



**IMPORTANT NOTE** – This edition of the Handbook is to cover the period until Church Recording information is fully integrated into The Arts Society’s website at the end of 2026.

However, as at April 2026 the churchrecordingsociety.org.uk website has been closed, having been attacked. Instead, a search for it will bring you to an interim The Arts Society screen which enables access to the essential recording documents under Section headings. No password required. For other documents or information, contact [enquiries@churchrecordingsociety.org.uk](mailto:enquiries@churchrecordingsociety.org.uk).

References in this edition of the Handbook to the church recording website mean this temporary facility. “Example page” means an example to be found in documents under a Section heading.

# CHURCH RECORDERS’ HANDBOOK 2026

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## INTRODUCTION

The Arts Society is a leading arts education charity with a global network of local Societies which bring people together through a shared curiosity for the arts. It offers volunteering activities.

Church Recording is a volunteering activity of The Arts Society, which began in 1972 as an initiative of the V&A Museum and The Arts Society (then NADFAS). It is sophisticated recording by the volunteers of the internal fabric and contents of religious buildings, describing their social and historic context, their makers, designers, contributors, dedications and similar valuable information for public benefit. Over 2,000 Church Records have been produced. They are a unique legacy.

Originally 'NADFAS Church Recording', Church Recording was re-branded as 'The Arts Society Church Recording' in 2017. Between 2021 and 2025 it was 'Church Recording Society Church Recording', reverting to 'The Arts Society Church Recording' in 2026.

This Handbook is copyright. For details contact [churchrecordingsociety@gmail.com](mailto:churchrecordingsociety@gmail.com) or [volunteering@theartsociety.org](mailto:volunteering@theartsociety.org)

### **What is a Church Record?**

A full Church Record is an Introduction followed by the objects Sections entitled 000 Memorials, 100 Metalwork, 200 Stonework, 300 Woodwork, 400 Textiles, 500 Paintings etc., 600 Library, 700 Windows and 800 Miscellaneous (which includes the organ). Each object is described in a prescribed format and most are photographed. Increasingly, the significance, background and history, researched, checked against reliable information, are included.

A partial Record might be completed in exceptional circumstances, such as urgency. Approval from the Church Recording national committee should be obtained.

### **What are the objectives of Church Recording?**

The principal aim of Church Recording is to discover, verify and bring alive the Heritage within churches and other religious buildings of all denominations and promoting use of this information both nationally and locally.

Church Recording offers Church Recorders the opportunity to contribute to preserving and

enhancing access to our heritage, to pursue a fascinating vocation and to acquire new skills. Working in a dedicated and skilled team and collaborating with professionals when researching, gives great satisfaction and a genuine sense of achievement.

Church Recorders, also, apply their unique resource of voluntary expertise to shorter emergency recording, Cathedral Inventories, events and study days and providing material for churches to promote themselves.

'Church' in this Handbook includes all religious buildings.

### **Where Church Records are deposited**

See 'Distribution of Completed Records' in the Table of Contents.

A printed, bound Record will be presented to the Church, ideally at a Service or special event. Members of the Group and of the sponsoring The Arts Society should be invited to attend and should have the opportunity to see the completed Record.

Often, a digital copy of the Record will be supplied to the Church, but see *Digital copies of the Record* in the 'Production and Delivery' section.

### **Church Recording databases**

On the Church Recording Website, currently at [churchrecordingsociety.org.uk/](http://churchrecordingsociety.org.uk/), are a directory of 'Churches Recorded' and a database 'Search the INDEX of Recorded Churches'. Both are open to the public.

These include the names of artists, manufacturers and retailers, the names of donors and those commemorated, also the subjects of stained-glass windows and wall paintings. The directory and database are particularly valuable to anyone seeking information about church artefacts, including the names of artists, manufacturers and suppliers, the names of donors and those commemorated, also the subjects of stained-glass windows and wall paintings.

### **Who pays for a Church Record?**

Traditionally, the Church Recording Group's The Arts Society has been responsible for financing its Church Recording Group's Records. Some Groups are sponsored by more than one The Arts Society, which works well.

Small, or financially struggling, The Arts Societies should still offer Church Recording as a volunteering activity. Increasingly, the church, a donor or another external body might

contribute towards the cost of the Record. A grant might be obtained and small fund-raising events might be held.

The Group Leader must agree the financial arrangements with the chair/s and treasurer/s of the Society/ies before each new Recording.

A Group can operate independently of a local The Arts Society, but all Recorders must be The Arts Society Members.

## Organisation of Church Recording

The Arts Society Church Recording Committee governs the standards and practices for Groups throughout the United Kingdom and the Isle of Man.

Each Group should consist of:

- A **Group Leader** (GL) who is responsible for organising the membership of the Group. They should make and maintain contact with the church authorities, The Arts Society and the sponsoring Society/ies. Group Leaders are the key managers and co-ordinators of the voluntary effort and, as such, they must possess and exercise good judgement and tact. (See *The Role of the Group Leader*)
- It is essential that each Recorder can receive emails and download information or should have a Recorder who will collect emails and download information on their behalf. The Group Leader should organise this.
- A **Compiler** (often the Group Leader) who is responsible for collecting and checking the draft 1-10 entries or the notes of the Recorders. The notes must be put into the prescribed format before the draft Record with photographs is sent to the designated checker, **whose comments must be taken into account**. If in doubt, ask [enquiries@churchrecordingsociety.org.uk](mailto:enquiries@churchrecordingsociety.org.uk) for advice. The final Record is then printed and recorded on digital media. (See *Compilation and Production of the Record*).
- A **Photographer** who undertakes to complete a series of photographs required for all Sections.
- **Recorders** - whilst there are very successful smaller Groups it is recommended that a Group should be ten to twelve Recorders or more if possible.

**All** Church Recorders, including Photographers, must sign a Church Recorder's Registration Form, which includes an assignment of the copyright of all the material they produced for Church Recording. Content of a Church Record produced by an unregistered Recorder is not acceptable.

## Publicity

There are many opportunities for Recorders to publicise their activities and gain recognition for The Arts Society and Church Recording. Subject to the agreement of the church concerned, there might be potential for local, regional or national publicity if an object of great interest is discovered or when a Record is presented to the church. An appropriate

forum might be an article in the parish magazine, local newspaper or a specialist journal, social media, at an exhibition in the church, a Society meeting or in a local library or museum. Contacts with U3A, Probus and local civic and history organisations are valuable.

Advice about preparing such publicity is available from The Arts Society [volunteering@theartsociety.org](mailto:volunteering@theartsociety.org). The Arts Society's Brand Guidelines are essential.

## Insurance

As at the date of publication:

- Full members of a local Society and Supporter members of The Arts Society are insured against any proven liability for third party bodily injury or property damage to goods in their care whilst recording in the church, including member to member liability, against loss or damage to Recorders' possessions being used in the recording work, subject to certain conditions. There is a policy excess, currently £250.
- There is no cover for personal injury of a Recorder.
- **Note** that a Recorder's personal effects are not covered by the insurance except during use specifically for recording activities.
- For the latest information on insurance please see the Insurance under Legal and Regulatory in the Resources Section of [theartsociety.org/](http://theartsociety.org/).

## Health and Safety Advice

Group Leaders and the Group's sponsoring Society are responsible for the health and safety policies for Church Recorders in the Group. Groups must ascertain and comply with:

- the health and safety policy of their sponsoring The Arts Society; and
- the health and safety policy of the church in which they are Recording.

The Group Leader must implement and complete the Risk Assessment form which is in the Health & Safety section of the Church Recording website.

## Safeguarding

Church Recording Groups must ascertain the Safeguarding Policies and risk assessment requirements of The Arts Society and of the church being recorded. They must implement those, it being their own responsibility to do so. In so far as those Policies are inadequate, they should have regard to the Safeguarding Policy, which is on the Church Recording website. There is extensive guidance on the Charity Commission England & Wales and NCVO websites.

## Recorder registration and copyright

Every Recorder (which includes photographers) in a Group must have completed, signed and delivered to The Arts Society a “Registration application – Registered Church Recorder” form. This form should be available from the Group Leader, who is responsible for ensuring compliance. It is, also, in FORMS on the Church Recording website. On receiving this, The Arts Society will note the Recorder as a Recorder on its Register of Members

## Church Recording Website

The Church Recording Society’s website at [churchrecordersociety.org.uk](http://churchrecordersociety.org.uk) will continue until at least October 2026. It is intended to integrate its contents into the Volunteering Section of The Arts Society’s website. The password requirement to access the Members’ Section will be removed in the near future. Information which involves data protection compliance or is confidential will continue to require a password. Church Recording issues a password to a Group Leader to pass on to their registered recorders.

All the essential documents which used to be printed (such as this Handbook and Sample Pages) are on this website, together with a large amount of guidance, instructions and sources of information. It is essential reading for all Recorders.

Sample Pages is no longer published as a set of examples. Instead, there are **Example Pages In the Sections on the website**.

If a Recorder does not have access to the internet, a Group Leader should arrange a “friend” (a member of the Group) for that Recorder, to provide information and access for them.

Group Leaders registered with an email address will receive the Church Recording Newsletters and other digital mailing. A Group Leader should arrange for these to be copied to the Recorders of their Group.

## PREPARATION FOR RECORDING

In order to make the most of your visits to record a church, some preparation is essential.

Familiarise yourself with this **Handbook** and the **Guidelines and Examples** of the relevant **Section** on the website. There are essential sources for Church Recorders' terminology:

- *Inside Churches: a guide to church furnishings* published by The Arts Society
- *Recording a Church: an illustrated glossary*, published by the Council for British Archaeology
- *Documents on the Church Recording website*.
- For Scotland see *The Scotland Section* of the Church Recording website.

There is a range of effective support and training available for all Recorders including practical support from experienced Recorders, as well as study and training days. For many objects expert advisers can also be consulted (see *Resources - Expert Advisers* on the website. This list is password protected to protect the expert's data. Group Leaders have a password.

All Records should be set out according to an authorised format given in *Guidelines for the Layout of a Record* in this Handbook.

Recorders must always respect the sacred nature of the building and its contents. Take care not to cause any inconvenience by your presence, and always apply safety measures needed to protect potentially valuable objects.

Every object should be handled with care and replaced as found, after it has been recorded. Recorders ideally work in pairs or small Groups, covering one or more of the nine Sections:

001-099	Memorials
100-199	Metalwork
200-299	Stonework
300-399	Woodwork
400-499	Textiles
500-599	Paintings etc.
600-699	Library

700-799	Windows
800-899	Miscellaneous

900 is used for the Introduction.

**The initial planning** of a Section needs to be done in liaison with the Group Leader and the Compiler. Using the guidance in this Handbook and referring closely to the Guidelines and Examples, the first task is to identify the objects to be included in your Section. Each object in the Section is allocated a unique number.

### *THE NUMBERING SYSTEM*

In conjunction with the Group Leader and Compiler, begin by **making a list of objects** to be included and **giving each object a number**.

- Check Section notes for any dedicated numbers e.g., in Miscellaneous, 800 is reserved for the organ.
- **Start numbering at the liturgical east end** (pulpit or stage end in a non-conformist church) unless the Section notes say otherwise. Work in a clockwise direction round the church. You may choose to complete an area (e.g., the Chancel before starting the Nave) if this seems sensible.
- If an object is made of **more than one material**, decide, in consultation with your Group Leader, in which Section it should be included. The most important component should be the deciding factor e.g., a wooden pulpit with a stone base and a metal reading desk would be recorded in Woodwork.
- Objects can be cross-referenced if in two Sections, rather than duplicating the description.
- A number can be subdivided for similar objects e.g., 308A, 308B, for a series of tables.
- One number can be used when recording a pair or set of objects e.g., 324 CHAIRS (2).

Hand copies of your list to the Group Leader and the Compiler. The Group Leader should give a list to the Photographer with a note of the objects which should be photographed, plus a note of which objects should have detailed photographs, for example, close ups of heraldry on monuments. This is very important as some photographers, for safety reasons, prefer to work on their own in the church.

## RECORDING AN OBJECT USING THE 1-10 FORMAT

By working in pairs Recorders can check details and ensure that descriptions are clear and accurate. Descriptions should be able to be easy to read and interpret.

With some exceptions each object is recorded as follows, using the 1-10 format under a bold title line.

Title line			
Number	Name of Object	Photograph(s)/Drawing	Position in church
<b>301</b>	<b>COMMUNION TABLE</b>	<b>Ph(s)</b>	<b>SANCTUARY, E wall</b>

NB: If there is no information for any number in the (1) to (10) sequence, indicate this by a dash.

**1 DESCRIPTION.** Unless the object is very simple, begin with a sentence giving an overall description followed by a description of the details in logical order. For objects of a complicated shape, the addition of a drawing and/or photograph can reduce the need for textual description. But it does not replace a basic description, using correct technical terms. Drawings should be done in dark pencil or pen on plain white paper and then scanned for insertion into the text of the Record.

Accurate computer-generated drawings may be used.

- Note the location of any **TEXT** and how it is formed e.g., painted, carved or incised. Or embroidered, gilded or filled.
- Include the location, form and text (if any), of an artist's or manufacturer's signature, logo or label.
- Note the style (e.g., roman, gothic, italic) and type of lettering e.g. capitals (caps) and/or lower case (l/c) of all text.
- Include the location and text style and type of any tablet or plaque associated with the object.
- State if the spelling is archaic and if the 'long s' is used.
- If there is an incorrect or unusual spelling, transcribe it, followed by [sic]. Usesquare brackets for editorial insertions.

**Transcribe** all text here *unless* it is a Memorial or Dedication inscription, see **9** below for information on how to transcribe the text.

**Heraldry** see Heraldry guides in the Resources sector of the website. In Scotland see the Heraldry Notes in *The Church in Scotland, a brief history*

and, also, seek expert advice.

Note the location of any heraldry and say what form it takes (achievement of arms, armorial shield, lozenge or cartouche) and how the arms are depicted (relief-carved, painted, hatched, incised).

- Use a local heraldry expert to help with blazoning (Blazon = a description in heraldic terms) and to check for accuracy. A blazon taken from a book or document must be checked against the object and if there is a discrepancy it must be noted. (See **001 7** in Memorials - Guidelines and Examples in Resources on the website for how to do this). A family name should not be attached to an incorrect blazon.
- The blazon must be inserted at the point in the description where it occurs. The word 'Blazon' appears at the left margin of the text and the blazon itself is indented. If there are no colours (tinctures) visible (either painted or hatched) the names of the colours in the blazon are put in round brackets. All colours should have initial capitals and not be abbreviated. The term Proper counts as a colour. The family name is put in square brackets.

**Translation** should be provided of all Latin and foreign language texts, and of roman numerals into arabic numbers.

**Condition.** If other than apparently satisfactory, please describe the damage at the end of **1** and state its position on the object.

**2 MATERIAL** A list of main materials only.

**3 DATE** of manufacture. If the precise date when the object was made is not known, there may be evidence for an approximate date in a century e.g., first-quarter 19<sup>th</sup> century.

Beware of using date of death or donation as evidence for date. Please do not guess. Avoid using the term modern or art-historical terms such as Norman or Victorian.

**4 MEASUREMENTS** All measurements (usually just overall needed) must be given in centimetres (cm). Give the weight (wt) of gold, silver or pewter in grams (g) before the linear measurements.

The format for giving height, width and depth is: h. 47 x w. 35 x d. 0.5 cm (always in that order). For two dimensional objects such as textiles and floor slabs, length (l.) x width (w.)cm may be used e.g. l. 15 x w. 25 cm. The abbreviation diam should be used for diameter.

**5 ARTIST, designer or craftsman etc.** Only the name is required here. Significant details should be in **7**

**6 MANUFACTURER** or retailer as **5**

**7 HISTORY** of object such as its social, artistic or other significance or its repair or change of location. Family and creator details, if relevant. Bring the object alive with authenticated information. Give the reference for the information in **10**.

**8 DONOR** and **date of presentation to the church**. Only the name and date of presentation to the church are required here. Historical background in **7**

**9 MEMORIAL** or **dedication inscription**. Only memorial or dedicatory inscriptions are transcribed here. Use one of the following formats:

The text (including punctuation, accents and contractions) may be transcribed with the lines running on with a forward slash / to mark the end of a 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.

- Remember to put [sic] after an archaic spelling or a mistake unless you have said at **1** that archaic spelling is used.
- DO NOT attempt to reproduce lettering styles using computer fonts. Non-standard fonts may corrupt when the document is converted to a PDF file. Use a photograph.
- DO NOT type 'f' or any other symbol with a crossbar for the 'long s'. The correct symbol is Ꝣ. If that is not available use 's' or 'ss', whichever it represents..
- Quotations which are not part of a memorial or dedication should be transcribed in **1**.
- Check the transcription against the object after it has been typed as accuracy is of the greatest importance.

**10 REFERENCES**. All recorded information which is not the result of observation has a source which is quoted at **10**. Firstly, indicate that there is such a source, immediately after the information, by a letter (ref a), (ref b) etc.

