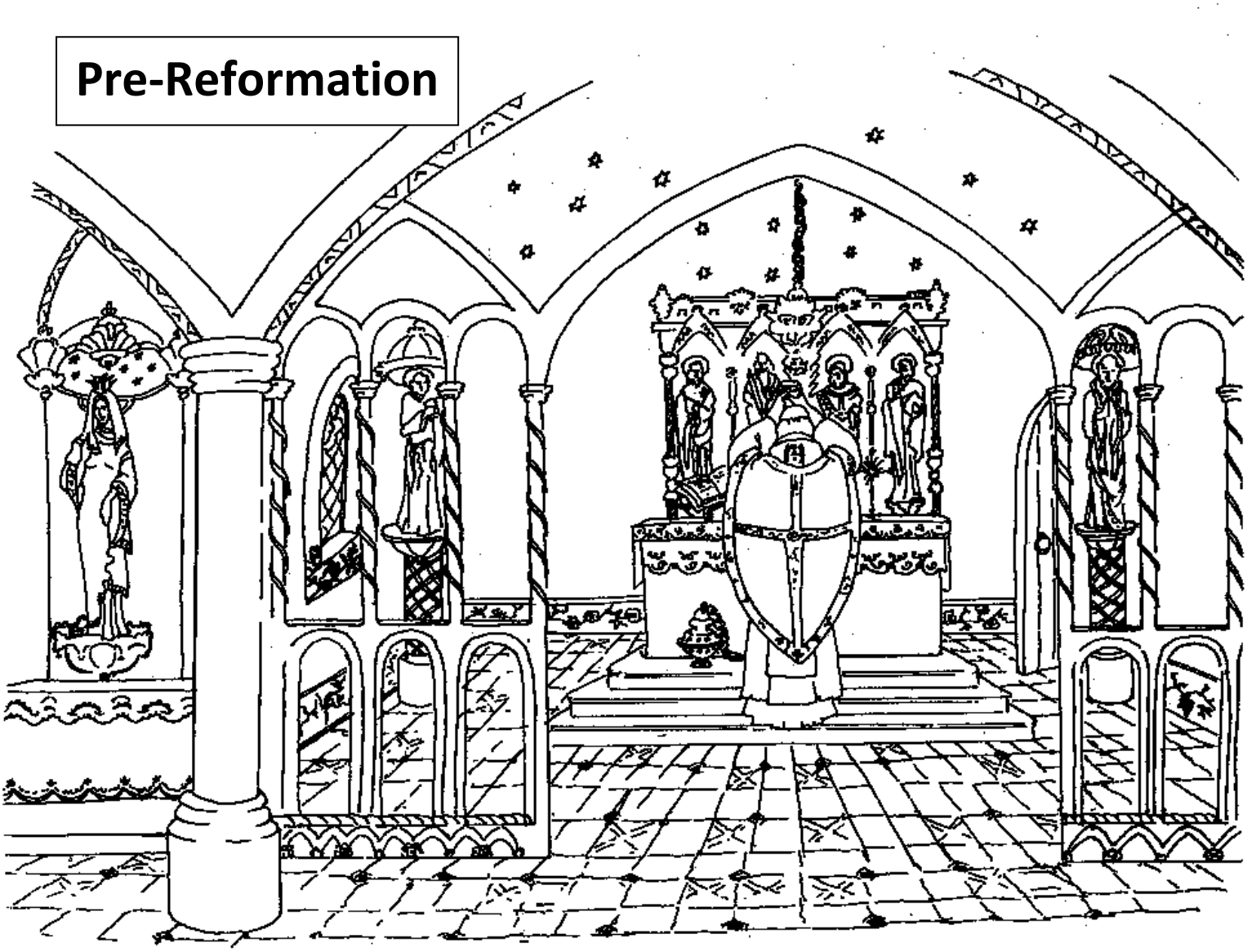

Image by Barry Perks © CBA

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Activity Sheet 11 (cont)

