PART 2: MATERIAL & DESIGN

PART 2: Material & Design
5. SUMMARY OF MATERIALS USED:
Memorial made entirely from stone(s) □ *fill out 6*;   Memorial made from stone and another material □ *fill out 6 & 7*;
Memorial made entirely from a material other than stone □ *fill out 7*

- **5. Summary of materials used**
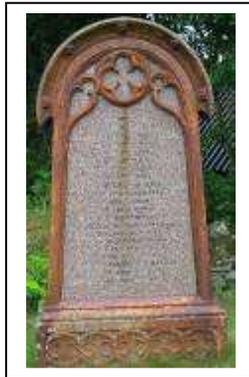
Tick here to show whether the memorial you are recording is entirely made of stone (if so answer question 6 only), a combination of stone and another material (if so answer questions 6 and 7) or wholly made of something other than stone (if so answer question 7 only).

Stone memorials can sometimes feature cast metal plaques, iron props, ceramic tiles, man-made stone and concrete in their design and construction. In some cases, the 'gravestone' might not be made using any stone at all - indeed, cast iron, fireclay, wood and concrete are known to have been used for memorials.

Remember not to count foundations as part of the memorial. Figure 9, the gravestone's brick foundations have been exposed, though stone and concrete might also be used. You should note whether the monument's foundations are exposed or not in question 13.

Figure 8
Example of a gravestone made from iron and granite

Figure 9
Visible brick foundations


Figure 10
Detail of iron dowel

• 6: Stone Type

Assess which stone type(s) have been used to construct the gravestone and state the colour of each type of stone (see section opposite for the general gravestone recording form and the section below for the gravestone condition recording form). Some gravestones may feature more than one type of stone (for example, Figure 45 shows a sandstone gravestone that contains a marble central panel). Some gravestones use two different varieties of the same type of stone (for example, grey granite with pink granite or a buff coloured sandstone with a red sandstone). If you do spot two different varieties being used please record them separately.

6. STONE TYPE
Please describe different coloured examples of the same stone type as separately (e.g. red granite and black granite)

STONE 1 (MAIN) Colour:	STONE 2 (SECONDARY) Colour:	ANY OTHER STONES USED Colour:
Sandstone ☐	Sandstone ☐	Sandstone ☐
Marble ☐	Marble ☐	Marble ☐
Granite ☐	Granite ☐	Granite ☐
Slate ☐	Slate ☐	Slate ☐
Other – *state*	Other – *state*	Other – *state*

6. STONE TYPE (condition survey)

| STONE TYPE 1 (MAIN)	BEDDING PLANES / LAYERS	INCLUSIONS AND VEINS.

Sandstone ☐
Marble ☐
Granite ☐
Slate ☐
Other – *state*
 	
Colour:
	Not Visible ☐ Visible as:
	  Horizontal layers ☐
	  Vertical layers ☐
	  Diagonal layers ☐
	  Rippled layers ☐
		Not visible ☐ Visible as: Pebbles ☐
		Mineral Deposits ☐ Veins ☐ Fossils ☐
		please note size, frequency and if known type of mineral present

STONE TYPE 2 (SECONDARY)	BEDDING PLANES / LAYERS	INCLUSIONS AND VEINS
Type - *state* Colour:	Not visible ☐ Visible ☐ *state*	Not visible ☐ Visible ☐ *state*
STONE TYPE 3 (OTHER)	BEDDING PLANES / LAYERS	INCLUSIONS AND VEINS
Type - *state* Colour:	Not visible ☐ Visible ☐ *state*	Not visible ☐ Visible ☐ *state*

If you are completing a recording form that includes a survey of condition, you will also be asked to note whether any layers (bedding planes) or deposits (inclusions and veins) in the stone are visible (see sections below). You should answer these questions for each stone type variety visible.