The source noted at **10** may be:

- **Book** give the author, title, edition publisher, and page reference in the format given on page 147 of *Inside Churches*.
- **Documents** e.g., **Faculties** give type of document, date, accession number if there is one.
- **Oral** e.g., Orally Mr Jones, church warden May 2019
- **Website** e.g., Website of St. Mary's, Newtown; Carter Family website – give date of consultation.

- **Expert** give name and status e.g. John Smith, heraldry expert.

If a reference is used often an abbreviation can be used e.g. VCH for *Victoria County History* – give volume and page number.

Practice relating to adjectives such as roman and arabic differs. They maybe used with or without a capital letter, but **the usage must be consistent throughout 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.

When you have completed the recording of a few objects, pass the notes to your Group Leader to seek feedback and to assist ongoing compilation.

Finally, when you have finished recording, give:

- To Memorial Recorders
  - for inclusion in their list of ‘Gifts given in Memory’:
  - for each gift the name(s) of the dedicatee(s), with their date(s) of death and the relevant object number,
  - or, depending on the practice within individual groups, the Compiler may assemble a list of ‘Gifts given in Memory’ and insert it at the end of the Memorials Section.
- To Group Leader/Compiler
  - a list of particularly significant objects for possible inclusion in the Introduction
  - a list of all names in the Section with their relevant object numbers (noting any agreed exclusions)
  - a list of all artists, craftsmen etc with their trade and relevant object numbers
  - copies of any letters or emails you have received from experts for inclusion in the Record, omitting their personal details.

Agree with your Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the website.

**Checklist:** there is a specific checklist at the end of each Section.

## *Research*

For identifying and describing objects, the books and supplements given above

and in the individual Section notes can be supplemented by:

- books from the bibliography on the Church Recording website
- Helpful Hints 1-4 and 5-8 in the Resources Sector of the website.
- Church Recording Society website guidance and training documents
- Online sources of information (make sure it is reliable)

### *Further Information*

It is very satisfying to research the objects you have recorded so that you can complete as many as possible of the details for the **1-10 format**. Keep careful notes of:

- **references** used. Give full details (author, title, publisher, date) to your Group Leader/Compiler for inclusion in the appropriate section of the Introductory pages of the Record.
- **sources** (bibliographical details of a book; or a type of document and reference number).
- **date** and **page number** of any information that you use in **1-8** of the format so that these details can be included in **10**.

Occasionally, research of an object will produce valuable information beyond that prescribed for the **1-10** format. This can be added as an Appendix to the Section of the Record. If possible, a Family Tree should be in portrait orientation.

## MEMORIALS (001-099)

**WHAT TO INCLUDE:** Brasses (including indents or matrices which would once have held brasses), coffin lids and floor slabs/ledger-stones (even if you don't know who they are for or cannot read the inscription), effigies, monuments, table tombs, tomb chests, wall tablets, War Memorials and Rolls of Honour on any object of any material, except a window, which is noted here but recorded in Windows (see *NUMBERING* below).

In **Scotland**, memorial tablets attached to the external walls are recorded.

**WHAT TO EXCLUDE:** Anything which relates to a gift in memory. For example, a plaque noting that a window was given in memory is recorded in Windows with the relevant window.

**BEFORE YOU RECORD:** These Section notes should be used in conjunction with Handbook and website examples, General Information for Recorders (in this Handbook) which includes **Recording an Object in the 1-10 format**; together with the books **Inside Churches and Recording a Church: an illustrated glossary** in the **Resources Sector of the website**.

**USEFUL BOOKS** (see Bibliography for full details):

- Roscoe, I et al, *Dictionary of British Sculptors 1600 – 1851* Yale University Press 2009 or <http://www.henry-moore.org/hmi/biographical-dictionary-of-sculptors-in-britain>
- Lack, Stuchfield & Whittemore. *The Monumental Brasses of (County)*
- Rice M. *Rice's Architectural Primer*. Bloomsbury 2009

The books below can be read at [www.archive.org](http://www.archive.org) and are helpful for describing costume.

- Macklin HW, *The Brasses of England*. EP Group 1975
- Haines H. *Monumental Brasses*

See also General and Architecture books in the Bibliography.

**Supplements** available on the website include

- Latin on Brasses
- Guidelines for Heraldry

**PHOTOGRAPHY.** Most objects in this section will need one or more photographs. Liaise with your Photographer and Group Leader to decide which objects should be photographed. Additional close-up photographs of details

such as heraldry and costume should be provided. During recording, photographs of inscriptions and detail are invaluable for accuracy.

## NUMBERING

- **Location plan of the Memorials.** *This is essential.* Number the memorials as set out in General Information and mark the numbers on a plan of the church to indicate the location of the memorials. If there are many floor slabs, you may, if you wish, number the other memorials first and then add the floor slabs, at the end. This should be agreed with your Group Leader.
- Although a **war memorial window** will be recorded in Windows, the following statement giving the object number must be made at the beginning of this Section “For War Memorial window see **7** —”
- **Gifts in Memory:** The final number in this section is a list of objects (with their numbers) that were given in memory and have been recorded in other Sections. See website example for format.

## RECORDING A MEMORIAL

**Complete the title line** as shown below.

The title line should be arranged as follows with the names and dates of death of the deceased placed centrally. If you do not know to whom the memorial is dedicated, put “unknown”. Sometimes there is an indication of date or sex, so that one can put, for example “Unknown Female d.c.1450”. If there is insufficient room on the title line for the name and date of the deceased, you can enter it centrally on the line below.

The distinction between a wall monument, a wall tablet and a plaque needs to be established and be consistent. For a monument the sculptural and architectural features are the major elements. A tablet is smaller in scale and the inscription panel forms the major element. A plaque is a surface mounted brass, wood or stone fastened onto a wall, a wall tablet or an object.

**001 WALL MONUMENT Phs Thomas Wainwright d.1736 CHANCEL, S Wall  
Sarah Wainwright d.1800**

Complete as far as possible the ten pieces of information requested in the **1-10 Format** beginning with a description at **1**. Some objects of lesser importance or with less information to supply may be recorded without using the **1-10** format but any information given should be set out in the same order, i.e. description first followed by dimensions. See website for examples. The notes below give

additional points to take into account when recording this section.

- 1 Correct architectural terms should be used when describing a memorial. The **dress** of a figure should be described accurately as well as noting any paint – even if it is only traces. Do not use terms such as ‘contemporary dress’. (See Bibliography for books to help with costume).
  - Note any difference in **lettering style** between different parts of the inscription or added inscription panels which might indicate later additions.
  - Please make clear whether the source of a **Biblical text** appears on the object or is the result of your own research.

## HERALDRY

Note the location of any heraldry and say what form it takes (achievement of arms, armorial shield, lozenge or cartouche) and how the arms are depicted (relief-carved, painted, hatched, incised).

- Use a local heraldry expert to help with blazoning (Blazon = description in heraldic terms) and to check for accuracy. A blazon taken from a book or document must be checked against the object and if there is a discrepancy it must be noted (see **001** of the website example for how to do this). A family name should not be attached to an incorrect blazon.
- The blazon must be inserted at the point in the description where it occurs. The word ‘Blazon’ appears at the left margin of the text and the blazon itself is indented. If there are no colours (tinctures) visible (either painted or hatched) then the names of the colours in the blazon are put in round brackets. All colours should have a capital letter and not be abbreviated. The term Proper counts as a colour. The family name is put in square brackets.

Remember to blazon heraldry for every object, even if it is the same as on another memorial. Where the blazon is repeated on the same memorial, the family name replaces the full blazon in the repetition(s) as shown in the website example.

**Floor Slabs / Ledgerstones:** Note the alignment of a floor slab if it is other than west-east.

**Condition:** At the end of **1**, note any damage, missing parts or detached fragments, e.g., cracked inscription panel and right wing of putto missing.

- 2 If the material cannot be identified exactly, use a generic term like

stone or marble. If you can be more specific, add a reference.

- 3** It is unsafe to use the date of death as the date of manufacture, as memorials may have been made before or long after the death of the commemorated. Lookout for different dates where subsequent inscriptions have been added later.
- 4** Overall measurements: say “inaccessible” if you have no way of measuring.
- 5-6** Many sculptors and locations are included (and indexed) in Roscoe (see Bibliography for details). This may provide you with additional information about the sculptor for use at **5** and **6**. In this case transcribe the signature at **1**, e.g. J. SMITH *fecit*, and at **5** and/or **6** add the extra information with a reference e.g., John Smith junior (ref a), giving Roscoe as your reference at **10**.
- 7** If the same history relates to more than one memorial you can cross reference the information rather than repeating it, e.g., For a history of the family see **003**.
- 8** A donor is sometimes included in the inscription (e.g. erected by their son, John Hall). The information should be entered here with any date given.
- 9** If there is a lot of **archaic spelling** you can say so, with your description of the lettering, in order to avoid excessive use of [sic]. The correct symbol ] must be used to represent the ‘long s’. Alternatively use ‘s’ or ‘ss’, as appropriate. Do not use a symbol with a crossbar such as f.

**Accents and contraction marks** must be reproduced. If a symbol cannot be reproduced digitally or by photograph, it can be illustrated by a drawing. If parts of the **inscription are illegible**, transcribe what you can decipher, marking gaps with a square bracketed section with a dash for each missing letter or word.

**Filling the gaps** in your memorial inscription from an earlier transcription. Replace the dashes in the memorial text with the words or letters from the document but keeping them within square brackets. Put a reference letter (ref a) at the end of the inscription and put the source reference after a) in **10**. If the inscription is totally illegible, but you know what it should be from another source, put the whole inscription in **7** (rather than **9**) with a reference letter and give details of the source in **10**. In each case you would need to add a sentence in **1** explaining what you have done e.g. “Much of the inscription is illegible and the bracketed text at **9** has been taken from an earlier transcription (ref a)”, with the source reference under **10 a**).

All inscriptions must be thoroughly checked, once typed, for accuracy against the original.

**Hints:** Where an inscription is worn it is sometimes easier to read by shining a light sideways or by wiping with a damp cloth. Failing this, with the agreement of a churchwarden, a small amount of white French chalk powder can be applied to help. Do **not** use graphite powder.

A **maker's signature** may be found at the side or under part of a memorial.

10. References e.g. (ref a) for any information that is not on the object.

### *FOLLOW-UP RESEARCH*

Use the Bibliography as well as the Research paragraph at the end of the General Information to discover more about the memorials and families. In particular you should liaise with your Library Recorder or researchers to know whether there are faculties for memorials or whether any other relevant information has been found.

#### *When you have completed your final draft*

- Add a list of 'Gifts given in Memory', details of which you have received from other Section Recorders, as the final number.

#### *Give your Group Leader/Compiler*

- A list of all names in the Section with their relevant object numbers, noting any agreed exclusions.
- A list of all artists, craftsmen etc. with their trade and relevant object number.
- Copies of any letters or emails you have received from experts for inclusion in the Record, omitting their personal details.
- Your suggestions of items of special significance.

Agree with the Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the Church Recording website.

### *SECTION CHECKLIST*

Plan of church showing position of memorials
Names of all commemorated and year(s) of death in heading

Consistent use of terms wall monument, wall tablet and plaque
Heraldry is blazoned and presented as requested in General Information
Names of sculptors/makers are in <b>5</b> and <b>6</b> but position of name and letter style in <b>1</b>
Memorial inscriptions are in <b>9</b> , but position and letter style in <b>1</b>
Literary and Biblical quotations are in <b>1</b> unless part of inscription
Translations made of all text in a foreign language and of roman numerals into arabic numbers
Reference given for any information not on the object.

## METALWORK (100-199)

**WHAT TO INCLUDE:** Any of these of which metal is the main purpose - alms dishes, altar crosses and crucifixes, armour, basins, candle extinguishers, candle snuffers, candlesticks, chalices, chandeliers and candelabra (if ornate but not ordinary lighting), churchwardens' staves, ciboria, communion cups, communion rails, cruets with precious metal fittings, ewers, flagons, gates and screens, hand bells, incense boats, keys (old, special and loose, and not in use), lecterns, metal boxes (both large trunks and offertory boxes, but not safes), missal stands, patens, portable sacramental objects including their cases, processional crosses, spoons, tower bells, significant vases and flower stands (owned by the church), vergers' wands, votive candle stands.

Any memorial or dedication tablet or plaque relating to an object, but not part of it, must be recorded with the object.

**WHAT TO EXCLUDE:** Safes and objects of mixed materials where the metal is not the main purpose of the object and which will be recorded elsewhere. For example, communion rails with wooden rails and wrought iron supports are recorded in Woodwork, and a brass desk on a wood or marble pulpit is recorded in Woodwork or Stonework. Also, any unremarkable metal folding tables and stacking chairs, kettles, boilers, fire extinguishers and flower stands should go in Miscellaneous as a note and **only if at all significant**.

Check that you do not include anything on loan to the church and which does not belong to it.

**BEFORE YOU RECORD:** These Section notes should be used in conjunction with the Example Pages and with the General Information for Recorders (in this Handbook) which includes **Recording an Object in the 1-10 Format**, together with the books **Inside Churches and Recording a Church: an illustrated glossary**.

**Useful Books** (see **Resources, Bibliography** for full details):

These are all important books which give you useful information and help with terminology:

- Emmerson R. *Church Plate* Church House Publishing
- Hull C. *Pewter* Shire Publications 1992
- Jackson CJ. *Jackson's Hallmarks* ed. Pickford I, Antiques Collector's

Club Pocket Ed 2000.

- Wyler SB, *The Book of Sheffield Plate: with All Known Makers' Marks including Victorian Plate Insignia*, Bonanza Books New York 1949

The following reference books may be found in a public library:

- Jackson CJ, *Jackson's Silver & Gold Mark* ed Pickford 1, Antique Collectors' Club 1991
- Grimwade A. *London Goldsmiths 1697-1837* (good for biographical details)
- Culme J. *Directory of Gold and Silversmiths 1838-1914*
- Peal C, *Pewter of Great Britain*
- Various authors *The Church Bells of (County)*

**Supplements** available on the web site include

- Silver Makers' Marks
- Bell Recording forms (required for recording details of the tower bells - See Tower Bells paragraph)
- Recording Hallmarks a step-by-step guide

**LOCATION OF OBJECTS:** Check whether any objects belonging to the church are kept elsewhere for example in a bank or the diocesan treasury. Special arrangements will have to be made to record and photograph them at one session.

**PHOTOGRAPHS AND DRAWINGS:** Liaise with the Photographer and Group Leader to decide which objects need to be photographed so that special details are not overlooked. **Reproducing an image of a hallmark** is done by photographing and enlarging.

## NUMBERING

- Objects in Metalwork are not all numbered clockwise round the church. The sequence starts with objects made of precious metal or pewter in the following order: gold, Britannia silver then Sterling silver. These are in date order within each metal Grouping. Then silver-plated objects followed by pewter. The numbering then continues with objects made of brass and other base metals and, finally, bells, with hand bells first and, at the last number, tower bells. It is important to keep pairs together and to record sets of objects as a group, and to include any case or box in the group e.g. Portable communion set: 104A Chalice, 104B Paten, 104C Case. The priority of a

gilded object is governed by the underlying metal.

- Establish your numbering order and agree the list with your Group Leader and Photographer.

**PRECIOUS METAL OBJECTS** When handling precious metals, remember to wear white cotton or latex gloves, to support hinged lids and use a soft tape for measuring. You will need metric scales to weigh objects made of gold, silver, silver-gilt and pewter (but not silver-plated items).

**HALLMARK INSERTION** The set of marks which make up an object's Hallmark should be photographed and the cropped photograph inserted into the text in **6**. Photography techniques are explained on the Church Recording website. The old system of smoking a hallmark is discouraged – only to be used if much better than a photograph and only if the church has agreed.

### *RECORDING AN OBJECT*

**Complete the Title Line** as shown in the Example Pages or General Information in this Handbook. Complete as many as possible of the ten pieces of information requested in the **1-10 Format** beginning with a description at **1**. Some objects of lesser importance or with less information to supply may be recorded without using the **1-10** format, but any information given should be set out in the same order e.g. description followed by material, date and dimensions. See Example Pages for examples. The notes below give additional points to take into account when recording this Section.

**Example:** The following example, which is in the **1-10** format, shows some extra points to remember for precious metal objects.

**Additional statement at the head of the Section:** Photographed hallmarks will not be to scale when they are inserted into the text, in which case the following statement should be added: **All hallmarks in the text are enlarged unless otherwise stated.**

**Title line:** All precious metal objects **must** have a photograph (**Ph**) but their **location** is **never** given unless the item is on display in a secure treasury or museum.

### **103 CIBORIUM Ph**

**1** In addition to all the other information, the **location, description and interpretation of the hallmark** is given here.

e.g., There are five marks 1cm below the rim of the cup: maker (**E•P** in roman caps in a rectangle), lion passant, leopard's head, date letter (gothic

cap **R** in a rectangle with clipped corners), sovereign's head. On the rim of the lid, three marks, matching those on the cup: maker, lion passant, date letter.

