



## NOTES, GUIDELINES & EXAMPLES FOR RECORDERS OF THE MISCELLANEOUS SECTION

**Remember Miscellaneous does not equate with Sundry!** This section covers a miscellany of objects with a wide spread of interest and importance. On the principle that the best is often saved for last, this final section in the Record opens with the Organ, and where would a church be without its music?

This information is to be used in conjunction with the **Handbook, Sample Pages, Inside Churches** and **Recording a Church: an illustrated glossary**.

You will also find the supplements, together with other resources on the Church Recording Society website, a great help.

**What to include:** Pipe organs, electronic organs, pianos, harmoniums and other musical instruments (but not bells) which belong to the church, clocks and turret clocks including tune barrels or carillons, tiles and mosaics (both wall and floor), all other flooring including metal heating grilles, glass doors, altar glassware like cruets with no precious metal parts. These will be recorded in detail, using the 1-10 format.

The following items are usually recorded in less detail, sometimes only a brief entry: lighting and heating appliances, fire extinguishers, sound and video equipment, plaster or plastic figurines, pottery and religious objects or festival items like crib sets which do not belong in other Sections, notice boards (in the porch too), postcard stands, children's corner equipment and stacking and folding furniture which is not recorded elsewhere, brief listings of the contents of maintenance, cleaning and flower arranging areas, and of any kitchen and cloakroom/WC.

Any memorial or dedication tablet or plaque relating to an object in this section but not part of it must be recorded with that object.

**WHAT TO EXCLUDE:** Any of the above when it is supplementary to an object in another section, e.g. mosaics on a memorial or reredos, lighting on a pulpit, or floor slabs with memorial inscriptions. Check that you do not include anything on loan to the church and which does not belong to it.

**USEFUL BOOKS:** The following are all small books which give basic information and help with terminology. Their bibliographies may lead you to more in-depth study for your own interest.

Gill, Brian - *Introduction to the Recording of Church Organs*, (ask - not publicly available)

McKay, Chris - *Turret Clock Keeper's Handbook*, (details and download on line)

J Stopford - *Recording Medieval Floor Tiles*, CBA Practical Handbook 10

*The Organ, Church Clocks, Medieval Tiles, Church Tiles of the 19<sup>th</sup> century, and 20<sup>th</sup> Century Tiles*, all in the **Shire** series (from most books shops)

See also **Bibliography** and **Supplements**

**PHOTOGRAPHS AND DRAWINGS:** The Group's Photographer will take the photographs for the final publication but do take your own working photos. Discuss illustrations for the Record with the Leader, Compiler and Photographer to ensure that special details are not overlooked. Colour photos are essential for tiles and mosaics.



**EXPERT ADVISORS:** See the list for contact details and discuss with your Group Leader who may have other, more local, sources of information to explore first. The expert advisors for church organs and for floor tiles are particularly used to helping church recorders but see the initial advice given below.

**HELP DESK:** The following notes will guide you through the recording process but do seek help from one of the experienced recorder-advisers on the Help Desk who will be pleased to support you through what can be a very intricate procedure.

#### **NUMBERING ORDER FOR RECORDING:**

**800 is reserved for the organ(s), both pipe and electronic.** If there is no organ, just say "800 ORGAN - None" and do not use this number for any other object.

If there is more than one organ they will be numbered 800A, 800B etc with pipe organs before electronic organs. Organ benches are recorded with the organ.

**801-** When numbering the rest of the objects found for Miscellaneous, it is not necessary to work clockwise round the church. Establish your numbering order and give the list to your leader and photographer. Your leader will check all the lists to make sure that nothing appears as an object on more than one list. You can then start recording anywhere in the list without confusion - and it is often a good idea to begin with the simpler things, in this case, at the end of the list.

**RECORDING OBJECTS:** For each object you will provide as many as possible of a list of ten pieces of specific information listed in Recording an Object in **1-10 Format**, beginning with a description at 1. The list below notes additional points to take into account for this section.