Most memorials in Scotland tend to be built using granite, marble, sandstone or slate. These are common building materials and are likely to be familiar to you. However, identifying stone can become difficult when it has been weathered or eroded. For more detailed information about stone types you should refer to *Field Guidance Notes: Stone Types Used For Memorials*. This is freely available from the www.scottishgravesyards.org.uk
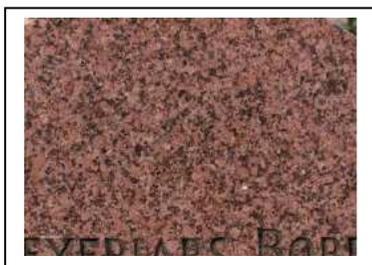
Granite is well-known as a hard-wearing stone and is usually a mottled grey, pink or red colour. Seen under a hand lens, granite is composed of crystals that fit together like a 3D jigsaw. In the graveyard, granite memorials can have a polished surface as well as an even, but unpolished surface or a rough and craggy appearance, often called a 'rustic' finish. However, the structure of granite means it cannot be carved into finely detailed shapes like sandstone or marble.

Figure 11
Close up of granite crystals

Figure12
Marble with pollution staining
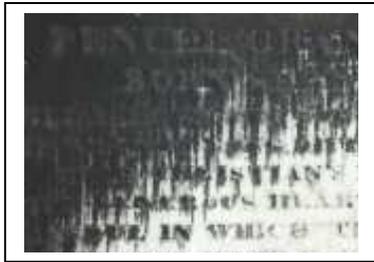
Marble is a white crystalline stone that has a sugary appearance (see Figure 18, where a marble panel can be seen on the left). Although usually white, impurities can create a range of coloured marbles such as red, brown, grey and even black. Most gravestones are usually made of white marble, though many of these contain grey-coloured mineral veins (Figure 16).

Easily stained, the true colour of marble can be disguised by pollution and in some cases a marble gravestone can take on a dark grey or even black colouring (Figure 12). With stained gravestones, it's best to look for any areas of recent damage or crevices or joints where the true colour can be seen. Under a hand lens, marble will look like sugar crystals.

Figure 13
Sandstone with pollution staining

Sandstone is the commonest type of stone used to make gravestones and appears in varying shades of buff, red or grey. Less common types of sandstone have an almost white colouring. Sometimes, deposits of iron oxide can be seen in sandstone and appear as rusty red nuggets (Figure 17). Like marble, sandstone carves easily and can be worked in deep relief and elaborate detail. In Figure 35, the gravestone on the right shows how detailed carving can be achieved with sandstone.

Sandstone is most easily recognised once its surface has started to weather. At this point, it can strongly resemble the appearance of sand. Sandstone monuments can be obscured by algae, lichen and pollution and it's possible for these to completely cover the stone's surface. Pollution covers much of the gravestone in Figure 13 with the natural colour only visible at the centre.

Figure 14
A slate headstone

Slate headstones can be easily spotted in the graveyard because of their crisp lettering that stays sharp over time (Figure 14). Typically, slate ranges from a medium to dark grey, often with a blueish or purple hue. Some slates might have brown streaks or inclusions of pyrites (also known as fools gold) in them.

Though slate headstones have very smooth surfaces, slate has a multi-layered structure like the pages in a book and splits easily into thin sheets. Weathering can accentuate this.

Bedding planes
(Gravestone recording form including condition survey only)

Sandstone and slate are examples of stones that were laid down as tightly compressed layers of sediment. In the quarry, masons split sandstone and slate using the natural bedding planes. If all is well with the condition of a gravestone, it is unlikely that any layers will be visible. With weathering, these layers become more apparent. In Figure 15 we can see the bedding planes on the base as horizontal layers and on the right hand side of the obelisk they are seen as vertical layers. Sometimes the bedding planes are visible if they start to cleave apart from one another (see Figure 77). Tick the form to show whether any layers are visible in the gravestone that you are recording and if they do please note their direction.

BEDDING PLANES / LAYERS
Not Visible □   Visible as:
Horizontal layers   □
Vertical layers   □
Diagonal layers   □
Rippled layers   □

BEDDING PLANES / LAYERS
Not visible □   Visible □ *state*

BEDDING PLANES / LAYERS
Not visible □   Visible □ *state*

Figure 15
Bedding plane visible from weathering

Not visible □   Visible as: Pebbles □ Mineral Deposits □   Veins □   Fossils □ *please note size, frequency and if known type of mineral present*

INCLUSIONS AND VEINS
Not visible □   Visible □ *state*

INCLUSIONS AND VEINS
Not visible □   Visible □ *state*

Inclusions and Veins (Gravestone recording form including condition survey only)

Some stone types have mineral deposits, fossils and even pebbles which occur naturally in their make-up. Tick to show whether these are visible on the surface and record their size and indicate how many or few there are. Note the kind of mineral present if you know what it is, however if you don't know just note their colour.