Reformation

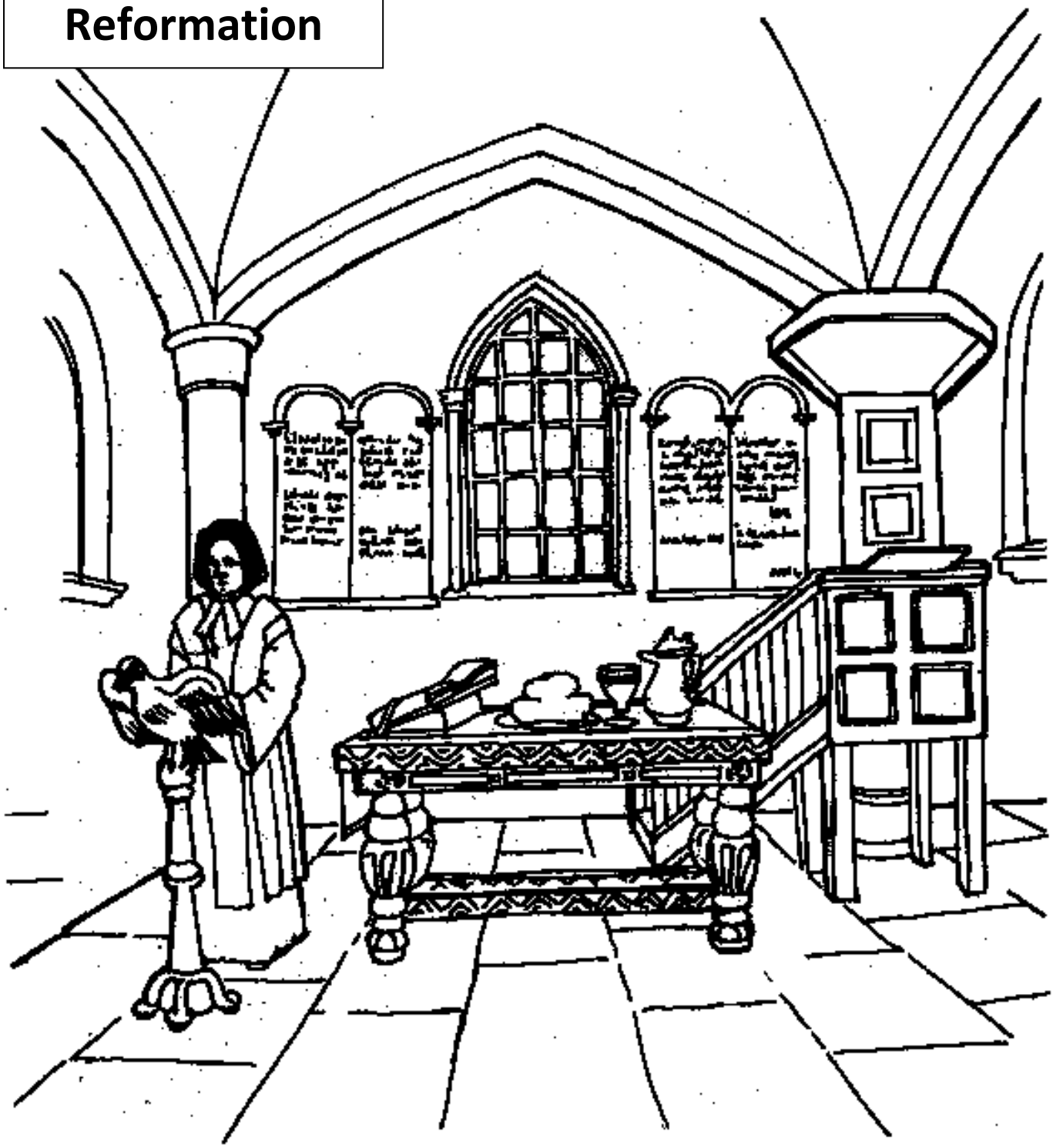

Image by Barry Perks © CBA

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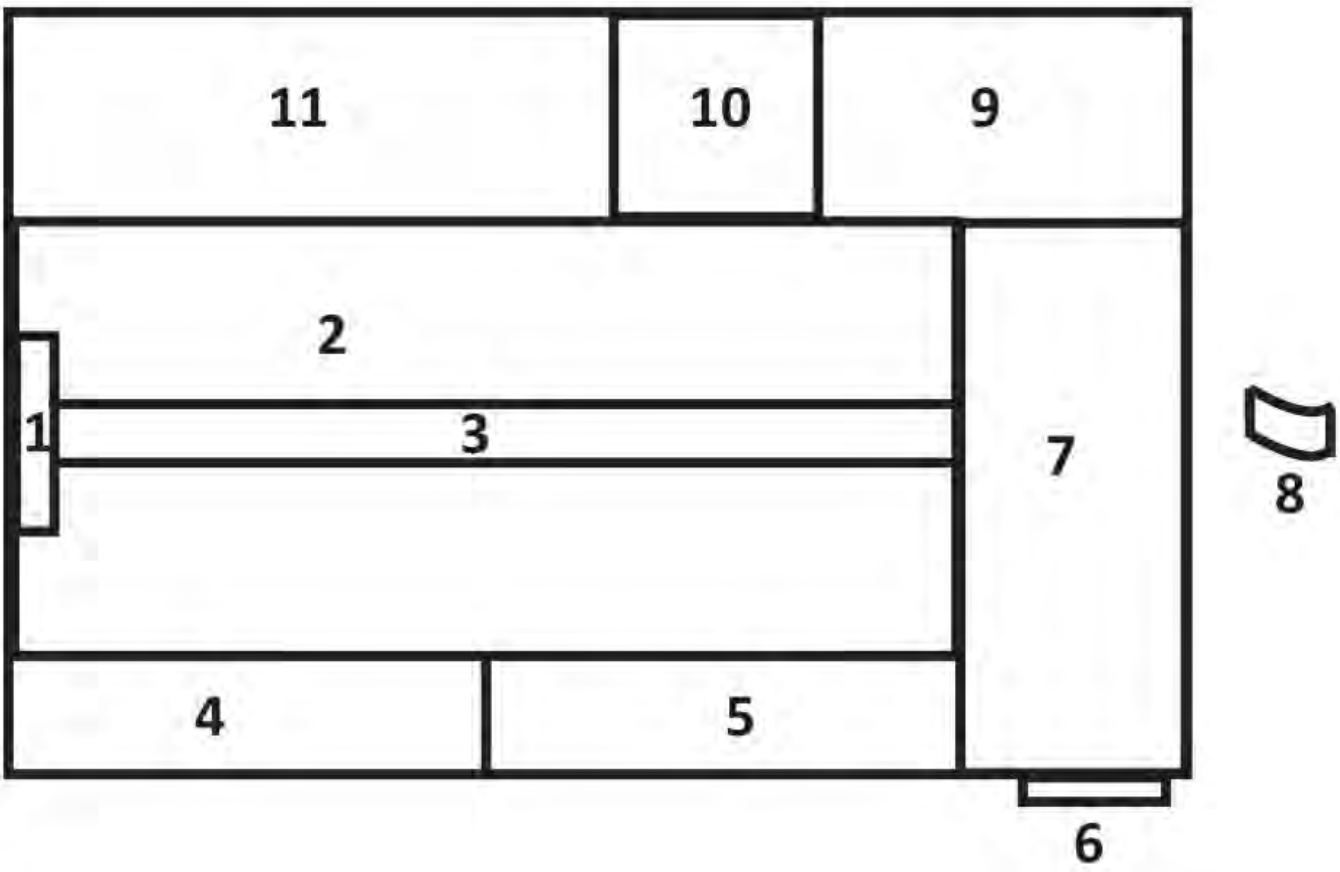
Activity Sheet 12

Match the plan to the religious building

Use the descriptions of different types of religious building in **Section 4: Recording a church** (pp 47–48) for this activity. Your leader or teacher will read the descriptions to you. Can you match the plan with the correct religious building using the clues to help you?

1.