**Pipe organ** Unless you are an organist, you will need expert help. The church may well have a specification in the church office for a pipe organ which you can copy and often the organ builder who maintains the organ may have more actual technical knowledge than the organist. Someone may offer to help you complete the details and certainly check your draft. This will include the case, pipes, console, lights, plaques (the bench or a restoration may have been a memorial gift and have a plaque). You may find information in the Faculties or on-line at the National Pipe Organ Register (NPOR) web site but this may be out of date or incorrect so treat with care. The NPOR will be glad to have a copy of the details you record to check against its information. The organ builder's web site may also help. If there is a maker's, repairer's or tuner's label on the console, record the name(s) in 1 and sources of oral or written help in 10.

**Electronic organs** Record only the make and model number for the technical details, but there may also be interesting information about the history or maker to add. A NPOR form is not required.

**Turret clock** Do use the Turret Clock form as far as you can (with the help of the *Turret Clock Keeper's Handbook*) and consult the tower captain or whoever checks or even winds the clock. The DAC clock advisor or the person who maintains it may also have useful information. The clock movement case is likely to be in the tower, lower than the bells and perhaps in the ringing chamber so should be reasonably accessible. Should this not be the case, enlist the help of one of the above to complete the forms and take photos. The turret clock may include a tune barrel - and remember to record the external dials and their location.

**Floors** The different areas of flooring can often be shown most clearly on a plan of the church which will be inserted in the record at this point. The flooring number is then sub-divided into a, b, c etc and the flooring described, either area by area or material by material. Research patterned tiling, medieval or Victorian, and add drawings or photos of the designs. Loose



carpets and mats are recorded in Textiles and integral wooden plinths under benches are included in Woodwork.

**Utility services** If recorded, the utility services will have only a very brief entry. They may include

- for water, the main stopcock, meter and list of appliances (WC, sink, basin),
- for gas, the main tap, meter, boiler and central heating arrangements, which could be marked on a plan of the church, this often being a clear and easy way to show the position of radiators,
- for electricity, the fuse box arrangements, time switches, electric heaters, lighting switch board and a plan or list of the lighting. There should also be a note of the wiring to pulpit lights and chandeliers which are described in other sections, but porch and external lights are listed here.

**Other objects** Many of the other objects on the list will not need the 1-10 treatment but brief details as indicated by common sense and the Sample Pages. Sound and video equipment will need information of make, model, number, date, position of speakers etc, and glass cruets and glass storm doors must be fully recorded. Include the fire extinguishers as, in the case of a fire insurance claim, the first question will be about the number and location of the extinguishers and when were they last serviced. Describe a crib set and list the contents, remembering to photograph it over the Christmas period. For a children's corner, list the furniture plus "quantity of toys and books", mentioning only anything of value. Similarly a brief description of a cloakroom/WC and a kitchen is enough, and "quantity of" for cleaning, maintenance and flower arranging materials, detailing only costly items.

## RECORDING AN OBJECT in the 1-10 format

**1 Description** This is just what you can see, but everything you can see. Give a brief summary description first, particularly if it is a large or complicated object. Then describe the details systematically, including any lettering or inscription panel.

**2 Materials** Give colours in 1, and just list the actual materials here.

**3 Date** If no firm date is known, give to the nearest quarter century. There may be a date of manufacture as well as the date when the object was installed in the church being recorded.

**4 Measurements** Overall measurements must be given in centimetres (cm).

The format for giving height, width and depth is eg h. 47 x w. 35 x d. 5.5cm (always in that order). For two dimensional objects, like floor slabs, length (l.) x width (w.) cm should be used. The abbreviation **diam.** should be used for diameter. Please use cm in the single and enter it only after the last number. If the item, probably the organ, is out of reach, enter n/a for not accessible.

**5-6 Maker** Describe signatures or labels in 1, giving location, type of lettering etc, then just give the name here.

**7 History** In this section there may be information about the maker to include as well as about any donor or person in whose memory the object has been given.

