



Leicestershire
County Council



Project Gargoyle



Project Gargoyle

A guide to photographing and recording
medieval carvings in the churches of
Leicestershire and Rutland



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Grateful thanks to Bill Nash for permission to use his photographs of Diseworth taken during the first 'shoot' for Project Gargoyle.

Front cover: Gargoyle on Tilton on the Hill church; photograph by Bob Trubshaw.

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Objectives of Project Gargoyle

Leicestershire and Rutland churches are home to a wealth of surviving medieval sculpture, predominately of the twelfth to fifteenth centuries. However this has hitherto not been systematically recorded or studied. Project Gargoyle was set up in Spring 2009 to photograph, document and study such carvings in Leicestershire and Rutland.

Photographs and associated descriptions will be stored electronically in the Leicestershire and Rutland Historic Environment Record (HER) maintained by Leicestershire County Council, the successor to the former Sites and Monument Records (SMR). In the future some or all of this information will be accessible online through English Heritage's 'Heritage Gateway' and other web sites.

Who is running Project Gargoyle?

Project Gargoyle was instigated by Bob Trubshaw, who is currently Project Co-ordinator

Other members of the committee are:

Peter Liddle	Leicestershire Fieldworkers
Kathy Elkin	Leicestershire Fieldworkers
Richard Clark	Leicestershire County Council
Helen Wells	Leicestershire County Council
Mike Hawkes	Diocese of Leicester Archaeological Advisor
Jill Bourn	Leicestershire Archaeological and Historical Society

Several former Leicestershire County Council staff had key roles: Liz Blood, Kay Snowdon and Graham Walley. Dr Alan McWhirr represented Leicestershire Archaeological and Historical Society until his death Spring 2010.



The scope of Project Gargoyle

Project Gargoyle is an attempt to make a photographic record of the important church carvings in Leicestershire and Rutland. This will help in monitoring the wear and tear on them, and will help to record the changing styles over the centuries and may even allow individual masons to be recognized. The information you record will be entered on the county's Historic Environment Record (HER) which is the main historic archive for present and future generations.

Strictly speaking gargoyles are a special type of carving designed to throw water from a roof, but '**Project Gargoyle**' aims to record *all* the *figurative* carvings inside and outside churches in Leicestershire and Rutland. 'Figurative' carvings are those which feature the faces and/or bodies of humans or animals. This project won't be recording the other types of decorative church carvings such as geometrical designs, or monuments or gravestones. Most of the carvings you record will be stone but interior ones may also be in wood.

The carvings of the twelfth to fifteenth centuries have not been adequately recorded before so **Project Gargoyle** will be especially useful here. But to avoid missing any we are interested in all figurative carvings, from Anglo-Saxon and Romanesque to Gothic and Gothic revivals – including those in restorations of medieval churches or from the nineteenth century. For practical reasons the project will initially concentrate on churches in Leicestershire (i.e. within the diocese of Leicester) although Rutland's churches (in the diocese of Peterborough) will be covered in due course.

Once there is a more-or-less complete photographic record for Leicestershire and Rutland it is hoped to commence an analysis of motifs and styles. As far as we know Project Gargoyle is a first in the counties where good quality medieval carvings are well preserved. In practice this is the zone following the 'Jurassic spine' of England where oolitic limestones are readily available; i.e. Somerset through to Lincolnshire.

Although not within the scope of Project Gargoyle, the archaeological adviser for Leicester diocese is keen to see a complete photographic and documentary inventory of all churches in the diocese, including stained glass windows, sepulchral wall monuments, communion vessels, ecclesiastical embroidery, and such like. In due course Leicestershire County Council's may consider promoting such comprehensive church recording if the Heritage Wardens want it and this project goes well.



Photographing and recording carvings for Project Gargoyle

Who can help?

The aim is to involve people willing to record their local area and who have the access to the necessary photographic equipment and expertise. It is expected that any one church will be photographed and recorded by a team of two or more people who between them combine the necessary skills. Possibly one photographer will work with several parish-based Heritage Wardens, enabling several churches in an area to be successfully recorded. Simply put, there are no rules about who does what, and who works with whom, other than liaising with Bob Trubshaw to avoid duplication of effort.