Marble often has **greyish mineral veins** running through the stone (Figure 16). In **sandstone**, sometimes you may see reddish-brown **deposits of iron oxide** (Figure 17). Fossils are common in some limestones (visible on the right of Figure 18).

Figure 16
Grey veins in marble

Figure 17
Iron oxide deposits in sandstone

Figure 18
 fossils in limestone (next to a marble panel)

- **7: Other Materials**

Not all gravestones were made entirely of stone or indeed from stone at all. Tick to show which materials have been used to build or decorate the memorial and describe how these have been used.

7. OTHER MATERIAL(S)
please note any other materials used to make or decoration the memorial. Do not include materials used for letting (see question 8)

Iron □   Bronze □   Brick □   Artificial stone □   Concrete □   Photograph □

Porcelain □   Terracotta □   Ceramic tiles □   Wood □   Other □ state

Briefly describe, if necessary use the continuation sheet

Remember not to include the foundations as part of the gravestone. In Figure 9 the monument's brick foundations have been exposed, though stone and concrete might also be used. You should note whether the monument's foundations are exposed or not and what they are made of in **question 13.**

Most materials listed on the form will be familiar. When in doubt about what metals have been used, bronze usually takes on a greenish colour over time while iron often becomes a rusty red as it corrodes (see Figures 23 and 22). Terracotta, porcelain and tiles will not have any grains or crystals visible when viewed under a hand lens.

Figure 19
Concrete (with close up)
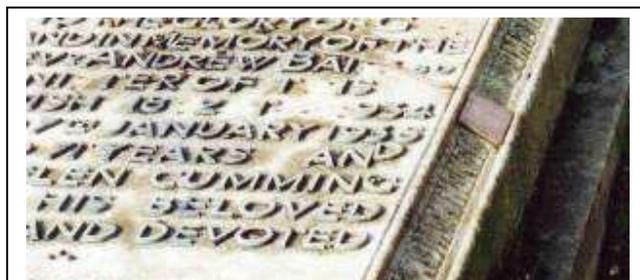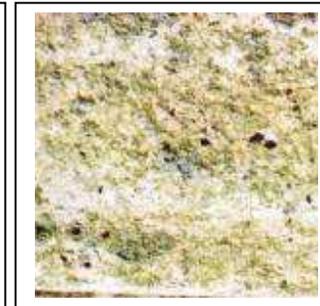

Figure 20
Fireclay headstone (with close up)

Figure 21
Gravestone with red tile insets

Figure 22
Cast iron headstone

Figure 23
Bronze portrait an inscription plaques

• 8: Other Materials Used for Lettering

8. OTHER MATERIALS USED FOR LETTERING: Lead lettering ☐ Other ☐ *state*

Gravestones do not always involve the use of another material in their inscriptions, but one commonly found is lead lettering. Lead lettering has a plug on the back of each letter that's bedded into holes drilled into the surface of the stone (Figure 24). Lead is the commonest material, although occasionally inscriptions used bronze lettering (see Figure 21). Typically, lead letters are more likely to be found on granite or marble monuments. As a rule of thumb, lettering like this wouldn't be used on slate or sandstone monuments. Tick the appropriate box to show if lead lettering is used on your gravestone. If another type of material is used remember to state what this is.
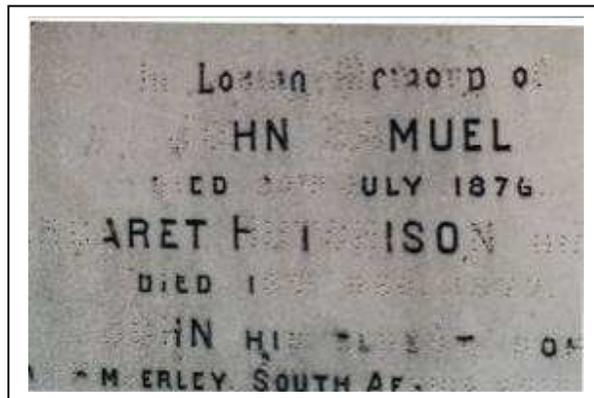

Figure 24 lead inlaid lettering

···ed ☐   Inlaid ☐   Relief ☐   Other ☐ *state*

• 9: Inscription technique

7

Tick as many boxes as relevant to show what technique has been used, since occasionally more than one method may apply to the gravestone you are recording. There are several different inscription methods. For example, inscribed lettering is cut into the surface of the stone (Figure 25). Relief letters stand proud of the memorial's surface (Figure 26). Inlaid letters are made of metal and have plugs that fix them to the stone (see Figure 24). Less commonly, inscriptions could also be cast in metal (Figure 21) or simply painted on the surfaces like wood.