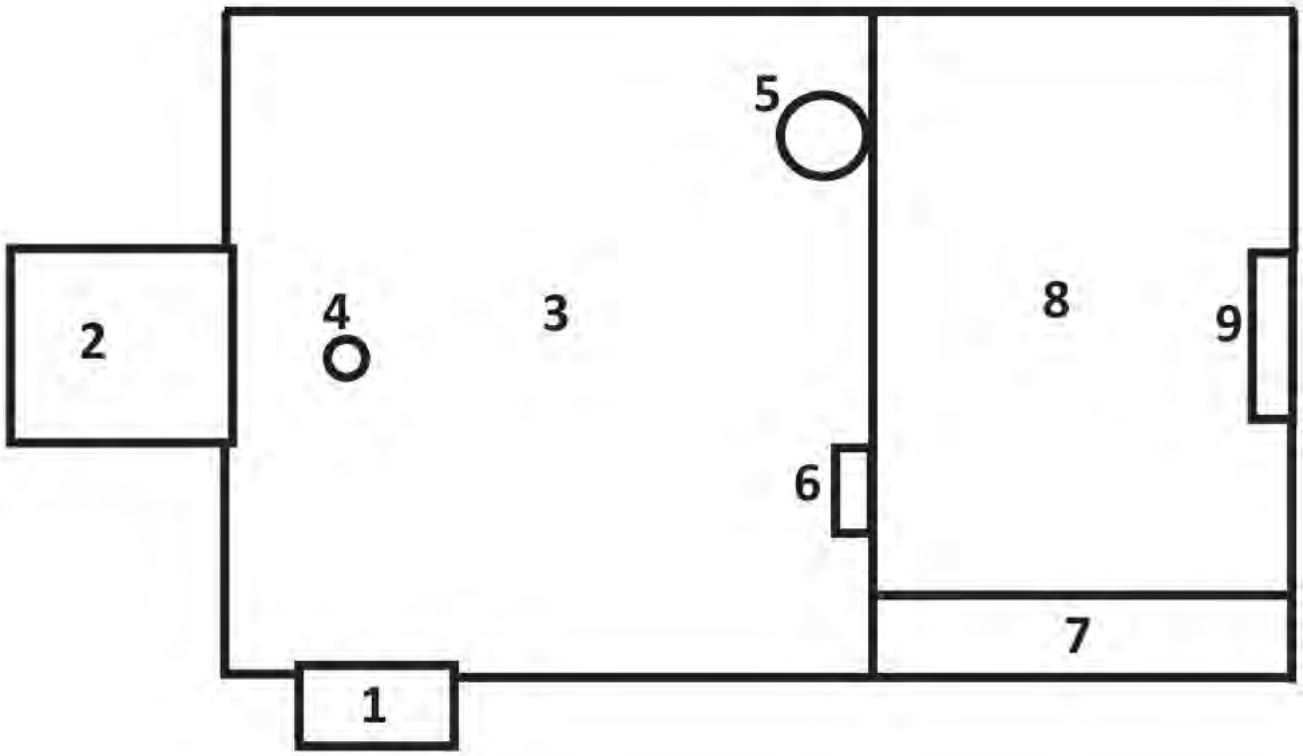
1. Holy Book, Guru Granth Sahib
2. Worship hall
3. Carpet
4. Washing facilities
5. Shoe room
6. Main entrance
7. Entrance hall
8. Nasham Sahib (flag)
9. Classroom
10. Kitchens
11. Langar, dining hall

Name: _____ Date: _____

Buildings Archaeology

Activity Sheet 12 (cont)

2.



