



NOTES, GUIDELINES & EXAMPLES FOR MEMORIAL RECORDERS

To be used in conjunction with the **Handbook**, **Sample Pages** and *Inside Churches*.

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

What to include: This section will include all those items fixed to the structure of the church which memorialise a person or persons who have died. They will typically be made of stone, including marble and alabaster, brass or wood, but will include War Memorials and Rolls of Honour made of any material, the exception being in the case of memorials in the form of stained glass windows. These are recorded in the Windows section but listed at the end of this section, along with other Gifts in Memory. These memorials, be they floor slabs/ledgerstones, tablets or elaborate monuments, will all be inside the church.

Except in Scotland where memorial tablets attached to the outside walls are also recorded. For many years from the Reformation on, memorials were not permitted within the church. Instead, they were placed on external walls where some will have become badly eroded by time and weather. In this case you note what you can see but do not record any which are not actually set into the wall.

NB Brass information plaques relating to an adjacent item are recorded with that item in whichever section the item is recorded.

Order of recording: Memorials are numbered starting at the East (or liturgical East) end of the church. Your Group Leader should provide you with a plan of the church on which you mark the position of memorials with their object number.

- If the church has **ledgerstones** or floor slabs with inscriptions or partial inscriptions, they should be listed and numbered first so that it is easy to copy them without re-numbering to the Ledgerstone Survey of England & Wales (LSEW). There should also be a separate floor plan for the ledgerstones on which the numbers will be entered from East to West. How many ledgerstones are involved will guide you as to how you group them, perhaps Chancel, Nave with Central, then South, then North Aisles.
- For the **other memorials**, make a list, continuing the numbering from the ledgerstones if there are any, and enter them onto their plan. The numbering will run from the east clockwise and top to bottom in the case of tablets set on the wall.
- These lists should be copied to the **photographer** as all memorials must be photographed unless very simple and the lists will help identify them. Large, complicated memorials need more than one photo, and, for heraldry, close-ups are essential. The lists should include:

type and location - wall tablet, brass, floor slab etc

names & dates of death The name(s) of the deceased, with date(s) of death if known should be placed centrally on the title line (see *Sample Pages*). Make sure when you are checking the notes that only names of those commemorated here are included. (*Sometimes other persons or donors are mentioned but not commemorated*)



RECORDING AN OBJECT in the 1-10 format

Guidelines: 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.

Dates on Memorials: Before 1752 the UK used the Julian calendar so that the year ran from 25th March (Lady Day). This means that dates between 1st Jan and 24th March are shown in the previous year. This can cause confusion as some things can appear to happen out of sequence (e.g. an infant can appear to die before it is born).

The Gregorian calendar was adopted on 1st January 1752 so that, in effect, 1751 was a nine month year.

1 Description Give a brief summary description first, particularly if it is a large or complicated memorial. This is just what you can see, but everything you can see. When describing, be systematic, give overall shape, top to bottom of the “frame”, plus any backing panel (eg “set on a slate ground of conforming shape”), then the inscription panel.

Give blazons at the point in the description where they occur. Costume on effigies must be described in detail. Indents of brasses should have any rivets or channels recorded.

Lettering – describe the form (incised, raised, painted etc) and identify the style (gothic, roman italic etc). If in doubt just call it caps and l/c. Learn to recognise sans serif (plain ‘like this’ as opposed to ‘like this’). Say if the ‘long s’ symbol (ſ) has been used or there are accents and contraction marks. The location and style of lettering of the maker's name (if signed) should be described here in 1. (See Letting supplement)

2 Material Give the colour in 1, not here eg ‘black marble ground’ in 1, just ‘marble’ here in 2.

3 Date Do not use the date of death as the date of manufacture **without proof** as memorial may have been made before or long after the death of the commemorated. Look out for different dates where subsequent inscriptions have been added later. If no date of manufacture is known, then give to the nearest quarter century.

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, eg 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 just after the last number. If the memorial is out of reach, just enter n/a for not accessible.