It will only be necessary to include the detail in brackets if a clear reproduction of the hallmarks is not possible.

In addition to the full hallmark on the main body of the object, a partial hall mark should also be found on all the removable or hinged parts.

- 2 Chalice and communion cups are often gilded inside and are then recorded as: Sterling silver, parcel gilt (parcel = partly).
- 3 Date made and assay office: 1852-53. Date letter R London (ref a)
- 4 Measure, beginning with the weight in grams: wt 375g [if appropriate add "including lid"] h 14, h of bowl 9 x diam of rim 9, diam of foot 11cm

**5-6 E•P** for Edward Pairpoint (ref b)



**7-9** As format.

**10** a) Jackson, p.34 b) Goldsmiths' Company

## HALLMARKS

The hallmark here shows the maker's mark **E•P** in roman caps in a rectangle, the lion passant for sterling silver, the leopard's head for the London Assay Office, the London date letter and the compulsory duty mark of the sovereign's head as applied between 1784 and 1890. In the 20<sup>th</sup> c, voluntary commemorative marks for royal events (coronations and jubilees) may also be found. Different assay offices have different symbols; Sheffield a crown, Birmingham an anchor and Edinburgh a castle. Before 1975, the date-letter cycles started on 19<sup>th</sup> May (Feast of St Dunstan, patron saint of goldsmiths) when the new Assay Master was elected, hence in this example **R** is expressed as 1852-53. But the letters were not synchronised between offices so care is needed to select the matching style of letter and shape of shield from the right assay office list in the Pocket Edition of *Jackson's Hallmarks*. This is an essential book and will help you identify many of the makers and dates but please consult with your CR advisor and **read the introduction to the Silver Makers' Marks supplement** to follow the correct procedures.

When trying to identify silver makers, begin by looking in the Pocket Jackson and in the Silver Makers' Marks supplement and then in any of the other reference books listed above. Ask your CR advisor who may have a record of makers' marks found in the Area and be able to identify it. There are also online catalogues of silver makers' marks for various Assay Offices which do give clear marks to check against, but online information is not always reliable. If you are in any doubt, refer to a national specialist listed in [Help Desk and External Experts](#) on the Church Recording website, who might recommend that you check with the appropriate Assay Office. Only send a photograph of the marks and not the whole page or Section, and if you write, enclose a stamped self-addressed envelope (Assay Offices' details are in the Useful Addresses list under *Authoritative/Reference Bodies* on the Church Recording website).

**Silver-plated objects** do not have the Assay Office hallmark but may have a maker's mark or be labelled EPNS (electro-plated nickel silver). No weight is given for silver-plated items.

**Pewter items** may have a makers' mark, and, in the case of 17<sup>th</sup> c pewter, there may also be a triad ownership mark of three initials, the upper one for the surname and the lower two the initials of the man and the women. Pewter is soft so **do not smoke** the marks. For more information contact the Pewter Society. (See Useful Addresses under *Authoritative/Reference Bodies* on the Church Recording Society's website).

## TOWER BELLS

Recording the tower bells should be done in conjunction with the Tower Captain. You are not required to go into the bell chamber. If there is no Tower Captain you may find the Diocesan Advisory Committee (DAC) Bells adviser able to help. You may also find details in the last quinquennial inspection by an architect, or by contacting bell founders or bell hangers.

All information, including that on the Bell forms is then incorporated into the **1-10** format as shown in Example Pages. This is the one occasion in the Record when imperial measurements (inches and cwt) are acceptable.

Bells are made of bell metal (which is 77% copper, 23% tin) so at **2** put: Bell metal. Add the material of the frame if known e.g., Frame oak.

In many parts of the UK bells were listed in a series of books called the *Church Bells of (County)*. These were written in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries so will only be relevant for bells that predate the book and have not been recast since. Your county book may provide many of the details needed to complete

this section, plus the bonus of information about the bell founder and the ringing practices of the church. You may also find a facsimile of the bell inscription and diameter of the bell mouth which can then be scanned into the Record. Anne Haward's book **Making Sense of It**, (see **Resources**) may help you translate the inscription and the local *Victoria County History* series or British History Online [www.british-history.ac.uk](http://www.british-history.ac.uk) may provide more background information to make a very interesting bell record. Where there are three or more bells, more details may be found online at [www.dove.cccbr.org.uk](http://www.dove.cccbr.org.uk)

When you have completed your final draft give to:

- Group Leader / Compiler
  - A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).
  - A list of all artists, craftsmen etc. with their trade and relevant object number.
  - A tidy copy of the bell forms for inclusion at the end of the Section, omitting personal details.
  - Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.
  - Your suggestions of items of special significance.
- Memorials Recorders, for inclusion in their list of Gifts given in Memory, for each gift the name(s) of the dedicatee(s) with their date(s) of death and the relevant object number.

Agree with your Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the Church Recording website.

### SECTION CHECKLIST

Check that precious metals have been recorded in the right order
Hallmarks have been photographed, identified and references given
Memorial and dedication inscriptions are in <b>9</b> , but position and letter style in <b>1</b>
All other inscriptions and quotations are in <b>1</b>
Reference given for any information not visible on the object
Help given on site with recording the bells acknowledged at <b>10</b>

## STONEWORK (200-299)

**WHAT TO INCLUDE:** Of the **exterior** Stonework, only the door arches (including blocked doors), mass dials, sun dials and masons' marks. **Inside**, altar slabs (mensae), altar pieces (retables), aumbries, arches and arcades, brackets, carved corbels, doorways, fonts (including the font cover and any metal furnishings), fragments of crosses or carved stones (whether built into, attached to the wall or loose in the church), gradines, graffiti, label stops, masons' marks, mass dials, niches, piscinae, pulpits, recesses, reredoses, roof vaults, screens, sedilia, statuary, stoups, string courses. **NB** Any memorial or dedication tablet or plaque relating to an object, but not on it, must be recorded with the object.

**WHAT TO EXCLUDE:** Walls, all external features except as above and stonework (tracery) around windows recorded with the window.

**BEFORE YOU RECORD:** These Section notes should be used in conjunction with Example Pages, General Information for Recorders (in this Handbook) which includes **Recording an Object in the 1-10 format**: together with the books **Inside Churches** and **Recording a Church: an illustrated glossary** in the **Resources Sector of the Church Recording website**.

**Useful Books** (see Bibliography for full details)

- Harris J & Lever J. *Illustrated Dictionary of Architecture* Faber & Faber 1993
- Curl JS. *Encyclopaedia of Architectural Terms* Donhead 1992
- Pevsner N. *Architectural Glossary*
- Rice M. *Rice's Architectural Primer*. Bloomsbury 2009

**Supplements** available on the Church Recording website:

Recording Mass Dials. Guidance on how to record mass dials can be found in this supplement. It also has contact details for the British Sundial Society to whom information should be sent about any mass dials or significant sundials you find.

**PHOTOGRAPHY Liaise** with your Photographer and Group Leader to decide which objects should be photographed. Close-ups of distant objects such as label stops and carved corbels should be provided.

## NUMBERING

- Start at the liturgical east end and number clockwise (the pulpit or stage end in non-conformist churches).
- Doorways can be grouped under one number and given consecutive alphabetical numbers e.g. 210A. This helps when quoting the number for doorways in the description of doors in Woodwork.
- Graffiti and masons' marks are usually put at the end of the Section with mass dials as the final number but this is not essential.

## RECORDING AN OBJECT

**Complete the title line** as shown in Example Pages or General Information in this Handbook.

When giving the location note that most arches, screens and interior doorways have two locations since they lead from one area to another. Use a forward slash to divide the two locations e.g. **CHANCEL / VESTRY**

For doorways, always quote beneath the title line the number of the equivalent door in Woodwork e.g. For Door see 324A.

Complete as many as possible of the ten pieces of information requested in the **1-10 Format** beginning with a description at **1**. Some objects of lesser importance or with little information to supply may be recorded without using the **1-10** format, but any information given should be set out in the same order e.g. description followed by date, material and dimensions. See Example Pages for examples. The notes below give additional points to take into account when recording this Section.

- 1** Use the recommended books together with [Inside Churches and Recording a Church: an illustrated glossary in the Resources Sector of the Church Recording website](#) to find the correct architectural terms to use in your description. Figures must have any costume accurately described and heraldry must be correctly blazoned (see General Information). You may wish to provide a plan (provided by your Group Leader), particularly if there are carved roof corbels or label stops.
- 2** If you give a particular type of stone do not forget the reference.
- 3** Give a date. Avoid using the term modern or art-historical terms such as Norman or Victorian.
- 4** Make it clear whether your measurement is internal or external for objects such as a piscina. For fonts give measurements of the bowl, the stem, the base and the

plinth. Measurement of structural objects, like arcades, is not required.

**5-10** As format.

**Hints.** The entry for the church in Pevsner's *Buildings of England* series will often give you a description of features such as the arcade or tower arch. The Victoria County History books are also useful sources for description and dating. If there are Romanesque features you may find photographs and descriptions on the website of the Corpus of Romanesque Sculpture in Britain & Ireland [www.crsbi.ac.uk](http://www.crsbi.ac.uk)

When you have completed your final draft give to:

- Memorials Recorders, for inclusion in their list of Gifts given in Memory, for each gift, the name(s) of the Dedicatee(s), with their date(s) of death and the relevant object number.
- Group Leader / Compiler
  - A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).
  - A list of all artists, craftsmen etc with their trade and relevant object number.
  - Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.
  - Your suggestions of items of special significance.

Agree with the Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the Church Recording website

## SECTION CHECKLIST

Font, cover and hoist (where applicable) recorded together
Doorways cross-referenced with doors in Woodwork
Reference given for any information not on object

## WOODWORK (300-399)

**WHAT TO INCLUDE:** Whichever of the following are **significant historically** or in their **craftmanship** or **design** or due to a **notable association** with the church or its community - Altars, altarpieces, benches (with their platforms), biers, bookcases, chairs, chests (including iron bound), communion rails, credences, crosses, cupboards, doors and door furniture, internal wooden gates, gradines, lecterns, litany desks, missal stands, niches, pulpits (including all fittings of any material), pews, reredoses, roods, screens, sedilia, shelves, stalls, stools, tables, vestment chests, wooden statues etc. Any metal fittings should be described.

Any memorial or dedication tablet or plaque relating to an object, but not on it, must be recorded with the object.

**WHAT TO EXCLUDE:** Font covers (unless the font is also of wood). Utility wooden objects without the significance described above. Liaise with the Recorder of Miscellaneous about utility wooden objects, such as sets of folding chairs, ladders etc., which might be listed, simply, in Miscellaneous.

**BEFORE YOU RECORD:** These Section notes should be used in conjunction with Example Pages, General Information for Recorders (in this Handbook) which includes **Recording an Object in the 1-10 format:** together with the books **Inside Churches and Recording a Church: an illustrated glossary** in the **Resources Section of the Church Recording website.**

**Useful Books** (see Bibliography for details)

- Cockhill T.A. *Glossary of Wood* Stobart & Co. 17979
- Geddes J. *Medieval Decorative Ironwork in England*
- Tisdall MW. *God's Beasts*. Chartlesfort Press

The following books can be read on [www.archive.org](http://www.archive.org)

- Cox C & Harvey A. *Church Furniture* Methuen & Co.
- Howard F E & Crossley FH. *English Church Woodwork*

**PHOTOGRAPHY.** Liaise with your Photographer and Group Leader to decide which objects should be photographed. Photographs of complicated or elaborate mouldings which are difficult to describe are necessary. If there are carved bench/pew ends, angels, friezes or misericords of particular merit, it can be worth photographing the complete set and including them in pages of wallet size, or larger, photographs. A plan of the locations is recommended.

### NUMBERING

- Start at the liturgical east end and number clockwise (the pulpit or stage end in non-conformist churches).
- Doors can be Grouped under one number and given consecutive alphabetic names e.g. 310A. This helps when quoting the number for doors in the description of doorways in Stonework.
- Sets of objects such as an altar cross and candlesticks may be recorded under one number, as A, B, etc.
- Roofs are given a final number in the section.
- Make a numbered plan or drawing to show main seating unless very simple.

### RECORDING AN OBJECT

**Complete the title line** as shown in the Example Pages or General Information in this Handbook.

Note that most doors and screens have two locations since they lead from one area to another. Use a forward slash to divide the two locations e.g. **CHANCEL / VESTRY.**

For doorways always quote beneath the title line the number of the equivalent doorway in Stonework e.g. For Doorway see 224A. If doors are grouped together, then they are given the penultimate number in the Section.

Complete as many as possible of the ten pieces of information in the **1-10 Format** beginning with a description at **1**. Some objects of lesser importance or with little information to supply may be recorded without using the **1-10** format, but any information given should be set out in the same order e.g. description followed by dimensions. See Example Pages for examples. The notes below give additional points to take into account specific to this Section.

Use the correct terminology when describing woodwork. If the shape of an object is complicated a drawing or photograph can reduce the need for textual description. Describe the interior of a door with all its door furniture and then the

exterior.

- 1 Identify the wood if possible.
  - 2 Note dates that an item was made and/or restored.
  - 3 Overall dimensions only, but if there are decorated panels, their dimensions maybe included.
- 5-6** As format.
- 7 Give details of any history associated with the object e.g. re-ordering of benches,remodelling or restoration.
- 8-10** As format. Remember to give References at **10**.

**Hints.** Group under one number similar moveable objects such as tables and chairs.

When you have completed your final draft give to:

- Memorials Recorders, for inclusion in their list of Gifts given in Memory, for each gift the name(s) of the dedicatee(s), with their date(s) of death and the relevant object number.
- Group Leader / Compiler
  - A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).
  - A list of all artists, craftsmen etc with their trade and relevant object number
  - Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.
  - Suggestions of items of special significance.

Agree with your Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the Church Recording website.

#### SECTION CHECKLIST

Plan of benches, indicating bench fronts and seats
Doors cross-referenced with doorways in Stonework
Reference given for any information not on object

## TEXTILES (400-499)

**WHAT TO INCLUDE:** Alms bags, altar cloths and all fair linen, banners, bookmarkers, burses and chalice veils, chasubles, corporals\*, credence cloths, curtains\*\*, dalmatics, dossals, flags/regimental colours (including poles), frontals and superfrontals, funeral palls, hassocks, houselling cloths, humeral veils, kneelers, lavabo towels\*, mats, pallae\*/pall boards, pulpit and lectern falls, purificators\*, riddels, rugs\*\* and carpets\*\*(including ornate carpet rods), stall falls, scarves, stoles, tunicles, veils, vestments etc.

Where applicable, include all metal and wooden fittings e.g. posts, poles and rails are recorded with their hangings. Textiles framed on the advice of conservators (not just to hang on walls).

\* If these items are made from old cloths and handkerchiefs, then just state *xx pieces of white cotton or linen of assorted sizes used as purificators, corporals, pallae and lavabo towels*. If they have embroidery or are known to have been either given or made for the church, then they should be listed as usual.

\*\*Only record those which are significant in the use of the church or which have an association with someone named as having donated or made them. Please exercise common sense when recording these objects. However if any item has a special history, or is particularly ornate please use the **1-10** format.

**WHAT TO EXCLUDE:** Do not record any vestments or personal possessions belonging to the incumbent, minister or other member of the church. Do not include temporary bits of carpet or rugs, door mats, coco-nut matting, bits of old carpet, likewise bits used on benches or on the floor of the pulpit, and curtains and mats of little merit or utility items such as towels. Textiles created as *framed pictures* are recorded in **Paintings etc.**

**Complete the title line** as shown in the Example Pages. Most objects are 20<sup>th</sup> c or 21<sup>st</sup> c so state at the top of the Section: **All objects in this Section are 20<sup>th</sup> or 21<sup>st</sup> century and the condition is satisfactory unless otherwise stated.**

Because of the regular laundering of linen, you may find that there is always something missing. Count such objects at one visit and state the date when this was done, then put the following statement: **The following objects were present on the day of recording.**

Complete as many as possible of the ten pieces of information requested in the **1-10 Format**, beginning with a description at **1**. Some objects of lesser

importance or with little information to supply may be recorded without using the **1-10** format but any information given should be set out in the same order e.g. description followed by dimensions. See **the Example Pages** for examples. The notes below give additional points to take into account specific to this Section.

Do not use “modern” - 20<sup>th</sup> or 21<sup>st</sup> C.

### RECORDING AN OBJECT

Only use a pencil for making notes and a soft tape for measuring.

All textiles should be folded and neatly replaced where they were found.

Do not take up carpets without prior agreement.