**8 Donor** If there is information naming a donor, give the name and date here.

**9 Inscription** This is just for a memorial inscription and not any other inscription which would go in 1.



**10 References** All recorded information which is not the result of observation must have a source which is quoted in 10. Firstly indicate that there is such a source, immediately after the information concerned, by a letter (ref a), (ref b) etc,

The source noted in 10 may be:

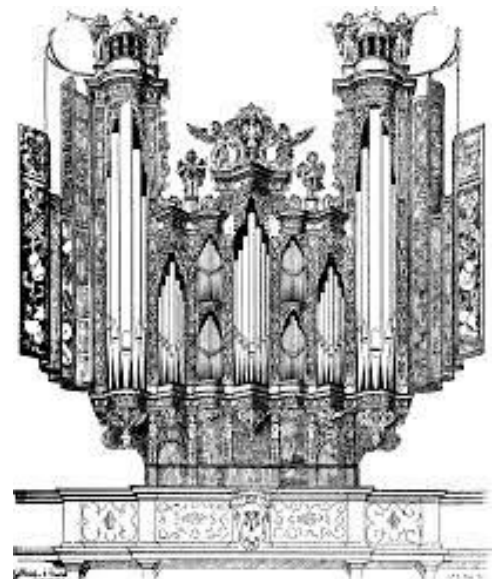
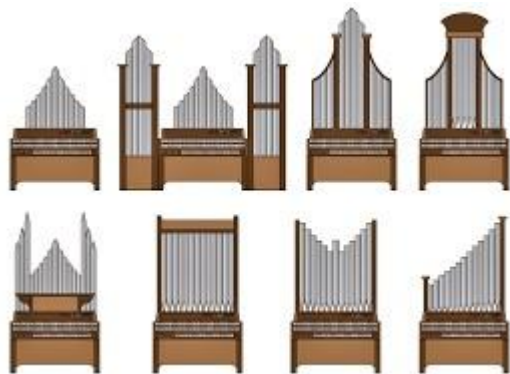
- **book:** Give the author, title, edition, publisher, and page reference in the format given on page 147 of *Inside Churches*
- **documents:** (eg Faculties): Give type of document, date and access number if there is one
- **oral:** eg Orally Mr Jones, Churchwarden, May 2010
- **website:** eg Website of St Mary's, Newtown; Carter family website
- If you have used multiple websites to obtain information about one subject it is acceptable to put 'Internet research' in 10.
- **expert:** Give name and status (eg Image Librarian, The Heraldry Society)

If an abbreviation for a reference is used (eg.VCH for Victoria County History) give the volume and page number, and ensure the full details are given in the Introduction to the Record)

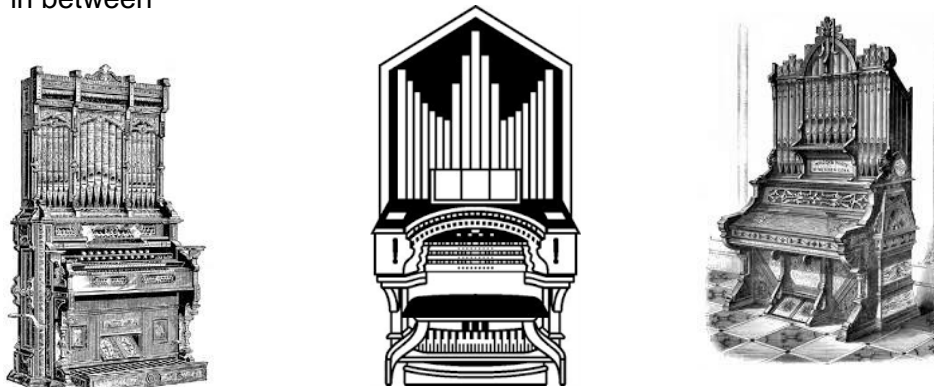
Entries under 10 should be made only as the authority for specific pieces of information, and not just to indicate that the object is referred to in a particular reference book or document. Remember that *Inside Churches* and *Recording a Church* are our text books and expected knowledge so are not used as references.

**EXAMPLES**

Pipe organs can vary from the very elaborate to the very simple



and a variety in between





This example is quite complicated enough!



**800 PIPE ORGAN & BENCH Phs**

**NAVE, W Gallery**

These details will now be forwarded to the National Pipe Organ Register to attach to its record N 17699.