5-6 Maker/Sculptor Describe signatures in 1, giving location, type of lettering etc, then transcribe the text (eg JOHN BACON FECIT). In 5-6, just put the name (eg John Bacon). This is to avoid any misunderstanding such as thinking FECIT (which means “made it”) is the surname of the sculptor - it has happened!

Check in Gunnis (*Dictionary of British Sculptors*) or Roscoe (latest version and online) to see if there is any more information (eg is it Bacon the elder or younger?). Anything consequently added in 5-6 would need to be referenced and with the source given in 10.

7 History Please don't repeat here information which is given in the inscription below.

8 Donor Check to see if the donor is named in the inscription. If so, put the name here in 8.



9 Inscription This is just the memorial inscription and only the memorial inscription.

The lettering and layout should have been described fully in 1. Any additions such as underlining to indicate red lettering or illegible text, which has been added from an earlier transcript, must be carefully explained in 1. Any Latin or foreign languages, including roman numerals, **must** be translated. If there are long verses or texts on the memorial which which are not part of the inscription, they should be given in 1. Do proof read all inscriptions thoroughly by checking them aloud, on site and in pairs.

DO NOT ATTEMPT to reproduce lettering styles using computer fonts. The 'long s', superscript and diphthongs do not corrupt but non-standard fonts corrupt when the document is converted to a PDF file. The text may be transcribed using a forward slash (/) at the end of each line and a final / to mark the end of the text. Alternatively the text may be laid out as seen on the object. Either way is acceptable.

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.

The last number in this Section is for **Gifts given in Memory and recorded in other sections.** This will be a table usually made by the compiler at the end of the recording process.

Specific reference sources for memorials recorders given below:

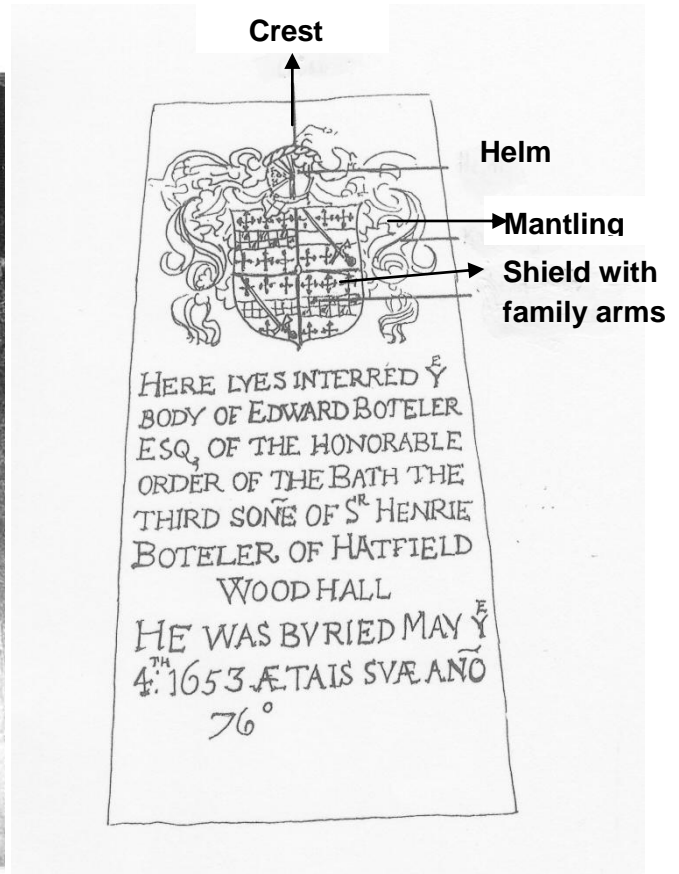
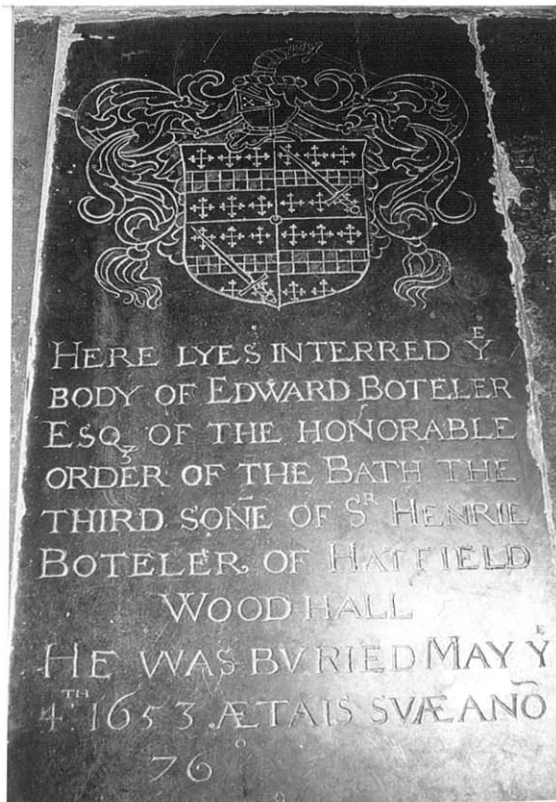
- Sources of information for Memorials Recorders
- Glossary for Memorials Recorders
- Latin on Brasses
- Roman Numerals
- Types of Lettering