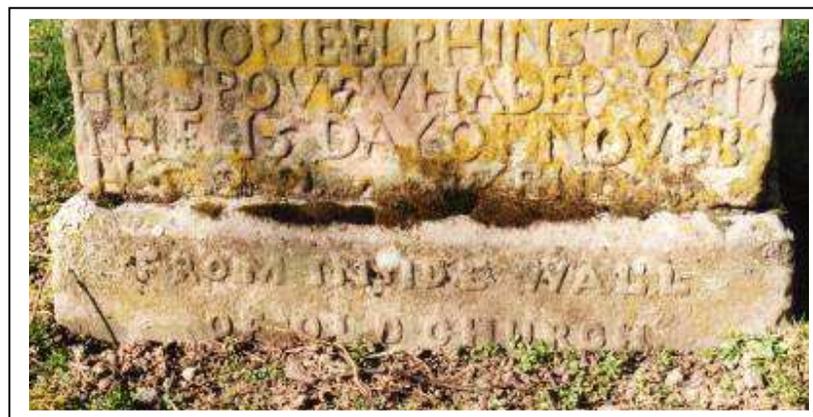
Figure 25 inscribed lettering

Figure 26 Relief lettering

- **10: Has the Memorial's Surface been painted?**

10. HAS THE MEMORIAL'S SURFACE BEEN PAINTED? No ☐ Yes ☐ *please note current coverage*
Total coverage ☐   Paint partially worn away ☐   Only traces of paint remain ☐

In the past, painting gravestones was commonplace across some areas of Scotland. This practice may still continue today (Figure 28). In other cases, it will be possible to spot stones that still have substantial evidence of paint or with a few scraps remaining in nooks and crannies, such as in the inscription's lettering and between any joints of stone (Figure 29).

Tick to s[...]ent of current coverage.

8

Figure 28
Partially painted gravestones

Figure 29
Painted gravestone

- **11: Number of Blocks Used to Make the Memorial**

Count how many pieces of stone have been used to build your gravestone and tick the relevant box. You should not count foundations as these were never meant to be seen above ground (e.g. Figure 9). However, some headstones sit on stone plinths which are part of the design and should be included (e.g. Figure 29).

> **11. NUMBER OF STONE BLOCKS USED TO MAKE THE MEMORIAL:** Do not include foundations or count individual fragments resulting from breakage.
>
> 1 □   2 □   3-4 □   5-10 □   More than 10 □

- **12: Memorial Dimensions**

> **12. MEMORIAL DIMENSIONS** *provide an estimate if access is difficult*
>
> height (cm):   width (cm):   depth (cm):

Please provide maximum height, width and depth in centimetres. Provide an estimate where it is not possible to safely reach. Remember that some memorials may not be stable and you should avoid placing any pressure on them.

- ## 13: Are the Memorial's Foundations Visible?

Please tick Yes or No to indicate whether the gravestone's foundations are visible. If foundations can be seen, please state what material has been used.

Turf removal and soil erosion can expose a memorial's foundations. As seen in Figures 9 and 30 brick is often used to build foundations though concrete and stone are also common.

Figure 30
Headstone with brick foundations visible above ground

- ## 14: Memorial Class

Tick the appropriate box to show which of the broad categories the gravestones you are recording falls into (see Figures 31, 32 and 33). Remember that for each of these categories there will be a huge number of variations in terms of individual designs and styles. This is why it is important to photograph every face of the gravestone wherever possible. A more detailed study of gravestone styles, known as a typology, can be carried out either during or after fieldwork. Advice on how to do this can be found in *Recording and Analysing Graveyards* by Harold Mytum, Council for British Archaeology (2000). If none of the given categories apply to your stone tick 'other memorial' and describe and if possible sketch in the space provided. If necessary use the continuation sheet at the end of the form.