**800A PIPE ORGAN**

Three manual pipe organ set in a case of an impressive classical architectural design. The organ is installed in the gallery / organ loft, formed above the vestibule and, as the shaped edge projects centrally, over the west end of the nave. It is reached from the right or the left of the vestibule by matching curved staircases. There is seating for singers at the front of the gallery.

**1 Great, Swell, Choir and Pedal organ**

**Case and pipes:**

Three-sided dark stained varnished oak case set against the upper west wall of the church. The design is classical with ornate cornices and carved pipe shades to the six pipe towers. The façade pipe towers are all set in the front of the case above the impost level, (above the console), with a single group of 25 in an upper central section and a further group of five disposed symmetrically above the console. The lower groups of pipe are arranged in sets of 5, 14, 3, 14 and 5 pipes. The pipe



mouths of the upper level are arranged horizontally, whilst those above the impost level have pipe mouths arranged in a shallow 'V'. The pipe mouths are all of the 'English' style and all the pipes are gilded. The case has carved decorative embellishments including putti, musical instruments, fruit and foliage, and is considered to be a fine example of the school of Grinling Gibbons. Above the entablature is a broken pediment, arched immediately beneath the barrel vault of the nave. The sections of the broken pediment arch are spread apart and spring from either side of the pipe case. A further group of small organ pipes is fixed over the upper entablature in a carved housing topped with a swan-necked pediment the centre of which is topped with a gold-painted crown.

**Console:**

This is integral with the main organ case having a separate bench (see 800B). There are two hinged panelled doors to enclose the console when not in use. Above the manuals is a book ledge of matching stained dark oak and fitted with two brass music restraints.

The console is fitted with two fluorescent tube lights, one above the keyboard and the other in the footwell, each 61cm long. The lights are controlled by a switch beneath the keyboard. In addition there is a set of four light fittings are attached to the cornice above the console. They are spaced equally and all suspended from brackets with fixed lampholders with glass pear-shaped shades. These lights are controlled by a switch on the wall at the rear of the gallery to the north side of the organ.

A framed mirror is mounted at the top of the console above the manuals to provide visual communication with the nave. Mounted centrally is an engraved brass organ builders plate.

**Manuals:** Three, each with 58 notes.

**Keys:** The natural keys are of ivory and the sharp keys are of dark wood.

**Stops and Couplers:** The stops are arranged on angled stop jambs, set vertically and aligned in double columns. The draw stops have round wooden shafts and white bone stop labels, lettered in sans serif caps in black, as in the specification. The arrangement of the columns is: Swell, Pedal and Couplers on the left jamb with Choir and Great on the right jamb.

**Pistons:** Six thumb pistons to Swell, number six adjustable. Six thumb pistons to Great, number six adjustable. Four thumb pistons to Choir. They have circular white bone caps.

**Pedalboard:** Radiating with thirty straight pedals. The pedals are of natural wood with the sharps caped and dark stained. There are two Swell expression pedals positioned centrally immediately above the pedalboard, and four toe pistons on each side of the Swell pedals. These eight pistons are rectangular and of steel.

**Action:** There is mechanical action to all manuals and pedals, with some assistance to couplers. Drawstop action is electric.

**Electric organ blower mechanism:** Sited in the Tower in the turret clock chamber.



**Specification (ref a):**

	<b>SWELL ORGAN</b> Compass: CC to A 58 notes 3.5 inch wind		<b>GREAT ORGAN</b> Compass: CC to A 58 notes 3 inch wind
1	Sub Bourdon 16ft	14	Contra Geigen 16ft
2	Open Diapason 8ft	15	Open Diapason No. 1 8ft
3	Stopped Diapason 8ft	16	Open Diapason No. 2 8ft
4	Keraulophon 4ft	17	Open Diapason No. 3 8ft
5	Celeste (TC) 8ft	18	Stopped Diapason 8ft
6	Octave Viole 4ft	19	Harmonic Flute 4ft
7	Principal 4ft	20	Principal 4ft
8	Fifteenth 2ft	21	Twelfth 2.5ft
9	Mixture IV	22	Fifteenth 2ft
10	Contra Fagotto 16ft	23	Mixture III
11	Cornopean 8ft	24	Trumpet 8ft
12	Oboe 8ft	25	Clarion 4ft
13	Clarion 4ft		
14	Tremulant		
	<b>CHOIR ORGAN</b> Compass: CC to A 58 notes 4 inch wind		<b>PEDAL ORGAN</b> Compass: CCC to F 30 notes 3.5 inch wind
26	Violin Diapason 8ft	35	Sub Bourbon 32ft
27	Lieblich Gedackt 8ft	36	Open Diapason 16ft
28	Dulciana 8ft	37	Bourdon Minor 16ft
29	Principal 4ft	38	Bourdon Major 16ft
30	Flute 4ft	39	Octave 4ft
31	Cremona 4ft	40	Bass Flute 8ft
32	Orchestral Oboe 8ft Tremulant	41	Trombone 16ft
33	Trumpet (from Great) 8ft		
34	Clarion (from Great) 4ft		