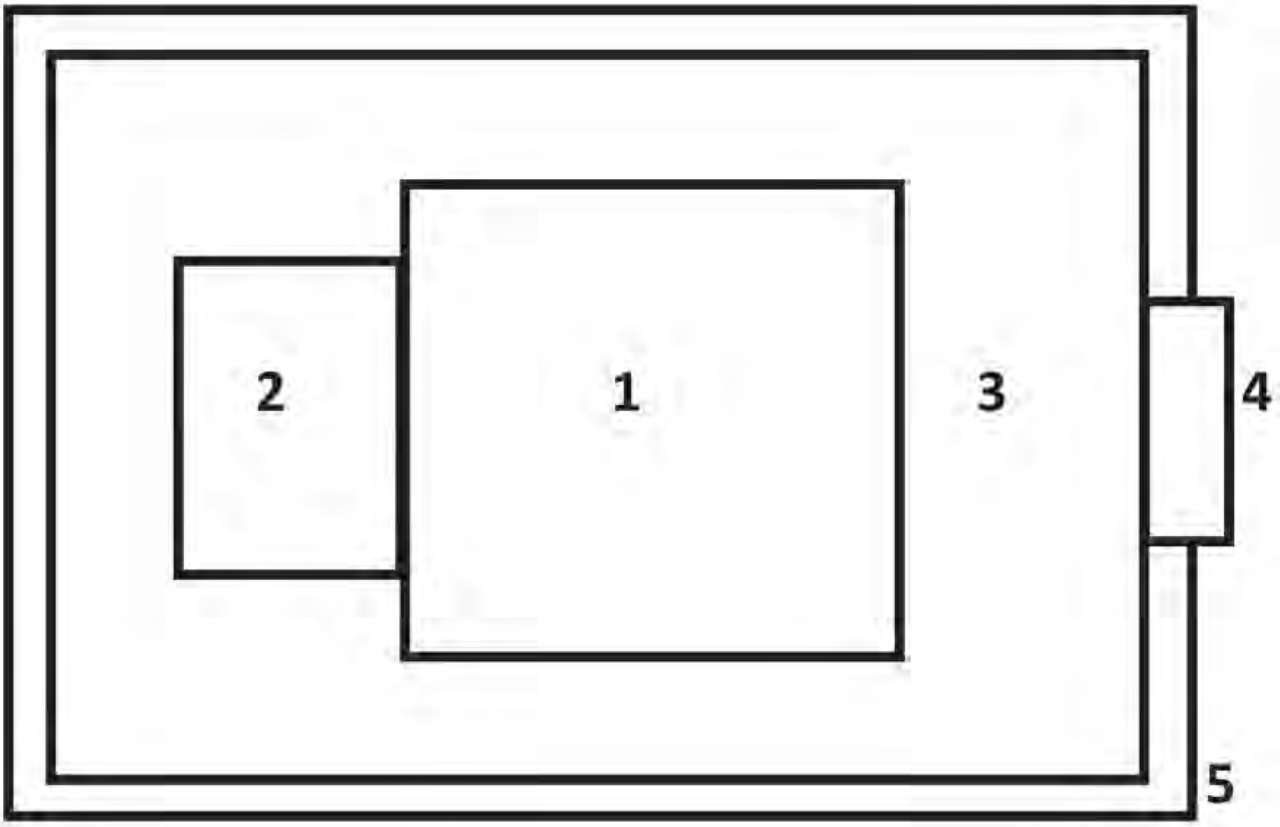
1. Main entrance / porch
2. Bell tower
3. Nave
4. Font
5. Pulpit
6. Lectern
7. Vestry
8. Chancel
9. Altar

Name: _____ Date: _____

Buildings Archaeology

Activity Sheet 12 (cont)

3.