Figure 31
Examples of freestanding crosses, a square monument, headstones and a flat stone.
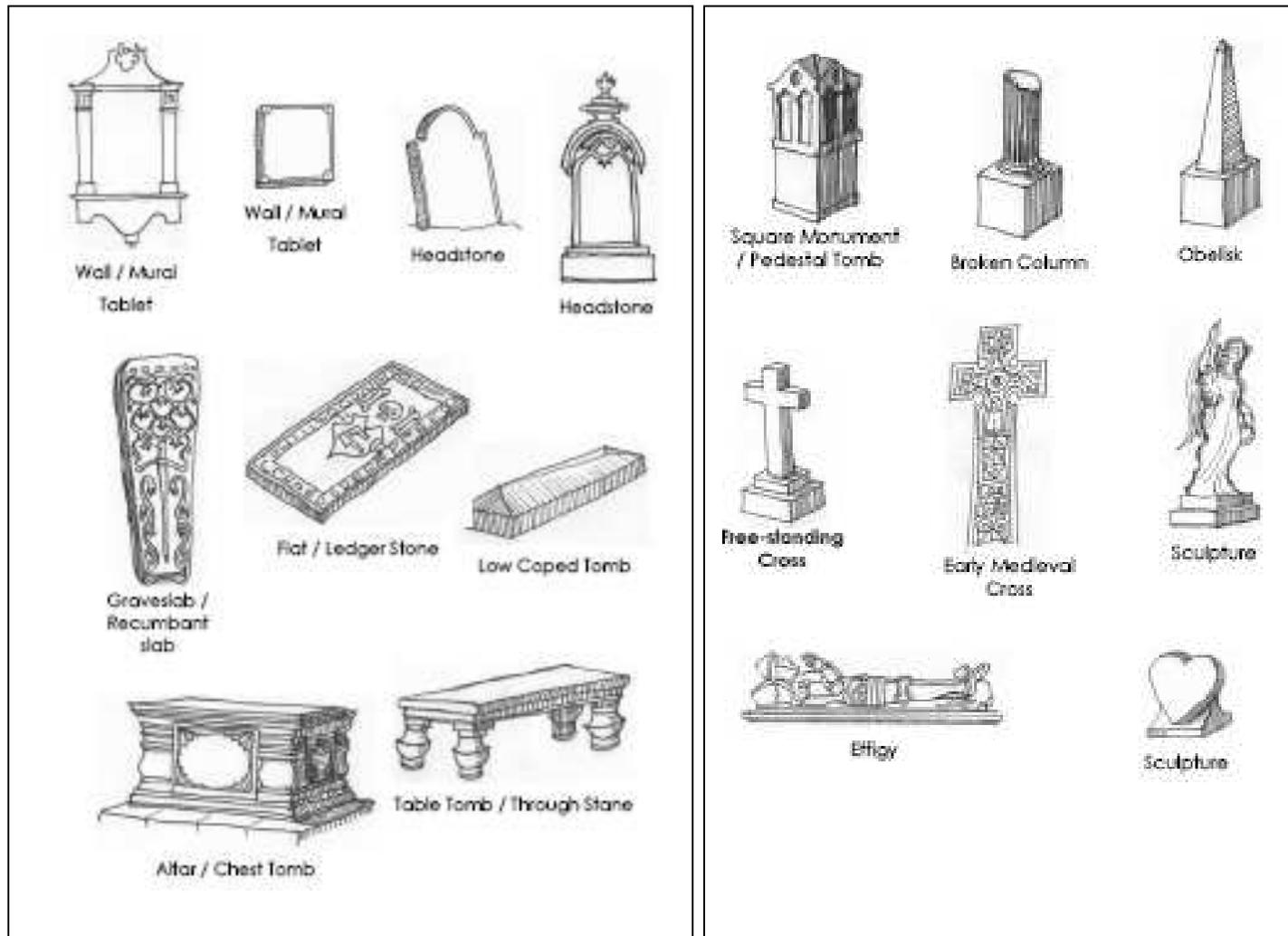
Figures 32 and 33
Examples of monument classes

- **15 Associated Features or Components**

15. ASSOCIATED FEATURES OR COMPONENTS is the memorial associated with any graveyard features or monumental components (e.g. railings, kerbstones, burial enclosures, burial vaults, burial aisles, gateway, mortsafes, mausoleums) No ☐   Yes ☐ - *briefly describe if necessary use the continuation sheet*

Note here whether the gravestone you are recording is associated with any other features. These may be relatively small, such as an immortelle, flower vases, signs, additional inscription plaques or lair posts, or larger features surrounding a family's burial plot, such as railings and kerbstones (Figure 34) or larger structures like a burial enclosure (Figure 2).