**Complete the title line** as shown in the Example Pages. Most objects are 20<sup>th</sup> c or 21<sup>st</sup> c so state at the top of the Section: **All objects in this Section are 20<sup>th</sup> or 21<sup>st</sup> century and the condition is satisfactory unless otherwise stated.**

Because of the regular laundering of linen, you may find that there is always something missing. Count such objects at one visit and state the date when this was done, then put the following statement: **The following objects were present on the day of recording.**

Complete as many as possible of the ten pieces of information requested in the **1-10 Format**, beginning with a description at **1**. Some objects of lesser importance or with little information to supply may be recorded without using the **1-10** format but any information given should be set out in the same order e.g. description followed by dimensions. See **the Example Pages** for examples. The notes below give additional points to take into account specific to this Section.

### RECORDING TEXTILES ORDER

#### Recording an Object in the 1-10 format,

- 1 For major objects start with a general statement such as “ A fitted, green damask frontal with four orphreys and a central embroidered Latin cross”.

Describe the fabric and mention if the object is hand-embroidered or machine made. Avoid using the term ‘gold’ for thread or fringes unless it is gold thread: better to say *gold-coloured*. If you have knowledge of embroidery, name the different types of stitches used. The difference between embroidered and woven material is that in the latter the threads always lie at right angles to each other, whereas in embroidery the threads lie in any direction. If there is a maker’s mark, however it appears, state here where it is, and give the name in **5-6**. Record any order, record it as if it were the customary colour. Otherwise non-liturgical colours, blue, all season multicolour etc.,

should be recorded last.

Record frontals and superfrontals (**400**) first, dossals if matching frontals, then ceremonial textiles - copes, chasubles, burses and veils, stoles, maniples, vestments; items used on the altar for communion - altar cloths, communion linen, credence cloths; pulpit, lectern and desk falls, alms bags, book marks; banners and flags, kneelers, curtains and dossals if not matching frontal, cushions, carpets, sundry items.

**400 is reserved for frontals and superfrontals.** If there are none say so and do not use this number for any other object. In a non-Episcopal church 400 will not be relevant. **In this case** use **401** for the Communion Table cover and **402** for pulpit falls. Objects made or stored in matching sets can be recorded as sets under the same number; e.g. chasuble, stole, burse and veil. If not, cross-reference with the items they match.

Objects, or groups of objects, must be recorded in **Liturgical colour order** which is – purple, white/cream/gold, green, red, black. In rare cases, a church uses a non-compliant colour e.g. blue, instead of purple, for Advent and Lent. For the text other than memorial/dedicatory inscriptions, remember to give the style of lettering and whether caps or l/c.

Describe any fixings including those for frontals and superfrontals (how do they stay on the altar?).

**Kneelers** can be recorded in a table (see Table below). Unless some kneelers are for specific areas, in heading say "About the Church". State the holes **per inch** for canvas-work (not *tapestry*) and if worked in wool in what stitch (see Stitches on the website). Try to work out what is the stuffing. No need to itemise assorted non-significant worn kneelers, just count.

Describe the textile covering a wooden kneeler and give to Woodwork Recorders, but a box totally covered in fabric or canvas-work goes into Textiles.

As last statement in **1**. state condition if other than good, and describe any damage. If needing repair inform the Churchwarden.

- 2** Give main materials used only.
- 3** Materials can give a clue to date. If Lurex is used then the object is later than 1946. Gold kid has been popular since about 1960. Rayon was produced in 1901 (see Glossary on website).
- 4** Frontals and superfrontals which cover the table top should include those measurements (see website Measuring Textiles). Kneelers should be measured as they are used i.e. horizontally (see website Measuring Textiles).
- 5-6** Designer, Artist, Maker, Supplier etc
- 7** Any history or information about object, with reference e.g. (ref. a)

- 8 Donor and date of donation
- 9 Memorial/dedicatory inscription, copied with caps and l/c and punctuation as it occurs. Do not try to use the same font - only use Times New Roman12 or Arial11.
- 10 References e.g.
  - a) Wippells catalogue

### RECORDING KNEELERS CHART

Where there are numerous kneelers in a variety of designs, in the title line state **About the Church** unless they are specific to certain areas such as Altar Rail, and record them on a chart, including the catalogue number if known - see below.

	<b>Design &amp; Jackson's Catalogue No.</b>	<b>Worked by</b>	<b>Donated by</b>	<b>Dedication</b>
1	K032 Spring scene	Jean Gibney	Gibney family	St Anne's church
2	K076 Oxford	S.L. Richardson	S.L. Richardson	-
3	K002 Spring flowers	Betty Shawyer	Betty Shawyer	EMRV
4	K132 Flower festival	Marion Hutton	Marion Hutton	To Ruby
5	K105 Summer scene	Marion Hutton	Marion Hutton	To Hebert
6	K033 Durham	Therèse Hamer	O.M.A.	For Anita
7	K073 Salisbury	M. Hutton	M. Hutton	For her granddaughter
8	- Golden star on blue	Ann Richards	Ann Richards	In memory of Roy Richards 1926 – 2008
9	K168 Iona Cross	M. Hutton	M. Hutton	For her grandson

### When you have completed your final draft give to:

- Memorials Recorders, for inclusion in their list of Gifts given in Memory, for each gift the name(s) of the dedicatee(s), with their date(s) of death and the relevant object number.
- Group Leader / Compiler -
  - A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).
  - A list of all artists, craftsmen etc with their trade and relevant object number.
  - Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.

- Suggestions of objects of special significance.

SECTION CHECKLIST    [see AIDE MEMOIRE on website](#)

## PHOTOGRAPHY

Liaise with your Photographer and Group Leader to decide which objects should be photographed.

## PAINTINGS ETC (500-599)

**WHAT TO INCLUDE:** Benefaction boards, commandment tables, hatchments, lists of incumbents, peal boards, Royal Arms (except if in a window, then include in the window), Stations of the Cross. (These, starting with Royal Arms, then hatchments, are recorded in Paintings etc., regardless of material). Baptismal or cradle rolls (not necessary to transcribe), hanging paintings and anything glazed and framed as a picture (such as an embroidered picture), Peal Boards, photos, plans, prints, maps etc. which are on, or intended for, display, wall paintings, texts and stencils, unless excluded below.

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

**WHAT TO EXCLUDE:** War Memorials and Rolls of Honour (always recorded in Memorials), loose photographs and pictures (recorded in Library), memorial plaques relating to objects in other sections. Textiles framed on the advice of conservators (recorded in Textiles). Temporary displays.

Do not record anything on loan to the church.

**BEFORE YOU RECORD:** These Section notes should be used in conjunction with Example Pages, General Information for Recorders (in this Handbook) which includes **Recording an Object in the 1-10 format**; together with the books **Inside Churches** and **Recording a Church: an illustrated glossary** in the **Resources Sector of the Church Recording website**.

**Useful Books** (see Bibliography for full details)

- Brooke-Little JB, *Royal Heraldry*. Pilgrim Press
- Rouse EC, *Medieval Wall Paintings*. Shire Publications
- Summers P, (ed). *Hatchments in Britain* (a series by area). Phillimore

**Supplement** available on the Church Recording Society's website.

[Resources](#), [Guidelines for Heraldry](#)

**PHOTOGRAPHS AND DRAWINGS.** Discuss photographs and illustrations for the Record with the Group Leader and Photographer to ensure that special details are not overlooked.

## NUMBERING

- **500** is reserved for **Royal Arms**
- **501** is reserved for **Hatchments**

If there are more than one, number **501A, 501B etc.**

If there are no Royal Arms or Hatchments, put “none” and do not use this number for any other object. Otherwise from 502 on, start at the liturgical east end of the church and work round clockwise, neither forgetting the tower, where the peal boards are often located, nor the vestry. It is important to keep pairs or sets together and record them as a group, e.g. 504A, 504B.

## RECORDING AN OBJECT

**Complete the title line** as shown in the Example Pages or General Information in this Handbook.

Complete as many as possible of the ten pieces of information requested in the **1-10 format** beginning with a description at **1**. Some objects of lesser importance or with little information to supply may be recorded without using the **1-10** format, but any information given should be set out in the same order e.g. description followed by dimensions. See the Example Pages for examples. The notes below give additional points to take into account when recording this Section.

**Royal Arms:** there is no need to blazon the Royal Arms, nor to use the **1-10** format unless there is something very special about them. *Inside Churches* has full details to help you identify them and the Example Pages show how to describe them. The location will go on the title line and the measurements on a separate line after the description.

If there have been alterations (sometimes Royal Arms were updated) or additions of initials or dates, the **1-10** format will have to be used and details of changes etc. entered in **7**.

**Hatchments** should be recorded as shown in the Example Pages. In most cases details, including blazoning, will be found in *Hatchments in Britain*. Check that the blazoning matches the actual Hatchment and note any errors. If in doubt, check with your local heraldry expert. You may find more personal details about the person but if he or she is already referred to elsewhere, give that object number as a reference  
e.g. (for a history of the family see 007).

**Commandment Tables** show the Ten Commandments, the Lord's Prayer and

the Creed, and do not need transcribing in full. Just note in **1** the style of lettering and any archaic spelling or mistakes together with the rest of the description.

**Framed Copies** of poems, welcome notices, tables of fees etc. do **not** need transcribing in full.

## LIBRARY (600-699)

**WHAT TO INCLUDE:** Archival material, documents, faculties, log books, Bibles, books, Books of Remembrance, unframed photographs, plans and maps, terriers and inventories, registers and records etc.

Documents, registers etc. held in locations other than the church, e.g. at the County Record Office or with the Church Officials must be recorded.

General music books, sheet music and service books and service sheets or the existence of a lending library should be noted but items do not need to be individually recorded.

A box, cover or container of any material in which a book is kept or displayed is recorded with the book.

**WHAT TO EXCLUDE:** Anything in a frame or that belongs to the incumbent or other individual.

**BEFORE YOU RECORD:** These Section notes should be used in conjunction with the Example Pages, General Information for Recorders (in this Handbook) which includes **Recording an Object in the 1-10 format**; together with the books *Inside Churches* and *Recording a Church: an illustrated glossary* and the Church Recording website.

**Useful Books** (see Bibliography for full details)

- Glaister GA, *Encyclopaedia of the Book*. Oak Knoll Press 1996
- Tate WE, *The Parish Chest*. CUP 2010
- Darlow et al (revised Herbert AS) *A Historical Catalogue of Printed Editions of the English Bible* British & Foreign Bible Society 1968

**Supplements** available on the website include

- Recording Books.
- Conservation of Books and Textiles within Churches (a church information form).

**LOCATION OF OBJECTS.** This Section records the whereabouts and lists all the primary (original) documentation relating to the church. It is necessary to establish where the current and archive material is held (See Locating Archival Material at the end of this section).

**PHOTOGRAPHY.** Most objects will not need illustrating but if you have a book cover or title page which is difficult to describe a photograph or drawing may help. Books and documents of merit should be photographed. Include the book with its title on the spine or cover, marbled paper, the frontispiece, examples of graphics, specimen pages and examples of hand written notes.

**NUMBERING.** It is not necessary to start at the east end and follow round. There are some dedicated numbers as follows. (For Scotland 600-604, see **8 Library & Communication Tokens in Scotland (May 2018)** in the Scotland section of the website).

- **600** is reserved for Registers and other items at County Record Offices, and the Diocesan Office/Diocesan Registry. In Scotland archives may be found at Register House in Edinburgh or other depository appointed by the church. Reproduce each list under a heading that gives the name of the office from which it came. This can be a direct reproduction of the list from an email attachment or scanned copy. Each page should be headed identically to the other pages of the section. If there is a large number of pages, it may be possible to exclude items not directly concerned with the church (e.g. schools, charities, surveyors of highways).
- **601** is reserved for Registers in church keeping. This includes those being held by the incumbent, churchwardens, PCC secretary etc. In Scotland they are sometimes lodged with the Minister or Kirk Session. Registers are normally just listed with their dates, but a very old one may be worth recording as a book with a description of the binding etc.
- **602** is reserved for Faculties and Archdeacons' Certificates in church keeping. In Scotland this includes letters and permissions from relevant Artistic Matters / Fabric Committees. Record the full date of grant and the purpose for which it was given.
- **603** is reserved for Church Property Registers which include Terriers and Inventories and other documents in church keeping. In Scotland this includes property registers and insurance certificates, Fabric Inspection Reports etc. If there are large numbers of documents they may be grouped together under alphabetic sub-headings e.g. A PCC minutes; B Insurance documents etc. Remember to give a date where possible.
- **604** is reserved for Bibles and prayer books dated before 1851. A transcription, or legible photograph or photocopy should be included of each title page of these books (see Recording Books supplement).

**If there is nothing to record under a reserved number, say so. Do not use the reserved numbers for anything else.**

Books of interest e.g. those commemorating a special event or with a special binding, should be recorded in **1-10 format** whatever their date. Books may be grouped under types e.g. Bibles, prayer books, hymn books etc. under one number per set with alphabetic headings.

## RECORDING AN OBJECT

- **Only use a pencil** for recording and making notes
- Wear a protective mask and gloves if you handle books with mould on them (see Recording Books supplement).

**Complete the title line** as shown in the Example Pages or General Information in this Handbook. For a book, this will usually be its title.

Complete as many as possible of the ten pieces of information requested in the **1-10 Format** beginning with a description at **1**. The **1-10** format must always be used for books in 604 and other books of interest (see above). Some objects of lesser importance or with little information to supply may be recorded without using the **1-10** format but any information given should be set out in the same order e.g. description followed by dimensions. See Example Pages for examples. The notes below give additional points to take into account when recording this Section.

- 1 For Bibles state what they include of The Old Testament, Apocrypha and New Testament. Describe the outside of a book first i.e. binding, spine title etc. Then describe any bookplates or inscriptions. Heraldry on bookplates should be blazoned as set out in General Information. You do not need to blazon the heraldry of publishers or Dioceses. Note where the date or publisher is to be found, but put the information in **3** and/or **5-6**.
- 2 Help with identification of binding material can be found in the section entitled Paper in *Inside Churches* and also in the Recording Books Supplement.
- 3 In pre-1851 Bibles the date of the Old and New Testament may be different, check the title page of each. In Common Prayer Books some indication may be found by looking to see which monarch is named in the prayers (Morning and Evening Prayer) for the Royal Family. For books published by OUP (Oxford University Press) and CUP (Cambridge University Press) see Dating Books by Printers in the Recording Books Supplement.
- 4 As format
- 5-6** Put the publisher in **5-6** as one rarely knows the designer. Engravers go here but **not** the artists who made the original picture.
- 7-10** As format.

**Hint.** Hymn books and other books in current use are liable to be moved frequently. Count them once, note the date of counting and do not put a location, stating 'The following were present on the day of recording'. If there is a large number of copies say "multiple copies".

#### When you have completed your final draft give to:

- Memorials Recorders, for inclusion in their list of Gifts given in Memory, for each gift the name(s) of the dedicatee(s), with their date(s) of death and the relevant object number.
- Group Leader / Compiler
  - A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).
  - A list of all artists, craftsmen etc with their trade and relevant object number.
  - Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.
  - Suggestions of items of special significance.

Agree with your Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the website.

#### SECTION CHECKLIST

Dedicated numbers 600 - 604 used correctly
County/Local Record Office list in 600 is clean and legible

References given for any information not on the object.

## **RESEARCH**

Library Recorders are usual responsible for passing on information that may be of help to other Recorders, for instance, giving them details of a relevant faculty. Faculties merit close scrutiny for information. They may additionally wish to search documents such as PCC (Parochial Church Council) minutes and make a History File (see General Information in this Handbook) of material to pass on to other Recorders. If not, another Recorder should be assigned to do this.

## WINDOWS (700-799)

**WHAT TO INCLUDE:** All glazed windows including those in the clerestory, porch, tower and vestry, whether stained, painted or of plain glass. This includes War Memorial windows (which should also be noted in the Memorials Section). All memorial windows should be listed under 'items given in Memory' at the end of the Memorials Section, quoting the name(s) and the number where they are fully described.

Any memorial or dedication tablet or plaque relating to a window should be fully recorded with the window. The Stonework (tracery) around the window should be recorded in this section.

**WHAT TO EXCLUDE:** Glazed doors (done in Woodwork), glass doors and glass screens (Miscellaneous), glazed screens (done in Stonework or Woodwork). Saddle or tie bars should only be mentioned if they are damaged or missing.

**BEFORE YOU RECORD:** These Section notes should be used in conjunction with the Example Pages, General Information for Recorders (in this Handbook) which includes **Recording an Object in the 1-10 Format**; together with the books **Inside Churches** and **Recording a Church: an illustrated glossary** in the **Resources Sector of the Church Recording website**.

**It is essential to take a pair of binoculars when recording windows.**

**Useful Books** (see Bibliography for details)

- Hicks C. *Discovering Stained Glass*. Shire Publications revised in 1996
- Hall J. *Hall's Dictionary of Subjects and Symbols in Art* (essential for identifying Biblical scenes)
- Cruden A. *A Complete Concordance to the Old and New Testaments* Lutterworth Press or James Clarke & Co. Ltd. 2002 (essential for identifying Biblical texts)
- Little J. *Stained Glass Marks & Monograms 2002* ed. Goedicke A. & Washbourn M. available from The Arts Society Church Recording Committee (see Publications in the Windows section of the Church Recording website)

Also see General & Architecture books as well as

[www.stainedglassrecords.org.uk](http://www.stainedglassrecords.org.uk) lists stained glass windows and their makers in nearly 4000 churches in the south and east of England.