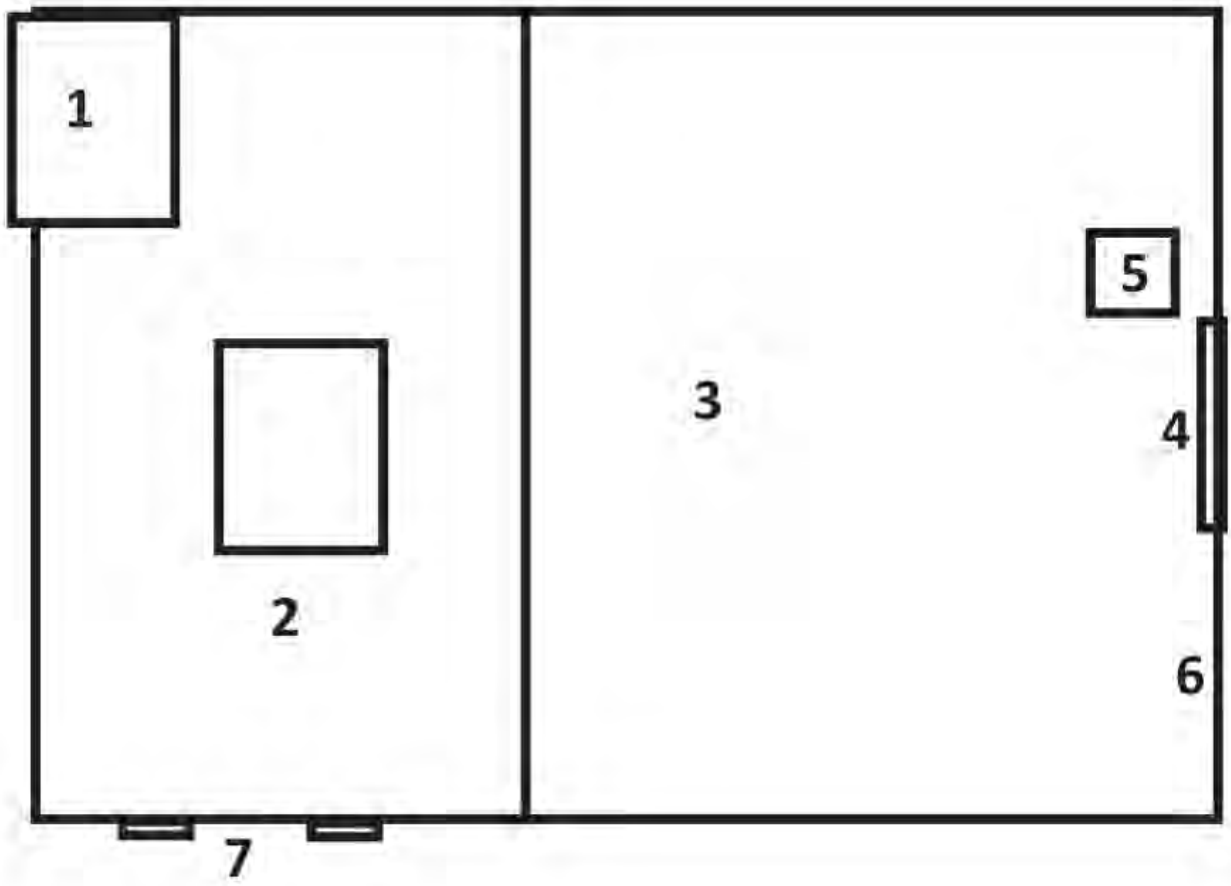
1. Main temple containing images of many different gods and goddesses
2. Shrine for main image, sometimes with a walkway around it, and with a tall tower over it
3. Courtyard or cloakroom with washing facilities
4. Main entrance
5. Enclosing walls

Name: _____ Date: _____

Buildings Archaeology

Activity Sheet 12 (cont)

4.



1. Minaret; a tall tower to call people to pray
2. Courtyard or cloakroom with washing facilities
3. Prayer hall
4. Mihrab; alcove in the Qibla wall showing in which direction to face and pray
5. Minbar; raised pulpit
6. Qibla wall; the wall nearest to Mecca
7. Entrances