A glossary of built features found in burial grounds is contained in *An Introduction to Graveyard Recording*, which can be downloaded from www.scottishgraveyards.org.uk

Figure 34
A kerbed lair enclosure with railings

- **16 Does the memorial bear any sculpture or symbols?**

Describe here any carvings, sculpture or symbolism that appears on the memorial. Features like carved borders, like the rope moulding on the edge of the left-hand gravestone in Figure 35, can be difficult to describe and are best captured on detailed photographs rather than through a written description. A photo survey should also make sure that carvings are well recorded. If you are able, carvings can also be sketched and you should note whether these are in relief (i.e. stand proud of the stone surface) or are inscribed (cut into the surface of the stone).

16. DOES THE MEMORIAL BEAR ANY SCULPTURE OR SYMBOLS? No ☐   Yes ☐ *briefly describe, noting whether carving is relief or incised. If necessary use the continuation sheet to sketch carvings*

In Scotland there's a long tradition of gravestone art including portraits, religious scenes, trade emblems (Figure 36) and mortality and immortality symbols (Figures 37 and 38). More information about gravestone symbolism and carvings may be found in *An Introduction to Graveyard Recording*, available to download from www.scottishgraveyards.org.uk
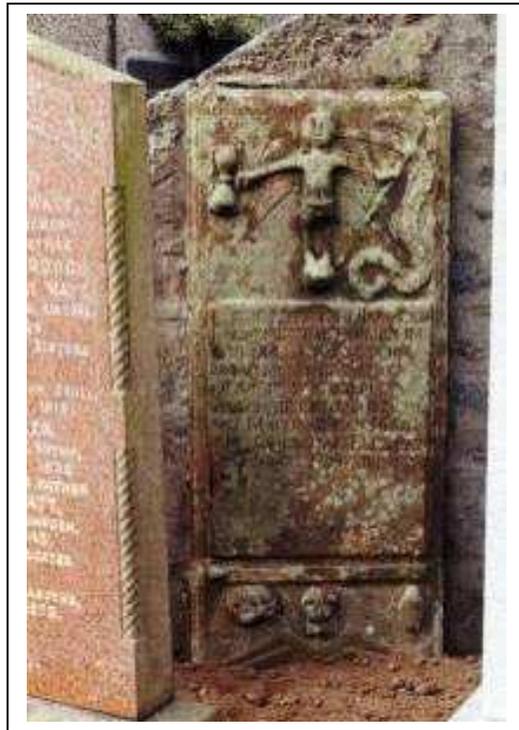