In the Resources section the following will be invaluable:

- *Making Sense of It*
- *Heraldry for Church Recorders*

EXAMPLES OF MEMORIALS

HOW TO RECORD A LEDGERSTONE



- a In the description remember to blazon the Arms using Guidelines for Heraldry and Burke's General Armory, assuming you have knowledge of the language of heraldry. Look in the reference documents and resources for your own interest and then check with one of the experienced recorders on the Help Desk and then, if need be, use one of the experts on the List of Heraldry Advisers. The names of the colours (tinctures) should be given in full eg Gules, Sable, Argent. If the colours (tinctures), painted or hatched, are not shown on the memorial then you write them in round brackets. A description of the slab is on the next page.
- b In 1 describe the style and type of lettering and, if the spelling is archaic or if the 'long s' has been used, if there are accents and contractions, consult the Handbook for more information. The text may be transcribed using a forward slash / at the end of each line and a final / to mark the end of the text. Or text of more than one line may be laid out as it appears on the object, as with this memorial, either way is acceptable.

DO NOT ATTEMPT to reproduce lettering styles using computer fonts. Non-standard fonts corrupt when the document is converted to a PDF file. The 'long s', superscript and diphthongs do not corrupt and can often be downloaded from symbols.
- c Measurements will be in cm l. (length) x w. (width) in this case.
- d 76° - the ° is the Latin equivalent of 'th'.



001 LEDGERSTONE Ph Edward Boteler d. 1653 SANCTUARY, S E corner

1 Black floor slab, the inscription occupies two thirds of the slab and is surmounted by an incised achievement of arms, of the Boteler family. No colours or tinctures on the slab.

Blazon: Quarterly 1 & 4 (Gules) a fess counter-compony (Or) and (Sable) between six crosses crosslet (Argent) 2 & 3 the same debruised by a sword in bend, over all at fess point a crescent for difference.

Crest: An arm embowed in armour, holding a sword. (refs a & b).

The inscription is in incised roman caps with some flourished terminals, archaic spelling with V's for U's. The letter e of Ye is set between the arms of the Y.