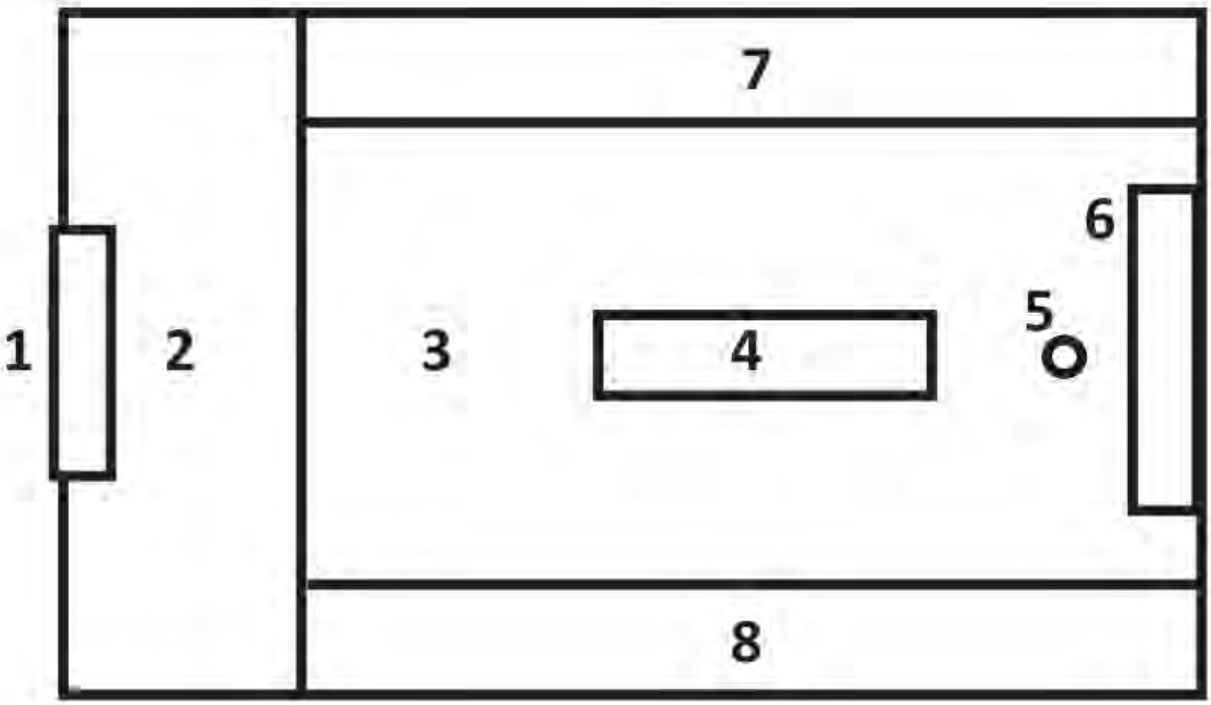
v

Name: _____ Date: _____

Buildings Archaeology

Activity Sheet 12 (cont)

5.



1. Main entrance
2. Entrance hall
3. Hall
4. Bimah; platform from which extracts from the Torah are read aloud
5. Ner tamid; light which never goes out
6. Ark; where the Holy Book, the Torah, is kept
7. Galleries
8. Washing facilities

Buildings Archaeology

Site recording worksheet (1)

Name(s) of recorder(s):	
YAC branch / school / name of group:	
Date of observations:	

Location:

Building name and full address, including postcode:	
National Grid Reference: Use http://gridreferencefinder.com/	
Location notes: *Include details of setting and surroundings. E.g. is it urban or rural; is there a mix of building uses; does your building fit in or stand out?*	
Heritage designation (if known): ☐ None ☐ Listed building ☐ Scheduled ancient monument ☐ Conservation area	

Name(s): _____ Date: _____

Buildings Archaeology

Site recording worksheet (2)

Building use	House	Shop / office	Religious	Industrial	School	Recreational	Farm building	Other
Storeys	One storey	One storey & 2-storey wing	One and a half storey	Two storey	Two and a half storey	Three storey	Three and a half storey	Other
Roof material	Thatch	Thin slate	Thick slate	Plain tile	Pantile	Stone flag	Corrugated	Other
Roof type	Flat	Hipped	Gable	Gablet	Half hipped	Gambrel	Single pitch	Other
Wall material	Brick	Stone	Flint / cobble	Clay / cob	Half timber	Plaster	Weather board	Other
Windows	Lancet	Transomed	Mullioned	Square	Elongated	Tall	Multiple	Other
Doors	Square head	Double	Heavy wood frame	Semi-circular arch	Pedimented	Sliding	Concertina	Other
Plan	Single unit	Double unit	Aisled	L-shaped	U-shaped	Courtyard	Irregular	Other

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Name(s): _____ Date: _____

Buildings Archaeology

Site recording worksheet (3)

Description:

Building description: *Include number and location of doors and windows; describe if different parts of the building are made of different materials, for example* *Draw a sketch of your building on a separate piece of paper to accompany your written description*	
Building date: ☐ Medieval (before 1540) ☐ Post-medieval (1540–1720) ☐ Georgian (1720–1830) ☐ Victorian/Edwardian (1830–1918) ☐ Modern/post First World War (1918–present) Exact date for building, if known: _____	
Evidence for changes: *Blocked up windows or doors, evidence of a change in the roof, a later extension, or change in materials, for example?*	
Interesting features: *A plaque or date stone, for example?*	