Figure 35
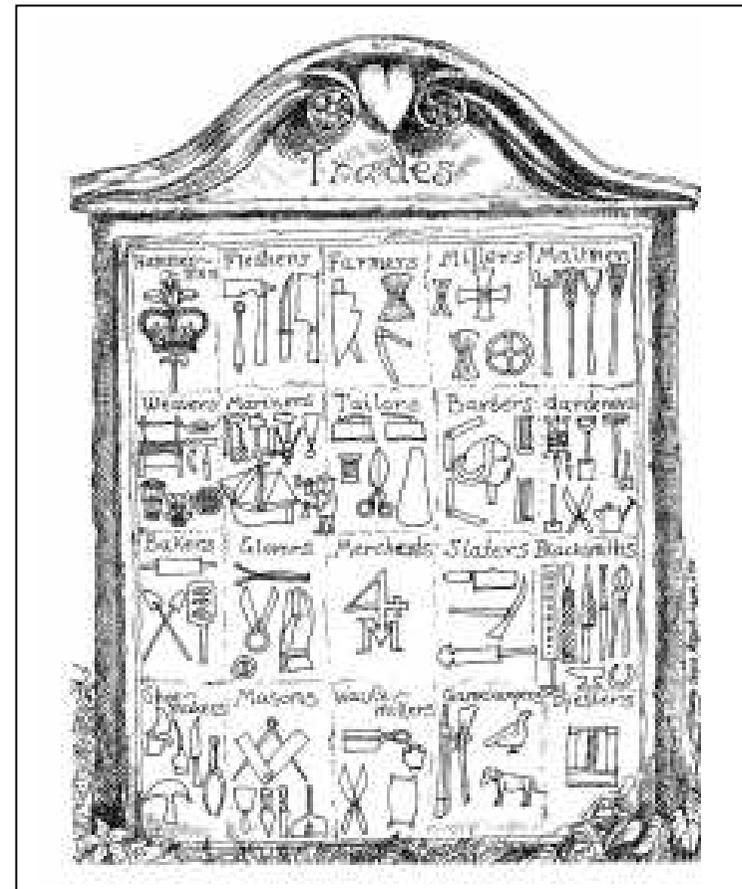Gravestone with relief carvings of mortality and immortality emblems
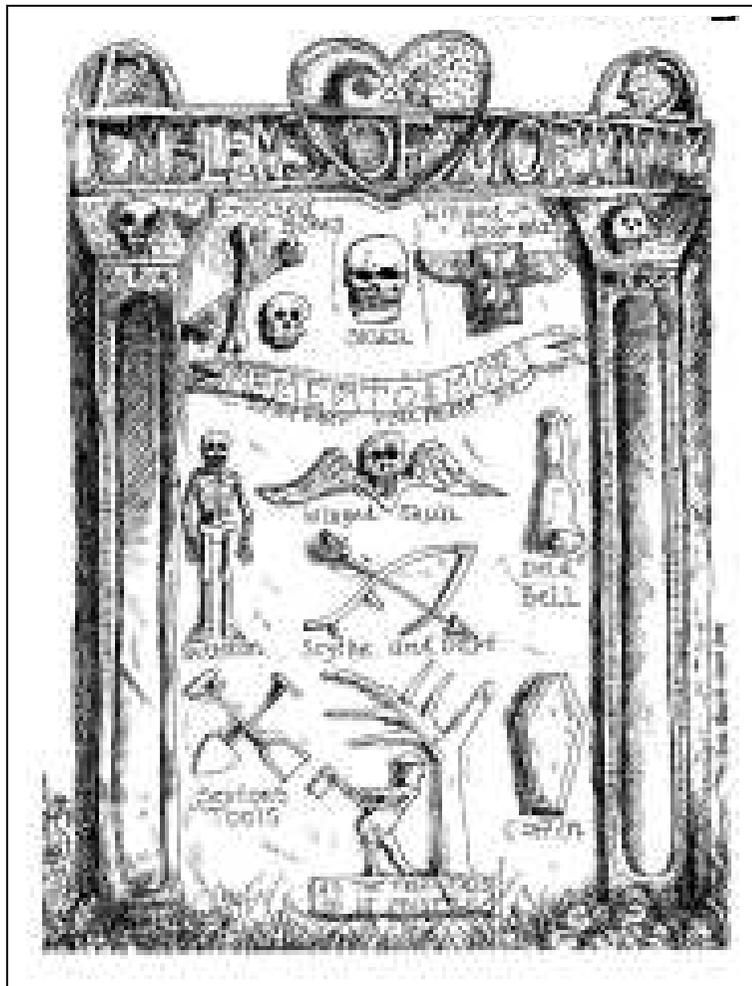