2 Slate

3 Second half 17th c

4 l. 176 x w. 69cm

5-6 -

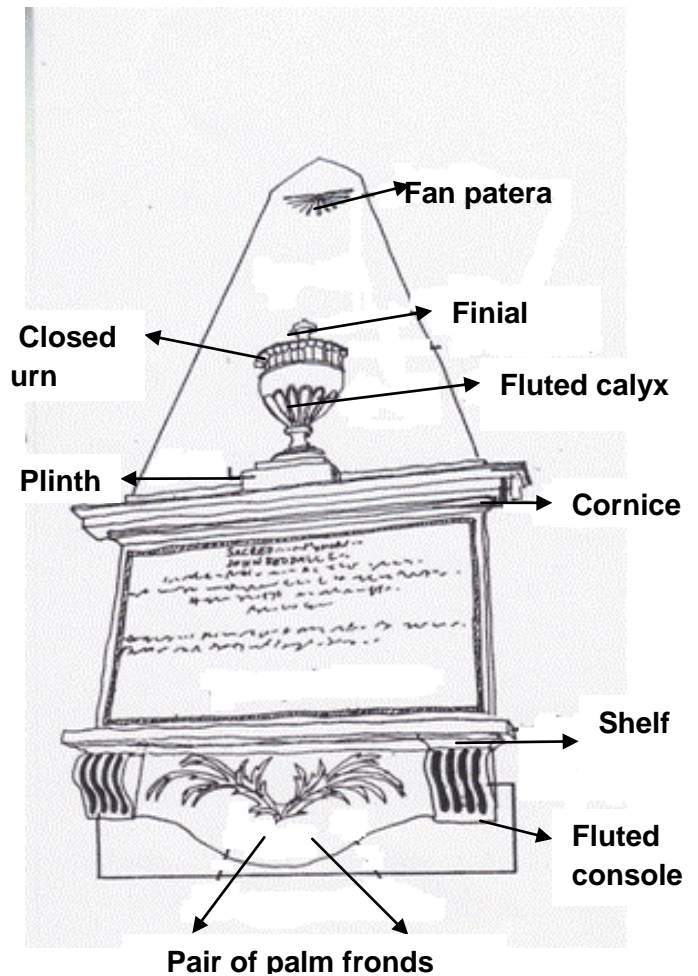
7 The inscription tells us that the deceased is the third son of Sir Henry Boteler of Hatfield Woodhall, but the cadency mark (the crescent) is that of a second son. Burke lists seven or eight other Botelers with similar blazons, which include crosses patée (or 'formy') crosslet and fleury, some of which are fitchée. None includes over all a sword in bend. It is clear that there are many variants of the Boteler arms. Somewhere back along the line, an ancestor of Edward must have married a cousin who was heir to the coat with the sword over all. It is possible that the depiction of the arms supplied to the mason may actually have been one used by Edward's father and that it was he, Sir Henry, who was the second son in his generation (ref b). In this instance the family name has not been assigned to the arms in the blazon for the reason given above.

8 -

9 HERE LYES INTERRED YE
BODY OF EDWARD BOTELER
ESQ OF THE HONORABLE
ORDER OF THE BATH THE
THIRD SOÑE OF S^R HENRIE
BOTELER OF HATFIELD
WOODHALL
HE WAS BVRIED MAY YE
4TH 1653 ÆTAIS (sic) SVÆ ANÕ
76°

[Translation: in the 76th year of his age]

10 a) BUR p 163 b) K. Lovell, Heraldic Expert



HOW TO RECORD AN ORNATE WALL TABLET

- a Start with the upper section mentioning the various decorations as you go. The two-dimensional **PYRAMID**, and the **FAN PATERA**. Continue downwards, not forgetting the **CLOSED URN** with a **FLUTED** calyx, set on a **PLINTH** which rests on the top of the **CORNICE**. Next will come the **INSCRIPTION PANEL** which rests on a **SHELF** supported on **FLUTED CONSOLES** flanking the curved **APRON**.
- b Describe the style and type of lettering. If the spelling is archaic or if the 'long s' has been used, remember to mention it in 1. If the memorial is signed, state where the signature is and the type of lettering. If the inscription is in Latin it should be translated [see the List of Experts on the CRS website]. Include the translation at 9 after the inscription. The inscription may be transcribed using a forward slash / at the end of each line and a final / to mark the end of the text, as with this memorial, see p 4. Or text of more than one line may be laid out as seen, either way is acceptable.
- c If there is Heraldry on the object, blazon it at the point where it is first mentioned. The names of the colours should be given in full eg Gules, Sable, etc. The colours may be represented in a standard way by hatchings (shown in *Inside Churches*). If no colours are shown on the Arms, then the names of the colours are given in round brackets.
- d Quote all your references at 10 and make sure they have been noted in the text.