Name(s): _____ Date: _____

Buildings Archaeology

Site recording worksheet (4)

Condition:

Building condition:

- ☐ Good
- ☐ Fair
- ☐ Poor
- ☐ Very poor
- ☐ Converted
- ☐ Restored

Comments:

Is the building under threat?:

- ☐ Yes
- ☐ No

Threat type:

- ☐ Neglect
- ☐ Erosion/damage to building materials
- ☐ Tree growth/vegetation
- ☐ Building works/demolition
- ☐ Criminal damage e.g. graffiti
- ☐ Other: _____

Threat level:

- ☐ High
- ☐ Moderate
- ☐ Low
- ☐ Negligible

Threat timescale:

- ☐ Active/ongoing
- ☐ Short-term
- ☐ Long-term

Name(s): _____ Date: _____

Buildings Archaeology

Site recording worksheet (5)

Associated people:

Have you discovered any important people linked to your building through your research?

Name:			
Date of birth, if known:		Date of death, if known:	
Association with building:			

Name:			
Date of birth, if known:		Date of death, if known:	
Association with building:			

Name:			
Date of birth, if known:		Date of death, if known:	
Association with building:			

Name(s): _____ Date: _____

Buildings Archaeology

Site recording worksheet (6)

Other documents:

Have you created or found any of the following documents to support your research?

Site photographs *(include descriptions/captions and file names for digital images)*:

Photo 1:

Photo 2:

Photo 3:

Photo 4:

Photo 5:

Drawings *(tick the drawings that you have made)*:

- ☐ Sketch
- ☐ Measured plan drawing
- ☐ Measured elevation drawing
- ☐ Sketches or measured drawing of individual feature(s)

Other documents *(tick the other materials that you have found to accompany your research)*:

- ☐ Plans, maps, documents, book extracts or other written material
- ☐ Historic photos/illustrations
- ☐ Oral history interviews/local knowledge
- ☐ Other: _____

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Gravestone / memorial recording form (1)

Name(s) of recorder(s):	
YAC branch / school / name of group:	
Date of observations:	
Name and address of church:	
Memorial number: *Include this number on your graveyard plan so that it can be easily found and seen in context with other memorials in the graveyard*	

About the person/people commemorated

Person #1

First name(s):			
Surname:			
Date of birth:		Date of death:	
Age at death:		Occupation:	
Cause of death:			
Sex:	☐ Male ☐ Female	Relationship to other people commemorated on memorial:	

Name(s): _____ Date: _____

Gravestone / memorial recording form (additional person sheet)

Note: Use as many additional copies of this sheet as required for the number of people commemorated on the gravestone / memorial that you are recording.

Memorial number:

Person ___

First name(s):					
Surname:					
Date of birth:			Date of death:		
Age at death:		Occupation:			
Cause of death:					
Sex:	☐ Male ☐ Female	Relationship to other people commemorated on memorial:			

Person ___

First name(s):					
Surname:					
Date of birth:			Date of death:		
Age at death:		Occupation:			
Cause of death:					
Sex:	☐ Male ☐ Female	Relationship to other people commemorated on memorial:			

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Name(s): _____ Date: _____

Memorial number:

Gravestone / memorial recording form (2)

About the gravestone / memorial

Height:		Width:		Thickness / length:	

Sketch:

Motifs:

- ☐ Anchor
- ☐ Angel
- ☐ Clasped hands
- ☐ Dove
- ☐ Empty cross
- ☐ Heart
- ☐ Hour glass / scythe
- ☐ Ivy
- ☐ Open book
- ☐ Poppies / flowers
- ☐ Skull and crossbones / skeleton
- ☐ Torch
- ☐ Willow tree
- ☐ Wreath

Other:

Transcript of epitaph or inscription:

Condition:

☐ Good ☐ Fair ☐ Poor ☐ Very poor

Comments:

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