Figure 36
Example of trade emblems
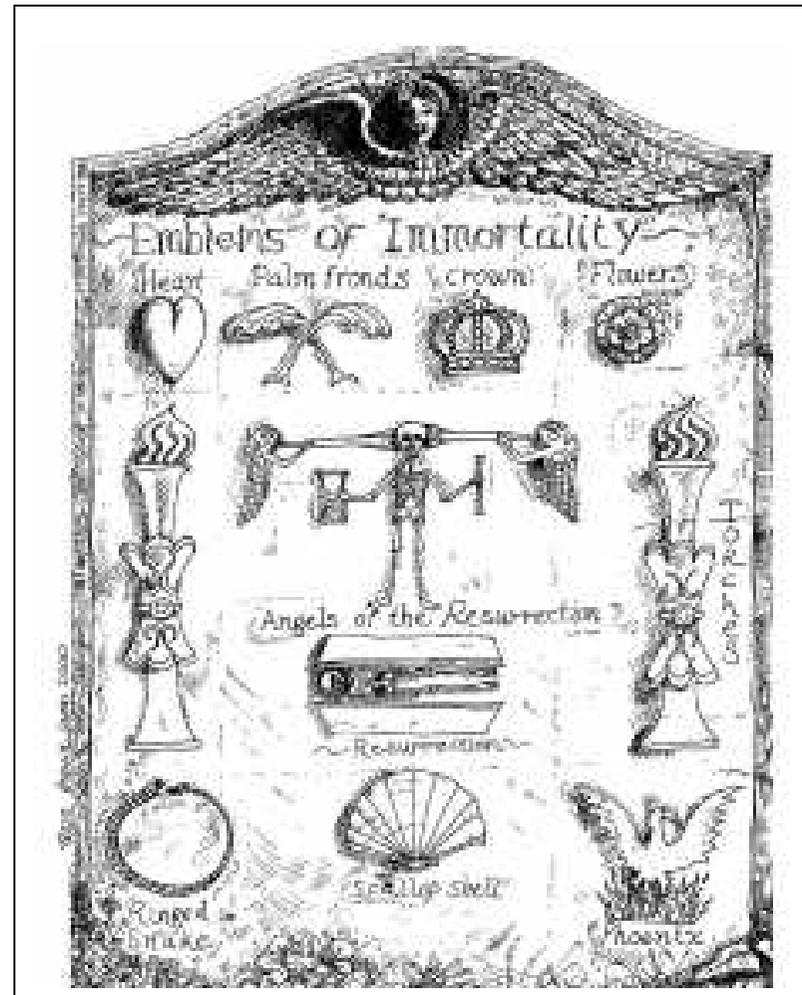
Figure 37
Example of mortality symbols

Figure 38
Example of immortality symbols

PART 3: MEMORIAL INSCRIPTION

- ### 17 Inscription extent

PART 3: Memorial Inscription					
17. INSCRIPTION EXTENT:	Memorial fallen over downward face not visible ☐ tick appropriate box for all faces				
Face never inscribed	N ☐	S ☐	E ☐	W ☐	Up ☐
Inscribed area no longer discernible / destroyed	N ☐	S ☐	E ☐	W ☐	Up ☐
Less than ¼ of the total surface area covered by the inscription	N ☐	S ☐	E ☐	W ☐	Up ☐
More than ½ of the total surface area covered by the inscription	N ☐	S ☐	E ☐	W ☐	Up ☐

Work through each of the gravestone's faces (North, South, East, West and Upward) and assess which (if any) of the monument's faces have been inscribed and evaluate how much space any inscription occupies over the total area of the surface.

- ### 18 Is there a stonemason's name?

18. IS THERE A STONEMASON'S NAME ON THE MEMORIAL? No ☐   Yes ☐ *please state(using the same format as on the memorial)*

From the second half of the 19th century to the present day stonemason's began to include their names on gravestones, usually at the bottom or on the sides of the stone. Please record the stonemason's name in the same way as it appears on the memorial.

- ### 19: Inscription transcription

17. INSCRIPTION TRANSCRIPT:
Location: please note which face is being transcribed [N, S, E, W or U(pwards)]. When more than one inscription panel exists on the same face note panel number and where necessary refer to a sketch drawing.
Transcript: Adhere to the same layout as found on the memorial, note any area where the inscription is obscured / lost with a dashed line. Remember to include any stonemason's signatures. If necessary use a continuation sheet.

Location	Transcript

Location. For each inscription you record please state which face it appears on (e.g. N, S, E, W or Upwards). If there's more than one panel of inscription on a face, you should make a sketch of the monument showing where they are and number them.

Figure 39
Graveslab with inscription running around the edges

Transcription. When copying the inscription you should keep the same layout as on the memorial. Some inscriptions will not be written in neat horizontal rows. Table-tombs and flat graveslabs can have inscriptions written around the edge of the upward face (see Figure 39). Should you need more space, there's a blank transcription page at the back of the form.

When making a transcription, there are some standard conventions that ensure the information is as accurate as possible. Where words or letters are completely unreadable you should mark these with a dashed line. For a whole line of unreadable text, mark this as a long continuous line. In cases where you think you can read letters or words but can't be certain, use brackets to show what's unclear. For example, you think part of a worn inscription contains the name JOHN WHITE although the letters 'J' and 'I' are very faint. In your transcription, you would record this as (J)OHN WH(I)TE. Using brackets highlights areas of uncertainty to other people using your records