002 WALL MONUMENT Ph John Reddall d.1782 CHANCEL, S wall

1 A brownish, veined, two-dimensional marble pyramid decorated with a fan patera near the apex. Set against the base of the pyramid is a closed urn, half emergent, on a small two-stepped plinth. The urn has a fluted band around the rim and a fluted calyx. The lid has a scalloped edge and a spool finial.

Below is a white marble rectangular inscription panel with a narrow red marble border, surmounted by a stepped and moulded cornice. The whole rests on a plain shelf which in turn is supported on a pair of fluted consoles flanking a black apron with a wavy lower edge and decorated with a pair of applied marble palm fronds carved in relief. The inscription is incised in roman caps and l/c, some sloped, the last two lines are in copperplate, 'long s' used. The maker's name is incised in roman caps JOHN PERRY, HACKNEY and is situated underneath the shelf on the E side.

2 Marble

3 Last quarter 18th c

4 h. 230 x w. 115 x d. 30cm

5-6 John Perry of Hackney

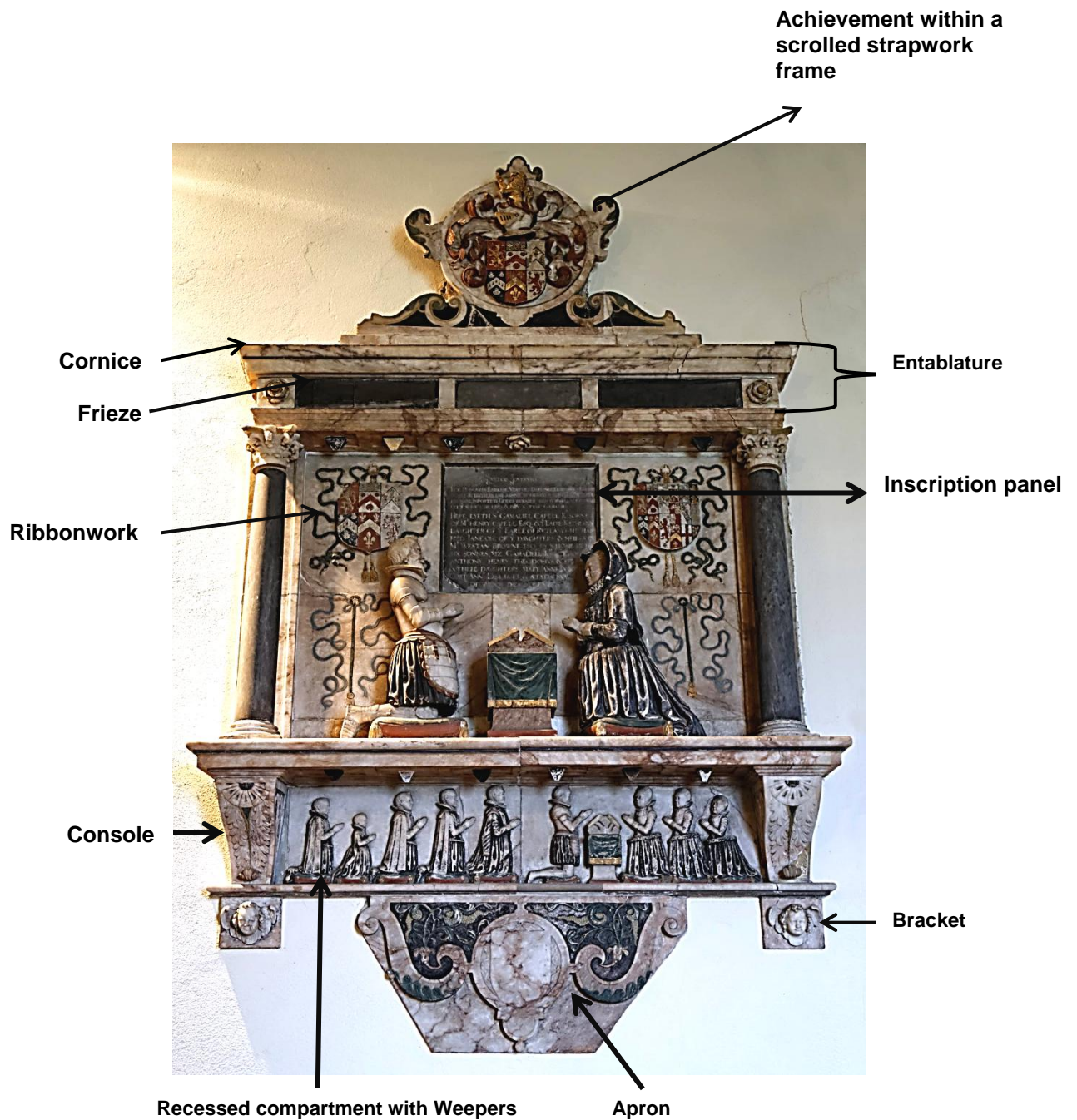
7 -

8 Mrs John Reddall (see inscription)

9 SACRED to the Memory of / JOHN REDDALL E[qr.] late *COMMANDER* of the SHIP *LORD CAMDEN* / In the Service of the Honourable United EAST-INDIA COMPANY / He died on the 17th day of October 1782 / Aged 45 Years / *His Widow caused this Monument to be erected as a Feeble Testimony of Her / Gratitude towards a Tender and Indulgent Husband. /*

10 -

HOW TO RECORD A COMPLICATED WALL MONUMENT





HOW TO RECORD A COMPLICATED WALL MONUMENT

- a First of all give a brief general description:
“Effigies of Sir Gamaliel and his wife kneel at a prie-dieu facing each other within an architecturally framed recess, which is crowned by a painted **ACHIEVEMENT OF ARMS** in a scrolled strapwork frame”.
- b Then you would blazon the Arms on the shield, using the Guidelines for Heraldry and the Heraldry Advisers [See CRS web site. www.churchrecordingsociety.org.uk] Always quote your reference. The blazon should be indented.