Reeds on the Swell, Great and Pedal are on 6-inch winds.

**Couplers:** Swell Octave; Swell Sub Octave; Swell Unison Off;  
Swell to Great; Swell to Choir; Swell to Pedal;  
Great to Pedal; Great to Pedal Choir to Pedal.

**Accessories:** Six Thumb Pistons to Swell Organ (Number 6 adjustable)  
Six Thumb Pistons to Great Organ (Number 6 adjustable)  
Four Thumb Pistons to Choir Organ  
Four Toe Pistons to Swell Organ (Duplicating Pistons 2-5)  
Three Toe Pistons to Pedal Organ  
Reversible Toe Piston for Great to Pedal  
Balanced Expression Pedals to Swell and Choir Organs

- Case: dark stained oak. Visible pipes: all metal with a gilded finish.  
Console: oak. Stops and piston knobs: bone. Shanks: wood.  
Keys: bone with black sharps. Other materials as appropriate.



- 3 1712 - 1997. (see 7 below)
- 4 Case: h. 965 x w. 593 x d. 342 cm.  
Console: h. 244 x w. 151 x d. 47 cm.
- 5-6 The various organ builders who have worked on the organ from 1712 to the present day are listed in 7 below. The present organ was restored in 1997 by William Hill & Son and Norman & Beard Ltd.  
The summary on the organ builders' plate reads as follows: *This Organ / originally built by **Jordan** / was partially rebuilt & enlarged by **G Parsons** in 1825 / again with additions by **Brindley & Foster** in 1879. / In 1924 it was rebuilt, revoiced & brought thoroughly up to date / by **R Spurden Rutt & Co** of Leyton, London, E10. /*
- 7 The organ was originally built in 1712 by Abraham Jordan, possibly with the assistance of Christopher Schreider, through the generosity of S--C---- D-----. The organ is said to have been the first to incorporate a Swell department. It contained 1375 pipes and was maintained by the Jordans, (father and son), until 1756. The front pipes were gilded in 1736 and repairs carried out in 1754, (costing £120). The Jordans' foreman then took over the business until 1764, being succeeded by George England (1764), Thomas Parker (1765-72), Parker's son-in-law, John Frost (1772-1809), Thomas Fruin (1810-18) and B. Dobson (1818-1825).  
Major work was then carried out by George Parsons in 1825-6, and he looked after the organ until 1842 when Messrs Gray & Davison took over, and in 1852, amongst other items, added a new tenor-c Swell. In 1859 Hill repaired the front pipes and re-voiced the Great reeds.  
In 1879 Messrs Brindley and Foster carried out the most drastic work since Parsons, and, in 1891, William Hill & Son added the 32ft pedal and carried out some re-voicing. In 1924 an entire re-construction was carried out by Spurden, Rutt & Co. Nothing now remains of the old pipework.  
Fire damaged the organ loft and casework on 4<sup>th</sup> November 1995. The south staircase up to the organ was destroyed but the damage in the organ loft was to the woodwork rather than the organ itself. A restoration of the organ was undertaken by William Hill & Son and Norman & Beard Ltd in 1997 to correct problems with the action.
- 8 The original organ was donated by S-- C---- D----- in 1712. For further details of his life, see 801 below.
- 9 -
- 10 a) National Pipe Organ Register.  
b) Nicholas M. Plumley, *The Organs of the City of London*, pp.86,87.  
c) J.T.Lightwood, *The Story of The Organ*.