Getting started

- 1 Firstly look at the latest version of the 'Leicestershire and Rutland village-by-village' PDF file (online at www.leics.gov.uk/gargoyle) to see if the church(es) you wish to record have been allocated. Please note that this document is frequently updated to always check the current online version.
- 2 Email Bob Trubshaw (see page 15 for contact details) promptly to avoid duplication of effort.
- 3 If there are no initials for a Heritage Warden, visit the church(es) to see if there are any carvings either inside or out. Project Gargoyle is mostly concerned with 'figurative carvings' (those with human or animal faces or bodies) although medieval foliate carvings (e.g. roof bosses or bench/pew ends) should also be recorded. If you need phone numbers for church key holders or clergy then Bob Trubshaw has the current diocesan directory.
3. Make initial enquiries as to whether the church was heavily restored or rebuilt in the nineteenth century. Although good examples of Victorian restoration will be included in Project Gargoyle there is no need to record 'routine' foliate decoration or simple heads around doors and windows when these are known to be all nineteenth century or more recent.
4. If there are medieval carvings then discuss the intentions to photograph them with the relevant clergy. Explain that the Project Gargoyle committee includes Mike Hawkes, the Diocese of Leicester archaeology advisor (for Rutland churches say that the project has the formal support of Peterborough Diocese) and the photographs will form part of Leicestershire County Council's Historic Environment Record.
6. If you do not have suitable photographic equipment (see next page) then ideally approach local photographers who may be willing to help. Make sure they have read and seem to understand the technical notes on the following pages (sadly owning the right sort of equipment does not always mean the owner knows how to use it effectively!). If local assistance proves difficult then Bob Trubshaw may be able to introduce you to photographers willing to travel.

Photography for Project Gargoyle

Project Gargoyle will use photographs taken by many different photographers. The fairly detailed guidance on photography which follows is to ensure that:

- ★ minimum technical standards are met;
- ★ there is a reasonable level of consistency;
- ★ the data will transfer easily to the Historic Environment Record database.

The aim of the guidance is to be sufficiently detailed to cover what can be reasonably expected when recording carvings. However inevitably unusual situations will be encountered. Any attempt to provide guidance to cover all possible situations would be prohibitively complex. In practice some 'gumption' is needed, although Bob Trubshaw should be contacted for guidance if time permits.

Photographic equipment

You will need:

- ★ a digital SLR (or DSLR) camera with minimum 10 megapixels resolution (although 12 megapixels or more is preferred)
- ★ a 'typical' wide angle lens (about 18 mm focal length)
- ★ a zoom telephoto with 300 mm or greater maximum focal length
- ★ a sturdy tripod
- ★ ideally a laptop to complete the Excel spreadsheet onsite

A remote release is advantageous, although the self-timer function (ideally set to about 3 to 5 seconds) can be used instead to avoid camera shake.

You will need to know how to:

- ★ 'bracket' exposures
- ★ change the speed (ISO) and white balance
- ★ assess exposures using the histogram display
- ★ enter data into Excel (including how to copy-and-paste repeated information)
- ★ how to add text (numbers) to photographs using Photoshop Elements or other photo editing software

Photographing carvings outside churches

Avoid shooting into the sun. For outside carvings on the north walls bright overcast days are much better.

For preference save as TIFF format (or shoot in RAW and convert to TIFF) as JPG compresses the tonal range of shadows. However if your camera has no RAW or TIFF option then save to the highest-resolution JPG.

Set ISO to 100 or 200.

If your camera has an option for colour space (some don't) then select sRGB.

Set the white balance to 'noon sunlight' or 'auto'. If using 'auto' check that the colour of the stone looks more-or-less accurate. On rather overcast days a very slight warming effect can be achieved by using the white balance for 'flash' (even though you will not be using flash!).

When using a telephoto lens always mount the camera on a tripod and *either* use a remote release *or* the self-timer set to three seconds or longer (however lenses with vibration-reduction *may* be sufficiently stabilised to operate on a tripod at long focal lengths without a remote release.

Note that the displays on the backs of DSLRs need to be zoomed to full magnification to reveal blur caused by camera movement. **If your shots are blurred by camera shake they will not be acceptable for the Project Gargoyle records and a re-shoot will be required.**

If in doubt 'bracket' shots at different exposures and select the best later. The displays on the backs of DSLRs are not always a good indication of how well the shadow areas will look on a better display. Using the histogram function is often a more reliable indication of how much 'depth' there is to shadow detail.

How to 'frame' shots

The aim is to record all figurative carving (i.e. with humans or animals as the main motifs). Ignore 'ball flower' or foliate decoration where it *regularly* alternates with figurative carvings, but photograph and number (see page 11) foliate decoration when it is an 'occasional' variant in a set.

Every figurative carving should be photographed more-or-less 'square on' and from as far away as space allows (i.e. no 'looking up the nose' shots unless space is unusually restricted). Zoom in so a single carving more-or-less fills the frame (although this may not be possible for carvings at the top of towers; in such situations it is acceptable for a telephoto lens at 300mm focal length to capture two or more carvings per carvings). Turn the camera body to use 'portrait format' for carvings which are higher than they are wide.