- c Continue with a detailed description, starting with the **ENTABLATURE**, the part just below the Achievement, composed of a **CORNICE**, **FRIEZE** and **ARCHITRAVE**. Continue downwards, not forgetting the **WALL PLATE** decorated with **RIBBONWORK** and the two shields flanking the **INSCRIPTION PANEL**.

At this point these shields would be blazoned. The one to the east is the same as the Arms in the **ACHIEVEMENT**; all that is necessary is to say 'A repeat of the Achievement in the strapwork frame above.'

The other shield with its nine quarterings would have to be done in detail (see b).

- d Next would come the description of the two carved and painted figures, giving details of costume, armour etc. [The amount of detail depends on the quality and quantity of the photographs]. The two main figures kneel on a **SHELF**. The part of the memorial with the other kneeling figures, called **WEEPERS**, sometimes children of the deceased, is called a **RECESSED COMPARTMENT** and at each end there is a support called a **CONSOLE**, if plain and square it is known as a **BRACKET**. Below the **RECESSED COMPARTMENT** is the **APRON**.
- e Remember to describe the style and type of lettering of the inscription in 1 mentioning if there are some letters missing or indecipherable. [see Handbook p 13 under **Filling in the gaps**]. The transcript at 9 may be indented if wished. The text may be transcribed using a forward slash / at the end of each line and a final / to mark the end of the text, Or text of more than one line may be laid out as it appears on the object as with this memorial on p 8 either way is acceptable.

All inscriptions in Latin should be translated, [see List of Experts CRS website see **b** above]. The translation is included at 9 after the inscription. If information is given about the family or memorial in the inscription this should not be repeated in 7.

- f If possible give a little history of the family as well as any history about the memorial, i.e. if it has been moved, repaired etc. This information goes in 7.
- g It would be necessary to take a number of detailed photographs of this type of memorial as well as an overall photograph.