[www.yorkglaziertrust.org.uk](http://www.yorkglaziertrust.org.uk) for a useful glossary of stained glass terms and the James Powell information in Windows on the Church Recording Society's website.

**Supplements** available on the Church Recording Society's website include:

- Helpful Hints 1-4 and 5-8 8 in the Resources Sector of this website.
- Useful Addresses and Websites.
- James Powell information.

**PHOTOGRAPHY.** Before recording each stained-glass window, arrange for a photograph to be taken of the complete window and of specified details e.g. individual lights, designer's or maker's mark (if any), iconographic details, text etc. A good photograph will reduce the amount of written description: but what is not clearly visible in the photo will need describing in detail. Having photographs for reference will aid research. It is helpful to take working photographs yourself. For a plain glass window, only one photograph will be needed. If there is a number of identical plain glass windows, one photograph will suffice\*. Separate photographs of the lights, detail and the tracery of stained or coloured glass windows might be necessary. There is guidance in *Photography Chapter 5: Camera Basics 2* on the Church Recording website.

\*Note: Some plain glass windows bear graffiti. Quarries of blown glass, such as crown glass, are special. In both cases, the Recorder should decide whether photographs should be taken.

## NUMBERING

**700 is reserved for the East (liturgical east) window. A numbered plan is essential.** If there is no East window, please state and begin at 701. On a plan of the church, indicate the position of the windows by numbering them clockwise starting at the East window or the chancel. If there are windows at two levels, number the lower level first and continue the numbering for the higher level. If there is a clerestory, show this on the plan and continue to number in the 700 series clockwise starting at the east end. (See plan of Windows in Example Pages).

## RECORDING A WINDOW

**Complete the title line** as in the Example Pages or General Information in this Handbook. Complete as many as possible of the ten pieces of information requested in the **1-10 Format**, beginning with a description at **1**. Some

windows of lesser importance or with little information to supply may be recorded without using the **1-10** format, but any information given should be set out in the same order e.g. description followed by dimensions. See the Example Pages for examples. The notes below give additional points to take into account for this Section.

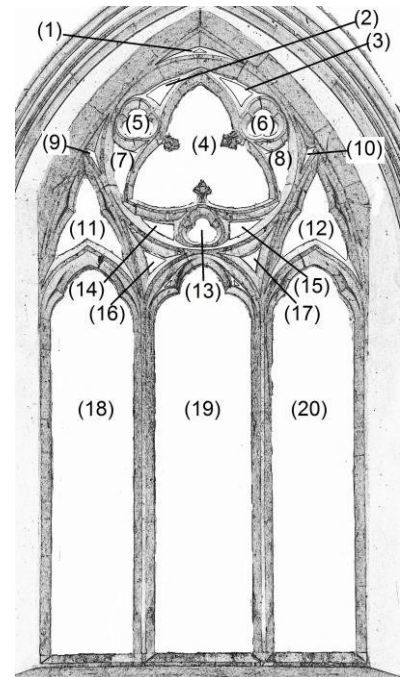
### 7--- WINDOW OF 3 LIGHTS AND 9 TRACERY LIGHTS Phs. (Position in church)

**Create and insert a diagram of the window** showing its lights. A drawing / diagram helps the reader to follow the description.

Number the tracery lights and main lights (1), (2), etc.

Brackets are used to differentiate the numbers from the **1-10** format numbers. Start at the top and group together as appropriate for describing logically. Sometimes it is more logical to number as shown in this drawing. Windows vary a great deal and tracery lights will not always need to be numbered in the same manner. **Never divide a light up by the saddle bars.**

**Diagrams are not necessary** for plain windows, lancet windows or single light windows, which, or an example of which, should be photographed.



#### 1 STONEMWORK (around the window)

NB: All the Stonework around a window, including the tracery, is recorded with the window in this Section and not in Stonework. However, Stonework Recorders may help with the description.

Using your reference material, work out the type of tracery. Describe the arch and the rere (or rear) arch which is the arch on the inside spanning the opening. Describe the reveals, splays and sills (if any). See drawing at the end of this Section. Be aware that the date of the stonework and the date when the stained glass was inserted may not be the same. Describe clear glass panes e.g. clear diamond crown glass quarries.

#### TRACERY LIGHTS

**Describe the shape first then any common features in the glass** e.g. borders and backgrounds. Start at (1) and group together as appropriate.

Refer to the light by putting the number in brackets. An easy way to describe tracery lights of a difficult shape is to say “shape as drawn”, as done in Example Pages, or “shape as photographed”, or “with bases shaped to conform with the heads of the main lights”.

### *MAIN LIGHTS*

**First describe the shape of the lights** e.g. “cinquefoil-headed” then describe common features - first, the shape of the head of each light, borders, architectural canopies (framework), backgrounds etc. If a narrative window, **state subject** and give a general description before detailing each light by its number given in brackets. (See Example Pages). Many windows will have scrolls with Biblical texts on them. Look up any text in the window as it can help to identify the scene (see *Cruden’s Concordance*).

**Record the text** carefully describing the style, colour and type of lettering. If the quote is inaccurate put [sic] after the text. If the **Biblical reference** is given on the window, record this here. If you have supplied the reference, make this clear. A **translation** should follow any text quoted which is not in English. If there is a **memorial inscription or dedication** on the window, say so giving position and description, but quoting text in **9**. (See Example Pages).

If there is a **memorial or dedication tablet or plaque** relating to the window, describe the tablet here in **1** after the description of the window. State its position. Describe the style and type of lettering but quote the inscription in **9**.

**Identify figures** if possible **but do not guess**. If it is unclear whether the figure is male or female, just use the term ‘figure’.

**Heraldry** must be blazoned and identified (see [Heraldry](#) Supplement and General Information).

**Makers’ marks or signatures** should be carefully noted – position, style of lettering etc. and a close-up photograph or a drawing should be provided.

At the end of the description, note any damage or poor condition of glass, lead, stonework etc.

- 2** Materials used in the window / plaque e.g. stained and painted glass, lead and stone.

- 3 Do not assume that any date on the window is also the date of its insertion or that the stonework and window are the same age. Accurate information should come from your research.
  - 4 State what you have measured e.g. glazing. State 'inaccessible' if impossible to measure.
- 5-6** Diligently try to discover the maker / designer of stained-glass windows.
- 7-10** As format.

When you have completed your final draft give to:

- Memorials Recorders, for inclusion in their list of "gifts given in Memory", for each gift the name(s) of the dedicatee(s), with their date(s) of death and the relevant object number.
- Group Leader / Compiler
  - A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).
  - A list of all artists, craftsmen etc with their trade and relevant object number.
  - Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.
  - Suggestions of items of special significance.

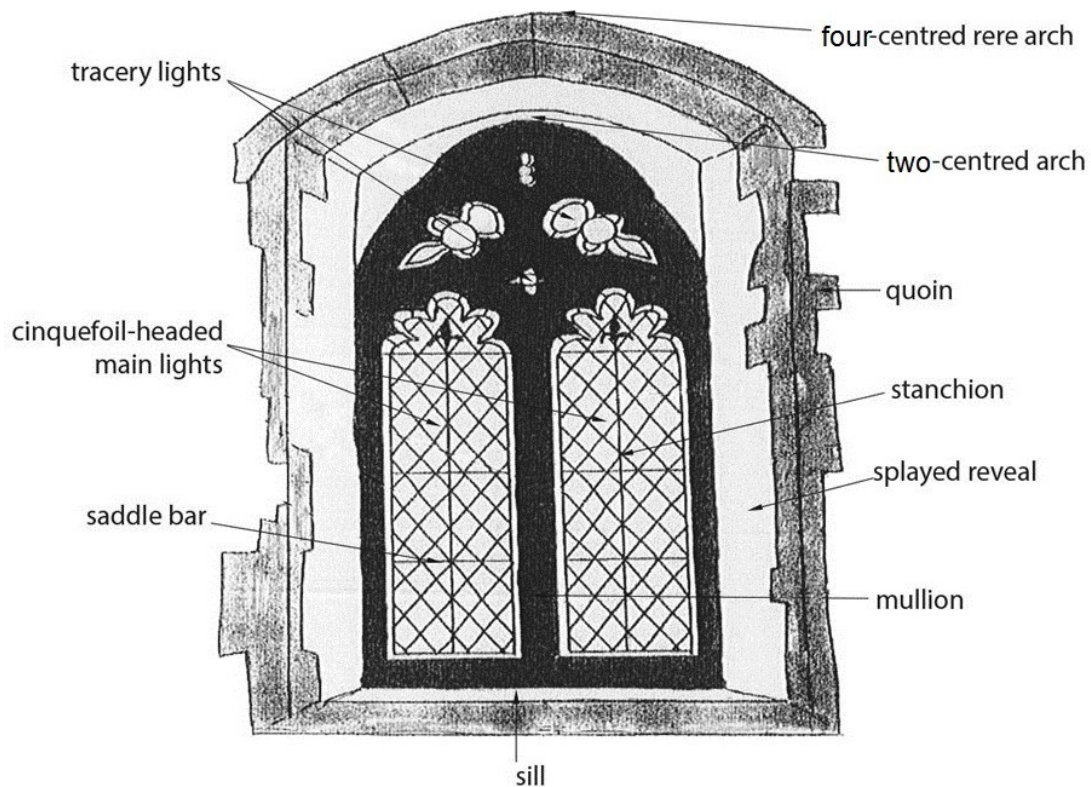
Check that you have all the photographs you need and make final copies of your outline diagrams, which can be scanned and reduced if necessary.

Agree with your Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the Church Recording website.

**SECTION CHECKLIST**

Numbered plan showing position of windows.
Check the inscriptions in the final copy against the objects to ensure accuracy.
700 is a dedicated number for the East window.
Description of stonework first at <b>1</b>

Diagram of each stained-glass window suitable for reduction in final copy.
Lights numbered with brackets around numbers.
Title of subject as heading for description of each light.
Makers identified with references.
Dedicatory and memorial inscriptions only at <b>9</b> . Quotations and other texts at <b>1</b>
Translations of foreign language inscriptions and texts including Latin and Greek, and of roman numerals to Arabic numbers.
References given for any information not on the object.
Heraldry is blazoned and presented as requested in General Information.



Drawing identifying some of the different parts of a window and the stone surround.

## MISCELLANEOUS (800-899)

**TO RECORD OR NOT?** Miscellaneous is primarily for the recording of **significant** objects which do not fit the specifications of the other Sections. Secondly, it is where to record, very briefly, objects which merit mentioning but do not have the significance to be recorded in detail. For example:

### 816 Kitchenette

**NORTH AISLE NW end**

Equipped Kitchenette, crockery and cutlery

There are examples in Example Pages. The recording of artefacts is the recording of craftsmanship, design and/or significance.

Use your discretion as to whether or not the object merits permanent recording. Brief details, at the most, of children's corner equipment, utility furniture not covered in any other Section, the contents of maintenance, cleaning and flower arranging areas, and of the kitchen and cloakroom / WC. Office equipment is usually not recorded.

**WHAT TO INCLUDE:** The following, if **noteworthy** - ceramics, permanent clocks, electronic organs (and their benches or stools), antique fire equipment, flooring including noteworthy metal heating grilles, glass doors and plain glass screens, special glassware including quality glass altar cruets with no precious metal parts, harmoniums (and their benches or stools), heating, lighting, mirrors, mosaics (both wall and floor), other musical instruments (but not bells), pianos (and their benches or stools), pipe organs (and their benches or stools), plaster or plastic statues, figurines and models, tiles (both wall and floor), turret clocks including tune barrels and carillons.

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

**WHAT TO EXCLUDE:** Chandeliers and candelabra (which are in Metalwork or Woodwork), pulpit lights recorded with the pulpit and any of the above when it is supplementary to an object in another Section. Check that furniture has not been recorded already in the Woodwork Section. Do not record anything that does not belong to the church.

**BEFORE YOU RECORD.** These Section notes should be used in conjunction

with Example Pages, General Information for Recorders (in this Handbook) which Carpets and mats worth recording are recorded in Textiles and integral wooden plinths under benches in Woodwork. Where a fitted carpet is laid, a cross reference should be given to Textiles e.g. Chancel laid with fitted carpet (see 4--). Do not take up carpets without prior arrangement.

When you have completed your final draft give to:

- Memorials Recorders, for inclusion in their list of Gifts given in Memory, for each gift the name(s) of the dedicatee(s), with their date(s) of death and the relevant object number.
- Group Leader / Compiler
  - A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).
  - A list of all artists, craftsmen etc. with their trade and relevant object number.
  - Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.
  - Suggestions of objects of special significance.

Check that you have all the photographs you need and make final copies of your outline drawings, which can be scanned and reduced if necessary.

Agree with your Group Leader who is to complete and send off any relevant information forms. The forms are listed in this Handbook and can be downloaded from the Church Recording website.

### SECTION CHECKLIST

Help given on site with recording the organ and turret clock acknowledged at <b>10</b>
Dedicated number 800 used correctly
References given for any information not on an object.

[Churches and Recording a Church: an illustrated glossary](#) in the [Resources Sector of the website](#)

**Useful Books** (see Bibliography for details)

- Gill. B. *Introduction to the Recording of Church Organs*.

- McKay. C. *Turret Clock Keeper's Handbook*
- Stopford J. *Recording Medieval Floor Tiles*. CBA Practical Handbook 1
- *The Organ, Church Clocks, Medieval Tiles, Church Tiles of the 19<sup>th</sup> Century and 20<sup>th</sup> Century Tiles*. All Shire Publications.

**Supplements** available on the Church Recording website include

- Recording Church Organs.
- Checklist for Recording a Pipe Organ.
- Turret Clock report form.

**PHOTOGRAPHS AND DRAWINGS.** Liaise with your Photographer and Group Leader to decide which objects should be photographed or illustrated. Ensure that special details are not overlooked. Colour photos are essential for tiles and mosaics.

## NUMBERING

**800 is reserved for the organ(s), both pipe and electronic.** If there is no organ, state this at 800. Do not use this number for any other object.

If there is more than one organ they should 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 around the church if another sequence appears more logical.

Establish your numbering order and agree the list with your Group Leader and Photographer. Your Group Leader will check all the lists to make sure that nothing appears as an object on more than one list.

## RECORDING AN OBJECT

**Complete the title line** as shown in the Example Pages or General Information in this Handbook. Complete as many as possible of the ten pieces of information requested in the **1-10 Format**, beginning with a description at **1**. Some objects of lesser importance or with little information to supply may be recorded without using the **1-10** format, but any information given should be set out in the same order e.g., description followed by dimensions. See the

Example Pages for examples. The notes below give additional points to take into account for this Section.

**Pipe organ** Unless you are an organist, you will need expert help (see List of Expert Advisers). Look at the supplements and books listed above. Enlist the help of the organist and/or whoever maintains the organ to complete the checklist for you.

There may be a specification you can use. Include the case pipes, console, lights, the bench and any plaques relating to a restoration or gift relating to the organ. You may find information in faculties or online at the [National Pipe Organ Register \(NPOR\)](#) website, but this may be out of date or incorrect so check with care. The organ builder's website may also help. If there is a maker's, repairer's or tuner's label on the console, record it in **1**. Note the sources of oral or written help in **10**.

**Electronic organs** Record only the make and model number for the technical details, but there may be interesting information about the history or maker to add.

**Turret clock** Use the Turret Clock forms and books noted above and consult the tower captain or whoever checks or winds the clock. The DAC clocks adviser 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. The turret clock may include a tune barrel or carillon. 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 should be inserted in the Record at this point. The flooring number is then sub-divided into A, B, C etc. and the flooring described by area. Research patterned, medieval or Victorian tiling and add drawings or photos of the designs.

## PHOTOGRAPHY INFORMATION

**GENERAL** Photographers should always work in liaison with the Group Leader and Compiler in the production of a Church Record.

Photographs should be taken digitally and in colour, with the possible exception of silverware. The photographs are to be a faithful and accurate picture of the subject.

Before you start, familiarize yourself with the relevant material in the *Photography* section of the website, and if you find anything complicated or confusing please ask for help. See the list of Advisers in Resources on the website.

**The Church Recording Photography Guidance** in the **Photography section** of the website explains the basics of Church Recording photography and the techniques.

**Copyright.** Photographers must be Members (including Supporter Members) of The Arts Society registered as Church Recorders. The Group Leader must deal with this. It assigns to The Arts Society copyright in all photographs produced for Church Recording. In case of difficulty, contact

[churchrecordingsociety@gmail.com](mailto:churchrecordingsociety@gmail.com)

**Security and Safety** (see also **Health & Safety** and **Insurance** in the Introduction). The Photographer must:

- be advised by the Group Leader about the health and safety policy and instructions applying for the Church and obey them.
- check with the Churchwarden that you have permission to use the Church's power supply, and that the power points will not overheat if you connect your lights to them.
- be careful about using cables. Even if you manage not to trip over them yourself, a Recorder or visitor to the Church could do so and be hurt.
- warn everyone about cables and hot lamps.
- not work at height, use a ladder or staircase or enter parts of the Church above ground level unless in a safe way and with an assistant.
- Not to take moveable objects away from the Church to photograph them, unless the Church's permission has been given.