**800B ORGAN BENCH Ph**

**ORGAN LOFT**

- 1 Organ bench has a solid wooden seat with rounded edges and corners set on a four legged frame which splays out. The legs are square section and tapered with a reeded pattern. Each pair of feet has a stretcher and these are further strengthened by a cross brace running the length of the bench. Immediately below the seat is a wooden frieze with a decorative pattern of circles. The front and rear corners are fitted with wooden braces with a concave long edge.
- 2 Dark stained oak.
- 3 18<sup>th</sup> c.
- 4 h. 84 x w. 118 x d. 27cm.
- 5-10 -



801 TURRET CLOCK Ph

RINGING CHAMBER & TOWER

1 The double-faced clock projects from the west wall of the tower and, in this position, was originally above the roadway leading to the old London Bridge. The clock mechanism, some parts of which are original, is set in a 'birdcage' frame located at high level in the first floor chamber of the tower and enclosed in a large wooden cupboard. The escapement is the 'deadbeat' design. The clock is fitted with an automatic winder on the 'going side', although the original winding handle is still stored in the clock chamber, as are the earlier cast iron weights. More to come including description of the external clock.

2 Wrought iron, cast iron, steel, brass, wood (cupboard) and other materials as appropriate.

3 1709, 1846 and 1985. The clock was installed in 1709 but both mechanism and clock face have subsequently had significant repairs and alterations and it now has an electrically powered automatic winding system. (ref a)

4 The clock frame; h. 80 x w. 98 x d. 45cm. The clock cupboard: h. 184 x w. 214 x d. 87cm.

5-6 Langley Bradley made the original clock in 1709 at a cost of £184 5s 4d. As was common at that time the clock had an hour hand only. Aynsworth and John Thwaites, (father and son) repaired the clock and added a minute hand in 1790.

John Moore & Sons carried out major repairs in 1846.

Gillet & Johnson undertook further restoration in 1924. Inscriptions confirming these details are to be found on the setting dial and on a brass plate fixed to the clock frame.

Messrs Thwaite & Reed Ltd, of Croydon installed an electric powered automatic winding system in 1985.

Messrs Smith of Derby, (John Smith & Sons), restored the projecting clock faces in 1992. (ref a)

Other work has included repairing and cleaning the clock bell and fitting a new electrically controlled hammer in 2008/09. The electric controls for this bell are located in a cupboard in the vestibule beneath the south organ gallery staircase.

7 History of the clock and of the donor.

8 According to the Benefaction Board recorded in Paintings etc at 518, the clock and dial were pledged in 1700 by S-- C---- D----, the whole cost amounting to £184-5s-4d. The clock was installed in 1709. Since then Messrs Overbury Ltd gave the cost of re-gilding of clock case in 2007.

9 -

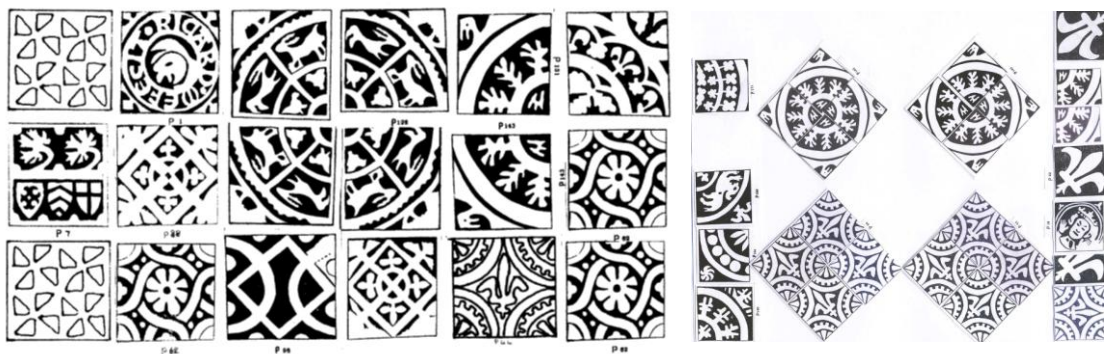
10 a) Smiths of Derby. b) Internet research. d) T--- Museum.