**003 WALL MONUMENT Ph Sir Gamaliel Cappell d. 1613 CHANCEL N wall**

- 1 Effigies of Sir Gamaliel and his wife kneeling at a prie-dieu and facing each other across a double prie-dieu, set on a deep shelf within an architecturally framed recess. Crowning the monument is a cartouche, framed and supported by scrolled strapwork enclosing a carved and painted Achievement of Arms with crest, helm and mantling.

Blazon: [The blazon of Arms would be done here, quoting the ref e.g. (ref a)]

The cartouche is set on a stepped cornice below which is the frieze composed of three black inset panels, flanked at each end by a carved rose. Supporting the entablature on each side is an engaged column, with a white Corinthian capital, black shaft and white torus base standing on the shelf. The coffered underside of the architrave is decorated with six black and gold nailhead ornaments and a central carved rose (one of the nailheads is missing).

Inset upper centre on the wall plate of the monument is a square black panel with an inscription incised in roman caps with archaic spelling, some letters are indecipherable. There is also damage to the panel. On each side of the panel is a shield framed by ribbonwork in relief and painted. The shield on the east side bears the man's Arms and that on the west side his wife's, both painted.

Blazon: [The blazon would be done here, and as the man's Arms are the same as those on the cartouche, all that would be necessary would be to say. 'A repeat of the Achievement in the strapwork frame above'. The wife's would have to be blazoned in full, quoting the ref e.g. (ref b)]

Each figure kneels on a carved cushion, painted red with gilded corner tassels, their hands in the prayer position. The prie-dieu has a green carved and painted hanging with gold painted fringe. The man wears a neck ruff, plate body armour, pleated trunk hose, square-toed shoes. His wife is all in black except for her neck ruff and cuffs. She wears a French hood, long veil down her back, close fitting bodice and sleeves, gathered skirt over a farthingale.

Below this shelf is a recessed compartment flanked by consoles embellished with acanthus leaf and lotus decoration. Weepers are carved in relief in the compartment and kneel on a second shelf supported by two square brackets, each decorated with a winged cherub's head. Six sons kneel to the E of a smaller version of their parents' prie-dieu and three daughters to the W, all with hands clasped in the prayer position.

All kneel on cushions similar to those of their parents. The eldest boy is dressed as his father, the second appears to be in academic dress, the fifth is still in long clothes indicating that he died before he was breeched (ie before the age of seven or eight). The other three boys are attired in long white cloaks over doublet and black hose.

Each daughter wears a white cap, white close fitting bodice and sleeves and a gathered skirt over a farthingale. Above the figures is a coffered soffit decorated with black and silver nailhead ornaments.

Between the brackets is a wedge-shaped apron. Set on the face of the apron are two S-shaped scrolls flanking a strapwork cartouche with a blank shield.

- 2 Marble and alabaster.
3 First quarter 17th c.
4 h. 250 x w. 177 x d. 26cm.
5-6 -



- 7 The Capel family held several manors in Mercia where the name persists much later and was connected with a number of families in the area; Gamaliel's father's first wife was a Browne, his great grandmother a Newton (ref c).
- 8 -
- 9 HERE LYETH S^R GAMALIEL CAPELL K^T SONNE
OF M^R HENRY CAPELL ESQ. & Y^E LADIE-KATHERYN
DAUGHTER OF Y^E EARL OF RVTLAND. HE MARRIED
IANE, ONE OF Y^E DAUGHTERS & HEIRES OF
M^R WESTAN BROWNE ESQ, BY WHOME HE HAD
SIX SONNES, VIZ GAMALIELL (sic), K^T THOMAS,
ANTHONY, HENRY, THEODOSIVS, & FRANCIS
& THREE DAUGHTERS, MARY, ANNE, MILDRED
OBIIT ANN^O DNI, 1613 & ÆTATIS SVÆ -----
DECIMOQ-- DIE NOVEMBRIS.
[Translation: Died in the year of our Lord 1613 and ----- of his age on
the tenth day of November]
- 10 a) BUR pp 166, 731. b) CLUTT Vol I p 242. c) John Jones, heraldry expert.