## Photographer's responsibilities

- a) To produce a set of photographs to supplement the written descriptions of objects in the Record. In some cases, to be a better record than a lengthy text description.
- b) To provide archival images (TIFF files).
- c) To provide sets of the photographs in JPEG format and to assist with the production of PDF digital copies of the Record to fulfil the requirements of national and local archives.
- d) To liaise with your Group Leader and Compiler in the embedding of the photographs in the text. Digitally inserted photographs are now the standard.
- e) To provide working photographs for Recorders, when required, to assist them in describing the object.
- f) At the request of the Group Leader, to supply to the Church photographs in digital form for the Church's use.

## Objects to be photographed and their priority

Please consult with the Group Leader (GL) as to what should be photographed and in what order. Priority is usually given to windows and other objects which can better be described using photographs. It is helpful to provide working photos for Recorders at an early stage and for this purpose ink-jet printers can be used.

## Photographs

The final photographs required for the Record, the size that they are to be and how they are embedded in the text, will be decided by the GL in consultation with the Recorders and Photographer.

The whole of a printed copy of the Record should be made by colour laser printing. Inkjet printing is **not** sufficiently permanent.

## USING A DIGITAL CAMERA OR A SCANNER

**Image size:** The camera should capture a minimum of 5 million pixels (5 megapixels). If used, a scanner should capture a high-resolution picture (a minimum of 300 pixels per inch and, preferably, 600ppi).

**Size and format of photographs:** There are no hard rules about the size and shape of photographs in the Record. A typical size is around 6" x 4" or 5" x 3.75" inches, though sometimes larger sizes are used (for example for interiors

and East Windows), or smaller sizes for narrow objects, marks or details. They should be a clear, true, archival picture of the subject, with details such as heraldry and inscriptions clearly legible.

#### Image formats:

- The original images may be taken in JPEG, TIFF or RAW format. If using JPEG format, the setting must be 5 megapixels or more, maximum quality with minimum compression.
- If images are created in JPEG format they must be converted into TIFF format before any adjustments are made. This is **essential** to avoid any loss of data if and when adjustments are made.

**Temporary storage of images:** During the preparation of the Record, images will normally be held on the hard disc of a PC or MAC, and backup copies must be made regularly. During this time inkjet copies may be made for the use of Recorders, but note that inkjet prints must **not** be used in the final Record.

**Adjustments:** must be as few as possible to limit loss of data and integrity of the image.

Adjustments, other than cropping and rotation should be strictly limited to what is necessary to make the photograph good for the purposes of the Record (e.g. correction of colour cast, to adjust lighting, or to make texts of memorials readable), and only then if this can be done without damaging the image's authenticity. The resulting picture should be an honest representation of the object photographed.

#### End Product

The images to enable the following to be delivered:

- a) For **Church Recording's archive** a memory stick containing (i) the complete Record in PDF/A\* format, (ii) all the photographs in JPEG format in Section folders and (iii) all the photograph files in TIFF 10-30Mb format. In each case the photograph file must be named with the number in the text of the object represented. The photograph's original name may be retained, thus – **312 DSC\_7136**. This aids traceability. With this memory stick should be a printed list of its contents.
- b) A single archival gold CD of the complete record in PDF/A\* format (text with embedded photographs) for the **V & A Library**.

- c) For Anglican Churches in England a memory stick for the **Lambeth Library** containing the complete Record in PDF/A\* format (exactly the same as on the V&A CD).
- d) For churches of all denominations and Local Record Offices, digital and printed copies of the Record as listed in the PRODUCTION and DELIVERY chapter of this Handbook.
- Note - PDF is acceptable if PDF/A is not available.

#### Retaining information

- Photographers must retain the digital files of the archival TIFF 10-30Mb images securely for at least five years and make them available to The Arts Society if asked.
- If photographers wish to use any of these images for publication, consult the Group Leader as described in [Chapter 3](#) of the **Photography Section** on the website.

## COMPILATION AND PRODUCTION OF THE RECORD

The Group Leader, Compiler and Photographer are responsible for producing the final Record.

All Records, whether printed or in digital form should be set out according to the authorised format to ensure consistency throughout and for ease of binding the finished document.

The formatting requirements (i.e. paper weight, margins, fonts, headers and footers) are given in **Guidelines for the Layout of a Record** in this Handbook. Reference should also be made to the Example Pages and the Photography section of the Church Recording website.

When using a computer to enter your notes, you may find it helpful to use **Church Recorders' Styleguide**, a template that helps with the format. It can be installed on a computer that has Microsoft Word or on an Apple MAC which has Word for Mac. Apply to Keith Cross [keithcross236@gmail.com](mailto:keithcross236@gmail.com) for downloading these.

Alternatively, there are layouts in *Styleguides and Templates* on the website for non-Styleguide users.

The church code can be found on: [facultyonline.churchofengland.org/churches](http://facultyonline.churchofengland.org/churches) Click the *Online Faculty System and Churches*. On the opening page, under *Find a Church* enter the location. On the location map, click the church, its details appear. The first 3 digits are 6 + the diocese number, and the rest is the church's unique number.

**COMPILATION.** The introduction pages are inserted in the following order:

- **Authorised Frontispiece** – This is available, with notes, on the Church Recording website under **Introduction**. A selected photograph of a notable feature of the Church must be inserted. Complete the wording RECORD OF CHURCH FURNISHINGS OF [CHURCH], [PLACE], [COUNTY] MADE BY THE CHURCH RECORDERS OF THE ARTS SOCIETY [PLACE]
- **Copyright page** also downloaded from **Introduction**.
- **Introduction first page/s** – the header for this page must include the full name of Church, its location, county, Diocese and postcode. Then on a new line insert the Church Code number (Anglican) and OS Grid reference. The Group's The Arts Society and both the starting and completion date are included in a sentence below

the header. Add the name of the incumbent or priest in charge. If none, “during a vacancy”. Include a photograph or drawing of the Church exterior together with a synopsis of its history. (If the history is significant, this may need to be a longer element of the introduction).

**Add a list** of the items chosen by the Group Leader to be those of **special significance** with their numbers in the Record.

At the end give the name of the sponsoring The Arts Society or Societies, followed by any appropriate acknowledgements or dedications to recognise financial or other significant support provided.

- **Introduction next pages** – at least two photographs of the Church’s interior, one west/east and one east/west. In some cases 2 larger photographs on 2 pages might be better. A very large church, or one with large side aisles/chapels, might merit several photographs.
- **Introduction next page** – a plan of the Church. The Group Leader should have a copy, or you may make your own. The east / liturgical east end should be shown at the top of the page. **Label the plan with names of parts of the Church as used by the congregation.** These names will be used for the location of objects in the title lines and must be consistent throughout the Record. Include a north point.
- **Introduction next page** – should clearly explain the **Sections and the Numbering** as well as listing the names of the Recorders. See Example on the website for the correct wording of this information. Include a list of acknowledgements for help given.
- Include the statement about enquiries about the Record or TIFF photographs.
- **Then list the abbreviations and references used in your Record.** For each reference used put the full details here and the abbreviation used in your text, which should be consistent throughout the Record. For books put author, title, publisher and date in that order.

**Subsequent pages** should contain two separate lists, in the following order:

- **Summary of Names**
- **Summary of Artists and Manufacturers**

Ensure that in the Summary of Names heading, lists of names not included in detail are stated e.g., Lists of Incumbents, Rolls of Honour, or kneelers, are stated with their object numbers. If there are many names in the Summary of Artists and Manufacturers table, it may be clearer to group them by skill or trade e.g., Silversmiths. John Keith. 100

## Check the following for all Sections

- Each Section should be written as a single, paginated Word file. Alternatively, the whole Record as a single, paginated Word file is permitted if an Index of Sections is included in the Introduction of the Record.
- Wherever possible, plans, reports and forms relating to a Section should be inserted into the Word file.
- All pages must be headed with the name of the Church, town/village and county and the name of the Section. "Introduction" is not included in the page headings of the Introduction.
- A condition statement must be at the beginning of each section.
- Title line is completed in bold as in **General Information** and the **Section notes**.
- Drawings, diagrams and the numbering of photographs must be in black.
- The presence of a photograph, or drawing is indicated by putting **Ph** or **Dr** after the object title.
- Location, main in CAPS, secondary in lower case e.g. **CHANCEL, N wall**.
- Format numbers put a hyphen where there is no information, condense if necessary (e.g. **5-10**).
- Ensure that the blazoning of heraldry goes in the description at **1**. See General Information for layout.
- Check accuracy of cross references to another object.
- Typing of 'long s' (do not type f for j).
- Only memorial or dedicatory inscriptions are recorded at **9**.
- Check correct use and listing of references.
- Ensure that photographs are numbered correctly.
- Letters from experts scanned and copied onto headed pages with the correct margins and inserted at the end of the relevant Section, the personal details having been erased.

## Check the following requirements for specific Sections

### Memorials

- A numbered floor plan is required.

- Last number is a list of Gifts given in Memory recorded in other Sections.
- Names and dates of death of all commemorated centrally within, or immediately below the title line.
- Heraldry, blazon indented and described correctly, with ref.
- Maker identification is made clear (on the memorial or with a reference).

### **Metalwork**

If it is decided to enlarge the hallmark when it is scanned into the text, the following statement should be added at the head of the Section: **All hallmarks are enlarged unless otherwise stated.**

- Handbells have the penultimate number; bells have the last number.
- Ordering (precious metals first, then pewter, then brass and other base metals).
- Marks on precious metals and pewter are correctly recorded and attributed, references given.
- Bell forms are included at the end of the Section where appropriate.

### **Stonework**

- Woodwork numbers of doors quoted when describing doorways.
- Font cover recorded with a stone font.
- Window surrounds and tracery to be recorded with windows.

### **Woodwork**

- Plan of the seating is required unless very simple.
- Stonework number of doorways quoted when describing doors.
- Roofs given last number.

### **Textiles**

Statement at the beginning of the Section: **All objects in this Section are 20<sup>th</sup> or 21<sup>st</sup> century and the condition is satisfactory, unless otherwise stated.**

- **400** reserved for frontals and superfrontals.
- In Liturgical order.
- Posts, poles, rails and brackets are recorded with their hangings.

### **Paintings, etc**

**Note full title of this Section – do not omit the etc**

**500** reserved for Royal Arms.

**501** reserved for Hatchments

- Text on lists of incumbents, peal boards etc all quoted at **1** not at **9**. If recorded by photograph, duly noted in **1**.
- Notices referring to a nearby object in another section recorded with that object, not here.
- Reproductions of famous paintings do not have the original artist's name at **5**.

### **Library**

**600-604** are reserved numbers – see Section notes for details.

Check that the list at 600 (items at CRO) is legible and each page has the correct Record header. The group Leader will advise on what books should be recorded.

### **Windows (to include associated stonework)**

A numbered plan is required.

A diagram of stained-glass windows, and of plain glass pane windows not photographed, is required with lights numbered in brackets.

**700** reserved for East window.

- Light numbers are bracketed in both diagrams and text.
- Subject of window is given as a sub-heading.
- Maker identification is made clear by describing mark and/or giving reference.
- Bible texts not put at **9** unless part of memorial inscription.
- Scenes and figures correctly identified.
- Stone tracery and Stonework around windows completed.

### **Miscellaneous**

**800** is reserved for organs.

Collective titles such as Heating, Lighting, Cleaning materials etc. can be used.

A floor plan may be needed for flooring.

### **Photographs**

- Printed or photocopied pages must be colour laser copies not inkjet.
- Photographs may be cropped as necessary. They must be clearly labelled in black Arial or Times New Roman with the object numbers.
- If photo pages are used, they should be inserted into any printed copy of the Record immediately after the text pages describing the objects which they illustrate. Single sided printing is recommended for photo pages to facilitate this.

## **PRODUCTION AND DISTRIBUTION**

Information about copies of the Record and their distribution is given in the section **Distribution of Completed Records** in this Handbook.

It is recommended that the **Church's copy** of text and photographs should be bound so that pages are not removable. Extra blank pages should be included for any future additions to be made by the Church and to record items removed. If a loose-leaf binder is used, it is recommended that the pages of text and photographs are inserted into ready-punched clear plastic pockets. Soft binding, such as ring binding is much better than loose-leaf. The Group Leader should present the Church's copy to the incumbent / minister and churchwardens, preferably during a service or special event.

For information on producing a single archival CD of the whole Record to the standard required by the **V&A** see the notes **Recording on a CD** in **Production and Delivery** on the Church Recording website. But now, the CD should contain only a single PDF file of the complete Record i.e. text and photo pages. The option of a single PDF file of the text plus all the photographs in JPEG format in Section folders no longer applies.

For information on recording the whole Record and the TIFF 10-20Mb photographs on a memory stick (sometimes known as a flash drive) see the **notes upon USB memory stick production in Production & Delivery** on the Website.

**Check all CDs and memory sticks to ensure they are readable and contain all the required information before they are delivered to Church Recording Society.**

**Record components to be delivered to Church Recording Society (England only, for other parts of the UK and the Isle of Man see Distribution of Completed Records below):**

- An archival CD for the V & A Library,
- A memory stick for The Arts Society Church Recording with a printed list of contents.
- A memory stick for the Lambeth Library.

Must be delivered IN ONE PACKAGE promptly to Wendy Woods, 12 Ashleigh Road, Horsham, West Sussex RH12 2LF who will send your receipt and the certificate for your Society's notice board. They must be properly labelled."

### **Retention of Record**

Groups should retain the Record folders and files supplied digitally for at least 12

months in case there is a downloading problem. It is recommended that you store the PDF Record and TIFF photographs indefinitely in cloud storage or on an external hard drive. Several terrabyte hard drives are now readily available.

The **local County Archive** should be consulted about the form in which its copy should be delivered. Obtain a receipt for this and notify the Archdeacon.

## GUIDELINES FOR THE LAYOUT OF A RECORD

These are guidelines for the layout of a Church Record. See the Example Pages for further guidance.

- **Margins** Records are now printed double sided. Printers and binders have advised the left margin of all pages should be at least 2.0cm wide. Check with the binding company whether 2.5cm might be better. The right margin must be at least 1.5cm. Both margins must be consistent throughout the Record. The possibilities are:
  - a) both margins equal, 2.0cm or, extra safe, 2.5cm; or
  - b) the margins must be “mirrored” 2.0cm/2.5cm and 1.5cm.
- The font should be either Arial 11 or Times New Roman 12.
- **Header** The header on every page, centrally placed, in bold capitals, consists of the dedication of the Church, village/town and county. If the dedication will not fit on one line, then two may be used. Include the Section name near the RH margin, except in the Introduction.
- **Blazoning** of Heraldry is always indented about 3cm from the left margin and preceded by the word ‘Blazon’ which is put at the left margin.
- **Reserved numbers** Some Sections have reserved numbers (see CR Handbook, Section notes). If there are no items to record against these numbers a statement to that effect should appear against the item number e.g. 700 No East Window.

All the pages of a printed copy of the Record should be printed on the same weight of plain white paper. This should be within the range 100gm to 130gm, preferably of a quality suited to the printing of photographs (120-130gm silk finish is an example).

Photographs in Records will be embedded in the text. The exterior view of the Church is embedded in the first page of the Introduction. Each photograph is identified by printing in black the number of the object (as it is in the text). Where there is a photograph, or a drawing, this should be indicated by **Ph** or **Dr** in the title line.

Diagrams of windows, identifying the lights described in the text, digital photographs of hallmarks and descriptive drawings should be inserted into the text where appropriate, but must be kept within the margins.

Although there will be a certain amount of flexibility in editing and producing a

Record, following these guidelines as closely as possible helps to keep the appearance of our Records consistent. This aids a researcher who may need to refer to more than one Record.

**Refer to the General Information for Recorders and the Section notes in the Church Recorders Handbook for specific instructions for each Section and for the numbering system.**

#### EXAMPLE

**ONLY** on the first page of the Introduction are the diocese, post code, church code number and National Grid reference added e.g.

**ST ANNE, DOWNINGHAM,  
MERCIA MC1 1AB**

**In the diocese of SOUTHWARK**

Church of England number 623456

National Grid reference XY111 222

**Footer:** consecutive page numbering of all text pages is **Essential**.

**Section Heading:** the Section heading appears at the right side in the header: e.g.

**ST ANNE, DOWNINGHAM, MERCIA                      MEMORIALS**

Where necessary two, centred, lines may be used for the church details.