(Temporary picture )



**MEDIEVAL FLOOR TILES**

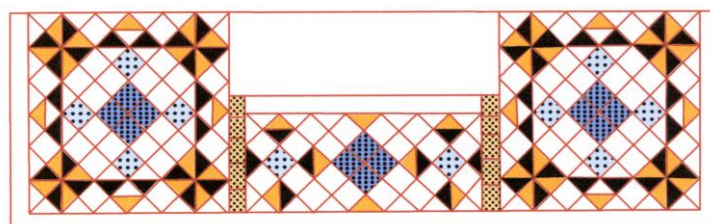
The medieval tiles we find today are rarely in situ but more often an assembling of tiles rescued probably from the chancel following a church “re-ordering” and relaid later in a less prominent position as a reminder of the earlier building. One of the drawings below shows a montage of medieval tiles found in the church and now displayed to show a feature from the church’s heritage. The other shows some tiles relayed as they might have been in their original position and now interspersed with plain red quarry tiles. One can imagine how impressive the floor would have looked with the basic design repeated many times, the feature tiles placed at strategic intervals, the glaze shiny and the colouring bright. (An article with more detail is with this information sheet)



**VICTORIAN GLAZED ENCAUSTIC TILES**

1 Sanctuary

The area under the altar is paved with plain red quarry tiles. The rest of the sanctuary is paved with glazed plastic clay sandwich encaustic tiles (ref. a), 15cm square, laid diagonally and loose on sand-blinded lime concrete. (ref. b) These are mainly red but include glazed tiles in three different coloured patterns and diagonally-cut glazed half tiles in other colours which are laid in similar pinwheel patterns as shown on the plan below. The loose tiles have **MINTON & CO / PATENT / STOKE UPON TRENT** in relief on the underside. (You would use a photo rather than this plan)



■ Pattern 1   ■ Pattern 2   ■ Pattern 3



Pattern 1: Four tiles which together form a quatrefoil design in blue and gold with an ivy leaf motif..

Pattern 2: Two quatrefoils, superimposed, forming a floral octofoil with a central four-leaf motif in blue, gold and white.

Pattern 3: Rectangular border tile with a central floral scroll between beaded borders.



- 2 Clay.
- 3 Church: 1856 when the church was rebuilt.
- 4 Church tiles and porch tiles: some 15 cm and some 23cm square.
- 5-6 Patterned tiles in sanctuary by Minton / Minton Hollins & Co, Stoke on Trent. (ref a)
- 7 Minton & Co, and, after 1845, Minton, Hollins and Co, of Stoke on Trent was one of three important ceramic tile-making companies which flourished during the Gothic revival of the 19<sup>th</sup> century, the other two, based in the Worcester-Shropshire-Hereford area, being Maw and Godwin. Herbert Minton established his manufacturing business in 1840 and was joined five years later by Michael Hollins who took charge of the encaustic tile production. The encaustic process involved pressing the plastic (leather-hard) clay into a mould, then filling the pattern left by the mould with a softer, coloured clay, leaving it for a day or so to dry and shrink together, and then firing in a kiln. These tiles could then be used unglazed, or partly glazed over the inlay (Minton's preferred treatment) or fully glazed, the glazing involving a further firing. Minton also devised a method of making additional indentations to the mould and adding more colours including the blue and white "jasper" clay seen in the patterned tiles here. He could also darken the inlay to give the tiles a more medieval look and consequently Minton / Minton Hollins seems to have had the major share of church tiling contracts at least until 1858 when Herbert Minton died. From 1840 to 1859 all the 15cm tiles had the back mark found here although it was usually impressed rather than in relief. (ref d)
- 8-9 -
- 10 a) Chris Blanchett, CRS tile adviser. b) Quinquenniel report 2004. c) Faculty dated 18 June 1975. d) Church Tiles of the 19<sup>th</sup> c, K Beulah & H van Lemmen, Shire 2001.