A condition statement appears at the beginning of each section, e.g.:

**The condition of items in this Section appears to be satisfactory unless otherwise stated.**

The position in the church is against the right margin – general place in capitals, then precise position in capitals and lower case, all in bold e.g.:

**001 WALL TABLET Ph**

**CHANCEL, S Wall**

The text starts here, preferably use single spacing between lines, double spacing under the heading and triple between objects. The majority of the objects will be recorded using the **1-10** format (see below). The format number **1** should be in line with the third digit of the object number in the left margin.

- 1**      Enter the description here
- 2**      Enter the material here
- 3**      Enter the date here
- 4**      Enter the measurements here

Measurements are always in centimetres (cm): height x width x depth = h. x w. x d. cm Always in that order, in lower case letters and always followed by full stops. This is because of the ambiguity with l. for length which is sometimes used in Textiles and for floor slabs. Care should be taken when typing up this particular measurement to leave a space between the abbreviation for length and the numeral e.g. l. 116cm. In the Metalwork section, the weight of silver, gold and pewter objects in grams, g is recorded before the measurements.

- 5 Enter the artist, designer, craftsman etc. here
- 6 Enter the manufacturer or retailer here
- 7 Enter a brief history of the item or donor or family
- 8 Enter the donor and date of presentation to the church
- 9 Enter the inscription here – only memorial inscription or dedication: other quotations and description of the type of lettering should go at 1
- 10 Sources of reference mentioned previously in the text are always put at 10 and labelled a) b) etc. They will have appeared in the text bracketed (ref a), (ref b) etc. When there is no information for a number it is typed with a dash e.g.: 6 - Where there is no information for consecutive format numbers, they are condensed thus: 4-6 - . For objects which do not use format numbers 1-10 consult the Example Pages for layout.

## RECORD COMPILING CHECKLISTS (copy for use)

Section	Check	Done	Information Forms
<b>Frontispiece</b>	Authorised The Arts Society Church Recording frontispiece used with name of church and a photograph		
<b>Copyright page</b>	Authorised Copyright page used		
<b>Introduction</b>	Title page: Diocese & Post Code, in heading C of E Number (if applicable) and National Grid ref. Dates of commencement & completion Incumbent's name Name of Sponsoring Society Items of special significance		
	Other acknowledgements		
	Plan of church		

Section	Check	Done	Information Forms
	Section numbering explained		
	Numbering 1-10 explained		
	Abbreviations & references used & consistent throughout Record		
	For TIFF files of photographs, contact <a href="mailto:churchrecordingsociety@gmail.com">churchrecordingsociety@gmail.com</a>		
	List of names in Record		
	List of artists & manufacturers		

Section	Check	Done	Information Forms
<b>001 Memorials</b>	Condition statement		War Memorials
	Plan showing position of memorials		Memorials to Seamen
	Ph (where applicable)		Portrait Memorials
	Names of deceased only + year of death in heading		Memorials with Southern Asia or/and China connections
	Only memorial inscriptions at 9		
	Sculptors'/makers' marks at 5-6		
	Translations of inscriptions, all Greek, Latin & roman numerals must be translated		
	Heraldry at 1, correctly blazoned & indented		
	References correctly entered		

List of 'Gifts given in Memory' as last number	
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Section	Check	Done	Information Forms
<b>100 Metalwork</b>	Condition statement		Pewter in churches
	Gold, silver, silver plate, pewter (in this order) first		Objects made by Faith Craft Works
	Close-up digital photographs of marks for gold, silver & pewter.		Armour in churches (The Royal Armouries)
	No position given for precious metals		
	Maker identification & reference		
	Weight for gold, silver & pewter in grams(g)		
	Only dedicatory & memorial inscriptions at 9, other inscriptions and texts at 1		
	Bells as last number. Bell forms after bells		
	Ph (where applicable)		
	References correctly entered		

Section	Check	Done	Information Forms	
<b>200 Stonework</b>	Condition statement			
	Font + cover + hoist (where applicable)			
	Ph (where applicable)			
	Doorways cross-referenced with doors in Woodwork			
	Mass/scratch dials & sundials outside			Recording Mass Dials
	References correctly entered			
<b>300 Woodwork</b>	Condition statement		Objects made by Faith Craft Works	
	Plan of benches (unless very simple) indicating fronts and seats			
	Doors cross-referenced with doorways in Stonework			
	Roofs as last number			
	Ph (where applicable)			
	References correctly entered			
<b>400 Textiles</b>	Condition and date statement			
	400 for frontals & superfrontals (dedicated) 1-10 format used			
	Sets of vestments clearly shown			
	Measurements correctly taken			
	Ph (where applicable)			
	References correctly entered			
<b>500 Paintings etc</b>	Condition statement		Objects made by Faith Craft Works	
	500 for Royal Arms (dedicated)			
	501 for Hatchments (dedicated)			
	Paintings, if copies, original artist <b>not</b> given at 5-6.			
	Heraldry in 1 correctly blazoned & indented			
	Ph (where applicable)			
	References correctly entered			

Section	Check	Done	Information Forms
<b>600 Library</b>	Condition statement		
	Clean, legible typed copy of County Record Office(s) details & correct heading added		
	600 CRO list (dedicated)		
	601 Registers in church keeping (dedicated)		
	602 is reserved for Faculties and Archdeacons' Certificates in church keeping (dedicated)		
	603 Terriers & Inventories & other documents in church keeping (dedicated)		
	604 Pre 1851 Bibles & Prayer Books (dedicated)		
	Ph (where applicable)		
<b>700 Windows</b>	References correctly entered		Kempe windows Clayton & Bell windows Objects made by Faith Craft Works War Memorials (when it is a window)
	Numbered Plan showing position of windows		
	Condition statement		
	700 East window (dedicated)		
	Description of Stonework around window first at 1 done here in its entirety		
	Diagram of each stained glass window		
	Lights numbered & brackets around light numbers		
	Title of subjects as heading for description of lights		
	Makers identified & references given		
	Dedicatory & memorial inscriptions only at 9, quotations & other texts at 1		
	Translations of inscriptions & texts. Greek, Latin & roman numerals must be translated		
	Ph (where applicable)		
	Heraldry in 1, correctly blazoned & indented		

Section	Check	Done	Information Forms
<b>800 Miscellaneous</b>	References correctly entered		Copy pipe organ section (800) to NPOR Turret clock recording Form Victorian heating/ lighting installations Objects made by Faith Craft Works Copy pipe organ section (800) to NPOR Turret clock recording Form Victorian heating/ lighting installations Objects made by Faith Craft Works
	Condition statement		
	800 Organs (pipe & electronic) dedicated		
	Turret Clocks: External dials recorded		
	Ph (where applicable)		
<b>General</b>	References correctly entered		
	Are all pages numbered in the Footers? (cont) should not be used in the Footer		
	Headings are they correct & complete including photograph pages?		
	100-130g paper used throughout		

## DISTRIBUTION OF COMPLETED RECORDS

This information is accurate at APRIL 2026 but the version on the Church Recording website should be checked for confirmation.

### ENGLAND – ANGLICAN CHURCHES

	<i>Recipient</i>	<i>Requirements</i>	<i>Binding?</i>
1.	Church	Colour laser print paper copy of the PDF version of the text & photographs.  (Additionally, a digital copy could be provided if the conditions described above under <b>Digital copies of the Record</b> are compiled with).	Yes, sufficient to prevent page removal. An attractive binding promotes Church Recording
<b>Copies 2, 3 &amp; 4 sent to Wendy Woods, 12 Ashleigh Road, Horsham, West Sussex RH12 2LF</b>			
2.	V&A National Art Library	On one Verbatim CD-R Extra Protection 700MB CD, a PDF copy of the Record (text & photographs). PDF/A format preferred, but not essential.	n/a
3.	ChurchCare	A PDF* copy of the Record on 1 USB stick. *PDF/A format preferred, but not essential.	n/a
4.	The Arts Society Church Recording	On 1 USB stick 1. A PDF* copy of the Record; 2. the Jpeg photographs in Section folders; 3. The TIFF photographs, not in Section folders both on 1 USB stick.  Plus, a printed list of the contents of the USB stick.	
5.**	CRO / Diocese	Colour laser print paper copy of the PDF version of the text & photographs. (Additionally, or instead, a digital copy could be provided see <b>Digital copies of the Record</b> above)	As agreed
6.	Secretary of the Diocesan Advisory Committee	A PDF* copy of the Record on 1 USB stick. *PDF/A format preferred, but not essential.	

\* **Note:** PDF/A is a standardised version of the Portable Document Format (PDF) specialised for the digital preservation of electronic document. See [Production & Delivery](#) section on the website.

\*\* The Office in which the Diocesan Records are kept. Usually the County Record Office. We deposit on behalf of the Diocese. The terms of deposit are for the Diocese and the CRO to agree.

## SCOTLAND – CHURCHES, CHAPELS & KIRKS

	<i>Recipient</i>	<i>Requirements</i>	<i>Binding?</i>
1.	Church, Chapel or Kirk	Colour laser print paper copy of the PDF version of the text & photographs.  (Additionally, a digital copy could be provided if the conditions described above under <b>Digital copies of the Record</b> are compiled with).	Yes, sufficient to prevent page removal. An attractive binding promotes Church Recording
<b>Copies 2 &amp; 6 sent to Wendy Woods, 12 Ashleigh Road, Horsham, West Sussex RH12 2LF</b>			
2.	V&A National Art Library	On one Verbatim CD-R Extra Protection 700MB CD, a PDF copy of the Record (text & photographs). PDF/A format preferred, but not essential.	n/a
3.*	Church Authority	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
4.	National Library of Scotland	Colour laser print paper copy of the PDF version of the text & photographs	Soft-bound
5.	Local Record Office	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
6.	The Arts Society Church Recording	On 1 USB stick 1. A PDF* copy of the Record; 2. the Jpeg photographs in Section folders; 3. The TIFF photographs, not in Section folders both on 1 USB stick.  Plus, a printed list of the contents of the USB stick.	n/a

\* The soft-bound Record is to be sent as appropriate to the General Trustees of the Church of Scotland, the Diocesan Archives for the Scottish Episcopal Church, or the Buildings Secretary of the RC Diocese.

## ENGLAND – OTHER PLACES OF WORSHIP

	<i>Recipient</i>	<i>Requirements</i>	<i>Binding?</i>
1.	Church, Chapel, Mosque, Temple, Synagogue	Colour laser print paper copy of the PDF version of the text & photographs. (Additionally, a digital copy could be provided if the conditions described above under <b>Digital copies of the Record</b> are compiled with).	Yes, sufficient to prevent page removal. An attractive binding promotes Church Recording
<b>Copies 2, 3 &amp; 4 sent Wendy Woods (as above)</b>			
2.	V&A National Art Library	On one Verbatim CD-R Extra Protection 700MB CD, a PDF copy of the Record (text & photographs). PDF/A format preferred, but not essential.	n/a
3.	Ascertain whether or not there is a central archive in England. If so:	Colour laser print paper copy of the PDF* version of the text & photographs. (Additionally ,or instead, a digital copy could be provided see <b>Digital copies of the Record</b> above).	Soft-bound
4.	The Arts Society Church Recording	On 1 USB stick 1. A PDF* copy of the Record; 2. the Jpeg photographs in Section folders; 3. The TIFF photographs, not in Section folders both on 1 USB stick.  Plus, a printed list of the contents of the USB stick.	
5.	The Regional or Diocesan recording holding Office of the religion	Colour laser print paper copy of the PDF* version of the text & photographs. (Additionally, or instead, a digital copy could be provided see <b>Digital copies of the Record</b> above).	Soft-bound

**Note: PDF/A** is a standardised version of the Portable Document Format (PDF) specialised for the digital preservation of electronic document.

## SCOTLAND – OTHER PLACES OF WORSHIP

	<i>Recipient</i>	<i>Requirements</i>	<i>Binding?</i>
1.	Church, Chapel, Mosque, Temple, Synagogue	Colour laser print paper copy of the PDF version of the text & photographs.  (Additionally, a digital copy could be provided if the conditions described above under <b>Digital copies of the Record</b> are compiled with).	Yes, sufficient to prevent page removal. An attractive binding promotes Church Recording
<b>Copies 2 &amp; 6 sent to Wendy Woods (as above)</b>			
2.	V&A National Art Library	On one Verbatim CD-R Extra Protection 700MB CD, a PDF copy of the Record (text & photographs). PDF/A format preferred, but not essential.	n/a
3.	Ascertain whether or not there is a central or regional archive in Scotland. If so:	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
4.	National Library of Scotland	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
5.	The Local Record Office	Colour laser print paper copy of the PDF version of the text & photographs. (Additionally, or instead, a digital copy could be provided see <b>Digital copies of the Record</b> above).	Soft-bound
6.	The Arts Society Church Recording	On 1 USB stick 1. A PDF* copy of the Record; 2. the Jpeg photographs in Section folders; 3. The TIFF photographs, not in Section folders both on 1 USB stick.  Plus, a printed list of the contents of the USB stick.	n/a

## NORTHERN IRELAND – CHURCH of IRELAND

	<i>Recipient</i>	<i>Requirements</i>	<i>Binding?</i>
1.	The Church	Colour laser print paper copy of the PDF version of the text & photographs.  (Additionally, a digital copy could be provided if the conditions described above under <b>Digital copies of the Record</b> are compiled with).	Yes, sufficient to prevent page removal. An attractive binding promotes Church Recording
<b>Copies 2 &amp; 7 sent to Wendy Woods as above</b>			

2.	V&A National Art Library	On one Verbatim CD-R Extra Protection 700MB CD, a PDF copy of the Record (text & photographs). PDF/A format preferred, but not essential.	n/a
3.	The Irish Architectural Archive	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
4.	The Church of Ireland	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
5.	The National Monuments & Buildings Record (NI)	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
6.	The Public Record Office	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
7.	The Arts Society Church Recording	On 1 USB stick 1. A PDF* copy of the Record; 2. the Jpeg photographs in Section folders; 3. The TIFF photographs, not in Section folders both on 1 USB stick.  Plus, a printed list of the contents of the USB stick.	n/a

## ISLE of MAN - CHURCHES

	<i>Recipient</i>	<i>Requirements</i>	<i>Binding?</i>
1.	The Church or Chapel	Colour laser print paper copy of the PDF version of the text & photographs.  (Additionally, a digital copy could be provided if the conditions described above under <b>Digital copies of the Record</b> are compiled with).	Yes, sufficient to prevent page removal. An attractive binding promotes Church Recording
<b>Copies 2, 3 &amp; 5 sent to Wendy Woods (as above)</b>			
	<i>Recipient</i>	<i>Requirements</i>	<i>Binding?</i>
2.	V&A National Art Library	On one Verbatim CD-R Extra Protection 700MB CD, a PDF copy of the Record (text & photographs). PDF/A format preferred, but not essential.	n/a

3.	a) if Anglican, to Church Care	a) a PDF* copy of the Record on 1 USB stick. A printed list of the contents of the USB stick. *PDF/A format preferred, but not essential.	n/a
	b) other denominations, the Church Authority	a) Colour laser print paper copy of the PDF version of the text & photographs	b) Soft-bound
4.	Manx National Heritage	Colour laser print paper copy of the PDF version of the text & photographs. A digital copy could be provided.	Soft-bound
5..	The Arts Society Church Recording	On 1 USB stick 1. A PDF* copy of the Record; 2. the Jpeg photographs in Section folders; 3. The TIFF photographs, not in Section folders both on 1 USB stick.  Plus, a printed list of the contents of the USB stick.	n/a

## WALES – CHURCHES & CHAPELS

1.	The Church or Chapel	Colour laser print paper copy of the PDF version of the text & photographs.  (Additionally, a digital copy could be provided if the conditions described above under <b>Digital copies of the Record</b> are compiled with).	Yes, sufficient to prevent page removal. An attractive binding promotes Church Recording
<b>Copies 2, 3, 4 &amp; 7 sent to Wendy Woods (as above)</b>			
2.	V&A National Art Library	On one Verbatim CD-R Extra Protection 700MB CD, a PDF copy of the Record (text & photographs). PDF/A format preferred, but not essential.	n/a
3.	a) if Church of Wales, to ChurchCare	a) a PDF* copy of the Record on 1 USB stick. *PDF/A format preferred, but not essential.	n/a
	b) other denominations, the Church Authority	b) Colour laser print paper copy of the PDF version of the text & photographs.	b) Soft-bound

4.	The Royal Commission on Ancient & Historic Buildings of Wales	a) 1. a PDF* copy of the Record on 1 USB stick. *PDF/A format preferred, but not essential.	n/a
5.	National Library of Wales	Colour laser print paper copy of the PDF version of the text & photographs.	Soft-bound
6.	Church of Wales - CRO / Diocese	Colour laser print paper copy of the PDF version of the text & photographs. (Additionally or instead, a digital copy could be provided see <b>Digital copies of the Record</b> above).	Soft-bound
7.	The Arts Society Church Recording	On 1 USB stick 1. A PDF* copy of the Record; 2. the Jpeg photographs in Section folders; 3. The TIFF photographs, not in Section folders both on 1 USB stick.  Plus, a printed list of the contents of the USB stick.	n/a

## DEPOSIT OF RECORDS AT A COUNTY RECORD OFFICE OR ROMAN CATHOLIC ARCHDIOCESAN ARCHIVE

*The following notes are for the guidance of Group Leaders when passing the 'Diocesan' copy of an **Anglican** Record for archiving in the County Record Office or equivalent (see \* below) which normally stores Diocesan archive material, or to a **Roman Catholic** Archdiocesan Archive. Please adapt as appropriate for other denominations.*

- a) It is now generally accepted by the Anglican Diocesan authorities that a copy of each The Church Recording Society Church Record should be sent or taken directly to the relevant CRO, rather than to a Diocesan official (e.g. Archdeacon, DAC Chairman, etc.). However, always please send a letter to the DAC Secretary to inform them the Record has been completed and a copy lodged with the CRO.
- b) Many DAC Secretaries appreciate a digital copy of the Record.
- c) The Diocesan copy of a Record of a Catholic Church is normally held in the Archdiocesan Archive. The copy should be sent to the Diocese.
- d) Each CRO and Archdiocesan Archive has its own forms which you are asked to complete when material is deposited with them. These

are often inappropriate. When depositing a diocesan copy, the following form should be used:

[*name of Church Recording Group*] is depositing a copy of the Church Record it has made of the furnishings and artefacts of [*church, parish, location*]. This copy is the Diocese's copy which is deposited with it to be part of the archives of the Diocese.

The copyright of the contents of the Church Record is held by The Arts Society. No part of this Record may be reproduced, in a retrieval system or transmitted by any means, electronic or mechanical, photocopying or otherwise, without the prior permission of The Arts Society.

The Arts Society has granted a General Licence permitting the copyright material to be used as follows:

- A. Non-commercial use by the church recorded with the permission of the Church Recording Group's Leader;
- B. By a diocese of a church, or the equivalent body of another denomination, in dealing with the care of the church; and
- C. With the prior permission of the church recorded and the Church Recording Group's Leader, for non-commercial use by a local body such as a local history society or a village website.

No further permission is required for these uses.

**Description of Record:**

It is requested that the Church Record should be indexed as "[*County, place, church*]

The Arts Society Church Record [*date*]".

**Depositor details:**

The depositor is The Arts Society, [volunteering@theartsociety.org](mailto:volunteering@theartsociety.org) on whose behalf it has been deposited by the Group Leader of [*name of Group*].

**Public Access:**

- a. It is for the Diocese and the church recorded to decide and instruct upon public access to the whole or parts of the Record;
- b. The Arts Society recommends that the Records should not be kept on open shelves, but
- c. Are to be made available on request to members of the public who possess a valid reader's ticket, with extra care in relation those parts containing information about valuable or vulnerable artefacts.

**Terms of Deposit:**

A permanent loan.

E.g. Borthwick Institute, York; Cathedral Archives, Canterbury

Some Record Offices require different terms of deposit. If necessary, contact

[churchrecordingsociety@gmail.com](mailto:churchrecordingsociety@gmail.com) for advice.

## THE ROLE OF THE CHURCH RECORDERS GROUP LEADER

### THE CHURCH RECORDERS GROUP LEADER

The role of Group Leader (GL) may be shared between Group members. The GL should be (or in a new Group, become) an experienced Recorder and be a computer user.

It is essential to liaise with and promote the sponsoring Society/ies.

#### Summary of responsibilities

- Managing the Church Recording Group.
- Co-ordinating with the editor-Compiler and the Photographer in the production of the Record in a reasonable time.
- Liaising with the sponsoring Society/ies.
- Maintaining good relations with the church authorities.
- Promoting The Arts Society Church Recording in the locality.
- Delivering the completed Record.
- Sending report forms to organisations on completion of a Record.

#### The Church Recording Group

Ideally, a Church Recording Group is made up of at least 10 -12 volunteers, which enables Recorders to work in pairs or small teams on each Section. There are successful smaller Groups. One way of recording with a small Group is to take one Section at a time and work on it together.

A Photographer and an Editor-Compiler, who are competent on the computer, are also necessary (see **Photography Chapter 7** on the Church Recording Society website, and **Compilation and Production of the Record** in this Handbook).

Each Group member should be a member of a local The Arts Society or a Supporter member of The Arts Society. **A signed registration form for every Recorder must be sent to Church Recording Society.** Two or more Societies can join together to sponsor one Church Recording Group.

## Recruitment and Publicity

- Recruit new Recorders from your Society, New Members Meetings and other local contacts, organisations and local activities having a common interest.
- Keep a high profile at your sponsoring Society meetings and on the Society's website to ensure the members know the church where you are working and your progress.
- Publicise your work with open days and articles in local media. Invite the sponsoring society and other interested parties to a presentation of the Record.
- Encourage the social aspects of recording with coffee/lunch/tea breaks, start of the session or end of year lunches and outside visits.

## Finances

A Group Leader (especially of a new Group) and the Society's Committee should agree how Records will be financed. Many Societies provide an agreed amount out of their volunteering budget. Some are less able to.

At the outset of each new Recording, the Group Leader should produce a budget for the duration of making the Record. Costs will include digital media (USB sticks, CDs), stationery, purchase of reference books, printing and binding and, possibly, course attendance costs.

The Arts Society Church Recording has stocks of used and new reference books available at modest prices.

Travel in the normal course of recording is **not** reimbursed unless there are exceptional circumstances, and at the discretion of the Society.

A Group Leader should take into account sources of funds such as:

- a. A contribution from the Church, particularly towards the cost of its presentation copy of the Record;
- b. Small fund raising events;
- c. Grants available from The Arts Society Church Recording [2 short term grant schemes in 2026];
- d. Donations, which can be acknowledge in the Record;
- e. Grants from Historic Churches Societies and similar organisations.  
Normally, these should be applied for on a county basis and shared.

Obtain written confirmation from the Society, including its agreed contribution, as arrangements can be forgotten as Society Officers change.

**Most costs will arise at the end of the recording.**

### Running a Group

The main role of the Group Leader is to encourage and support the Group to produce a Record within a reasonable time. The aim should be to complete a Record within *2 years or less*. Supporting the Recorders' work, together with organising social gatherings will help to achieve this.

- Ensure all Recorders have completed and signed registration forms and that you deliver these to The Arts Society.
- Ensure all Recorders know how to access the Church Recording website, including access to password protected information.
- See that all members of the Group know about the CR Handbook and the Example Pages on the Church Recording website; and have the books *Inside Churches* and *Recording a Church: an illustrated glossary*.
- Set up a contact list with email, addresses and phone numbers and ensure that those without email are not left out.
- Pass on to your Group all information and updates from The Arts Society.
- Organise training as needed, make Recorders aware of other learning opportunities.

### Before choosing a church check the following:

- It has not been recorded recently.
- The incumbent, churchwardens and Parochial Church Council (PCC) or other governing body are supportive.
- It is a realistic proposition, considering the size and competence of your Group and the time it will take.
- It is easily accessible and within reasonable distance for your Recorders.

### Initial approach to church and church authorities

- Meet with the church officers, in Anglican churches the churchwardens and incumbent. Ensure that they understand what is involved in the making of the Record and support the project. Offer to speak to the PCC or governing body. It is useful to show them an earlier Record. Make use of the Church Recording publicity.
- Discuss with them their feelings about valuable and vulnerable objects and restricted access to these parts of the Record. Discuss

with them the concept of the unrestricted parts being available through the Church Recording website.

- The church should be made aware that when a Record has been completed, the copyright is held by The Arts Society. If the church wishes to reproduce any of the contents, it should apply to the Group Leader who will normally grant permission and with no charge, or, if in doubt, will ask the TAS Church Recording Committee. Give them a copy of the General Licence to Use in (see [About Us on this website](#)) on the Church Recording Society's website. This describes when permission is not needed.
- Visit the church with the Compiler and Photographer.

**You will need written permission to proceed from the Parochial Church Council (PCC) or equivalent body** obtained by the Group Leader; **and from the relevant church authorities**, obtained by the Church, as follows:

- **Church of England / the Church in Wales or Catholic Diocese**, permission of the Archdeacon.
- **Church of Scotland**, permission of the Minister of the chosen church who will usually seek permission of the Kirk Session.
- **Scottish Episcopal Church**, permission of the Dean, the Rector and the Vestry.
- **Other Denominations**, permission of the appropriate authorities.

[When written permission has been obtained, hold a meeting with the churchwarden or representative in order to clarify](#)

- Access arrangements, car parking, lighting, toilet and refreshments making facilities.
- Permission to access all areas within the church necessary to do the work, in particular identifying any hazardous areas.
- Convenient times for recording, if the church is normally kept locked, bearing in mind the need for regular visits. Make arrangements for obtaining and returning the keys of the church. Ensure that the keys to the parts of the church usually kept locked, the vestry, organ, chests and safes etc. are included.
- Exchange telephone/email details for cancellations due to funerals etc.

These arrangements with the church and its view upon valuable and vulnerable objects must be recorded in a letter.

### At the same time

- Obtain a plan of the church, check the names used by the church for each area and obtain copies of any church guide/history.
- Arrange for the Library Recorder to see all the books and documents relating to the church, whether kept in the church or elsewhere e.g., County Record Office. Churches may also keep a Donation and Gift Book or have documents and drawings relating to designs for windows, screens, textiles etc.
- Discover the whereabouts of all the church plate (some of which may be kept in the bank or elsewhere) for the Metalwork Recorders. Discuss making it accessible to be recorded and photographed.
- Ascertain whether there is a particularly knowledgeable member of the church who would give a background talk to the Group and be a source of information.
- Enquire about any publications on the history of the church and furnishings.
- **The New Church Form** is on the Church Recording website. This must be completed and submitted for every new church.

### Recording

The main task of the Group Leader during the months of recording is one of support. The Group Leader should also **work closely with the Compiler & Photographer**

- As well as ensuring that all Recorders have access to the **Church Recorders Handbook**, the **Example Pages**, **CR Newsletters** and copies of *Inside churches* and *Recording a Church*, ensure that they understand the method of recording. Reinforce the **1-10** format.
- Organise the making of a History File available to all Recorders and encourage follow-up research (see **Research**, under **General Information** and **Locating Archival Material** in the **Library Section**).
- Arrange a meeting of the whole Group so that any general points can be dealt with. It is helpful to work through all the Sections of the Handbook, so that all Recorders understand the process from drafting to compilation.
- Encourage them to work through the **General Information** section of the Handbook as well as their own Section, and

check they are able to download information from the Church Recording website, including their designated Section.

- Arrange a regular day and time to work in the church together, weekly or as commitments (and the temperature in the church) allow.
- New Recorders should be supported by an experienced Recorder.
- Provide a plan for each Section with the names of different areas of the church for consistency.
- Check the numbering of the Section with the Recorders of that Section at an early stage. No object should be recorded more than once (see **Numbering System, General Information and specific Sections**).
- **Liase with the Photographer (see Photography Information and the Photography section of the Church Recording website).** It is important to facilitate meetings between the Photographer and Recorders so that the photography can be planned. Photographs of detail are very important for some Sections e.g., Windows and Metalwork so coordination is vital.
- **Encourage each Section to check the photographs and numbering with the Photographer.**

### Use of experts

Queries sometimes require the assistance of experts. Help from a specialist must be found to describe the blazoning of heraldry. Specialist help should also be sought for objects such as a pipe organ. A comprehensive list of Experts is available on the Church Recording website. Although individual Recorders may contact an expert, the task should be coordinated by the Group Leader to avoid duplication. If sending a letter, always send an SAE and keep a copy of the letter or emails. When quoting the advice in a Record ensure that no personal details are shown.

### Checking of drafts

The checklists at the end of each Section are designed to help the Recorders of each Section and the Group Leader to ensure that all relevant information is included. The Group Leader should check all the Sections **at an early stage**. New or inexperienced Recorders will need constant support and encouragement.

### Completing the Record (see [Compilation and Production of the Record](#))

At an early stage in the recording process, plan how you are going to work

towards the final draft.

## Checking

**Must now be done during the recording process. There is no post-completion audit. The Group Leader must arrange for members of another Group or our in-house supporters to proof-read and check each part of the Record at final draft stage.**

## Preparing for compilation

Once all Sections are completed the following tasks should be carried out.

- Check the required plans have been prepared (see the Example Pages, Introduction, Memorials, Woodwork, Windows and Miscellaneous).
- Compile the lists of Names, Artists/Makers (with their object numbers).
- Collect a list of reference books used, with their abbreviations, for the Introduction.
- Check each Section has listed the Gifts given in Memory to go at the end of Memorials.
- Church Recorders supply information to a number of interested bodies. The forms for these are listed below and can be found on the Church Recording Society's website.
- Obtain the Church Code, if an Anglican church (see Compilation and Production of the Record, Introduction.)

**Compilation and Production of the Record and Distribution of Completed Records** are chapters in this Handbook and in the **Photography Section** on the Church Recording website.

When the Record is complete, send it to your designated checker (with the numbered photographs) to be checked BEFORE the final printing.

Once recording in the church is complete and compilation is well underway you may start to record another church but **please note** that a Group should never be working on more than **two churches**, one at recording and one at compilation stage, at the same time.

## Presentation of Record

- **To the Church.** It is usual for the Record to be presented to the churchwardens and incumbent during a service or special event in the Church. This copy should be bound as agreed with the Church. Invite your sponsoring Society/ies' committee(s), to join

the Group for this occasion, to celebrate the completion of the Record. It is also recommended that members of the sponsoring Society/ies should have an opportunity to see a copy of the Record.

- **To the County/Diocesan Archive Office.** The Group Leader will deliver a copy of the Record in the agreed format, together with the *Deposit of a Record at the CRO* form, for which a receipt will be given. A printed copy should be soft-bound. This is the diocese's copy. Ultimately, it is for the diocese to decide on security and terms of deposit, not the Group. Notify the Diocesan Secretary.
- **To the V&A, ChurchCare and The Arts Society Church Recording.** The three copies of the Record for these bodies and the *Completion of a Church Record* form must be delivered in one package to Wendy Woods, 12 Ashleigh Road, Horsham, West Sussex RH12 2LF. They will be, for the **V&A** an archival CD, for **ChurchCare** a memory stick with a pdf/a copy of the whole Record and for **CRS** a memory stick with a pdf/a copy of the whole Record, the photographs in Jpeg and TIFF format and a list of the contents of this stick. For other denominations and territories, see **Distribution of Completed Records** above.

**Administration forms** available online:

- New or reviving Group grant form
- Completed Record grant form
- Completion of Church Record Details
- New Church Details (on The Church Recording website)
- Change of Group Leader

**Information Forms** available from the Church Recording website, as follows, are completed only if there is a relevant object. They should be completed by the Recorder, Group Leader and Compiler jointly to avoid duplication, and then returned as directed:

- **Memorials** War Memorials (inside the church)  
Memorials to Seamen  
Portrait Memorials  
Memorials with Southern Asia or/and China connections
- **Metalwork** Armour in churches  
Pewter in churches
- **Stonework** See Mass dial supplement

- **Textiles** Army Standards, Guidons and Colours
- **Windows** War Memorials (when it is a window)  
Kempe Windows  
Clayton & Bell Windows
- **Miscellaneous** Copy pipe organ section to NPOR  
Victorian & Edwardian heating installations  
Turret Clock Recording Form
- **General** Objects made by Faith-Craft Works as found in any Section

## ROMAN NUMERALS

1	I
2	II
3	III
4	IV, IIII
5	V
6	VI
7	VII
8	VIII
9	IX
10	X
11	XI
12	XII
13	XIII
14	XIV
15	XV
16	XVI
17	XVII
18	XVIII
19	XIX
20	XX
21	XXI
30	XXX
31	XXXI
40	XL, XXXX
50	L
60	LX
70	LXX
80	LXXX
90	XC
100	C
200	CC
300	CCC
400	CD, CCCC
500	D
600	DC
700	DCC
800	DCCC
900	CM
1000	M
1100	MC
1200	MCC
1300	MCCC
1400	MCD, MCCCC
1500	MD

1600	MDC
1700	MDCC
1800	MDCCC
1900	MCM
2000	MM

If printed in lower case letters the last I is sometime shown as j to affirm that it is the last numeral of a number, ie iij for 3 and viij for 8.

In dates Ordinals are shown thus:

I <sup>o</sup>	primo (die)	1 <sup>st</sup>
II <sup>o</sup>	secundo	2 <sup>nd</sup>
III <sup>o</sup>	tertio	3 <sup>rd</sup>
IV <sup>o</sup>	quarto	4 <sup>th</sup>
V <sup>o</sup>	quinto etc	5 <sup>th</sup>
C <sup>o</sup>	centesimo	100 <sup>th</sup>

### NB

D for 500 and M for 1,000 were derived from the ancient practice of writing I before a reversed C for 500 and I between two Cs (like brackets) for 1,000.

IC	500
CIC	1000
CICC	1500
CICCC	1600