All carvings with any 'depth' should also be photographed from one side, both from about 45° and as near to 90° as practical. If the carving is asymmetrical then photograph from both sides, where possible.



Left and centre: *Examples of acceptable square on and oblique views of the same carving.*

Right: *Unacceptable 'looking up the nose' viewpoint.*

(Photographs by kind permission of Bill Nash; contrast adjusted for reproduction by Bob Trubshaw.)

One or more wide-angle views should be taken of all walls where there are figurative carvings to:

- (a) show where carvings are on or in the building
- (b) enable the photograph to be annotated with the numbering system (see page 11).

Photographing carvings inside churches

Before starting photographing inside the church do not forget to take wide-angle views of the outside showing where the carvings are situated on the building. Take a few moments to check that every photograph is free from camera shake and is in focus. **Photographs which do not meet these criteria will not be accepted into the Project Gargoyle archive and you will be asked to take replacement photographs.** Before starting to photograph the interior complete the Excel spreadsheet (see next page) for the exterior carvings.

Set ISO to 100 or 200. Do not use faster speeds as shadow detail will be lost. All interior shots will require a tripod so longer exposure times are not a problem.

If your camera has no RAW or TIFF option then *duplicate all interior shots with deep shadows with a second photo taken one stop lighter* as JPG compresses shadow detail. If in doubt 'bracket' shots at different exposures and select the best later. The displays on the backs of DSLRs are not always a good indication of how well the shadow areas will look on a better display. Using the histogram function is often a more reliable indication of how much 'depth' there is to shadow detail.

Set the white balance to 'noon sunlight' or, on overcast days, 'flash' (even though you will not be using flash). *Never* take photographs inside a church using 'auto' white balance as this will change the colour of the stone to a neutral grey. If saving to RAW format be sure to include some colour reference in one or more shots to enable a suitable white balance to be selected when editing.

Turn off any artificial lighting in the church as this will cause strong colour casts. No matter how dark your eyes think the darkest corners of a church are, during daylight hours there is always enough light for a time exposure!



Left: A corbel photographed by available light.

Right: The same corbel photographed with flash. The hidden detail revealed by flash makes this one of the few occasions when the use of flash is essential. However photographs by available light are also required.

(Photographs by Bob Trubshaw.)

Do not use flash except when there is hidden detail which would otherwise be invisible (and in such instances a *set of photographs taken without flash* is essential). If your camera has the capability to shoot in HDR mode (most don't!) then this is an alternative option. Again, a non-HDR shot is essential.

Avoid shooting into the sun. Bright overcast days are much better, and probably essential, for interior carvings near south-facing windows. Small carvings close to bright windows may prove impossible to photograph in daylight without excessive 'lens flare' spoiling the image. In such cases photograph after dusk using the church's artificial lights and the white balance set to 'incandescent lighting' (for old fashioned light bulbs) or 'fluorescent lighting' (for most types of energy-saving bulbs)

See page 7 for advice on how to 'frame' shots.

Do not forget to take wide-angle views showing where the carvings are situated in the building.

Update March 2014: At the request of Helen Wells of Leicestershire County Council please also include a 'general view' of the exterior, showing as much of the building as is reasonable, and one or two 'general views' of the interior. These are in addition to the more specific exterior shots which are then annotated by you as part of the recording process. Please do **not** go to immense trouble taking these shots – they are very much secondary to the main purpose of Project Gargoyle.

Before leaving check that every photograph is free from camera shake and is in focus. **Photographs which do not meet these criteria will not be accepted into the Project Gargoyle archive.** Also complete the Excel spreadsheet.

Documenting the photographs

Please see 'Project Gargoyle record sheet (dummy).xls' (download from www.leics.gov.uk/gargoyle/); part of this is shown overleaf.

Open 'Project Gargoyle record sheet (master).xls' (also download from www.leics.gov.uk/gargoyle/) and 'save as' with the name of the parish. *Do not change the structure of this spreadsheet* – at some future date it will be automatically incorporated into a large database; the information will be corrupted if columns have been moved or extra columns added.

The Excel spreadsheet must list carvings in strict filename order (even if this means that different photographs of the same carving are separated by photographs of other carvings).

1. Record the file names of all photographs as generated by the camera(s).
(Hint: copy the unchanging 'leading characters' then paste into the appropriate cell before typing in the last 2 or 3 digits.)

Each filename *must* be on separate row.

Only omit a filename if the image (file) is not part of the submission to Project Gargoyle.

Do not leave an empty row between file names – rows must be consecutive.

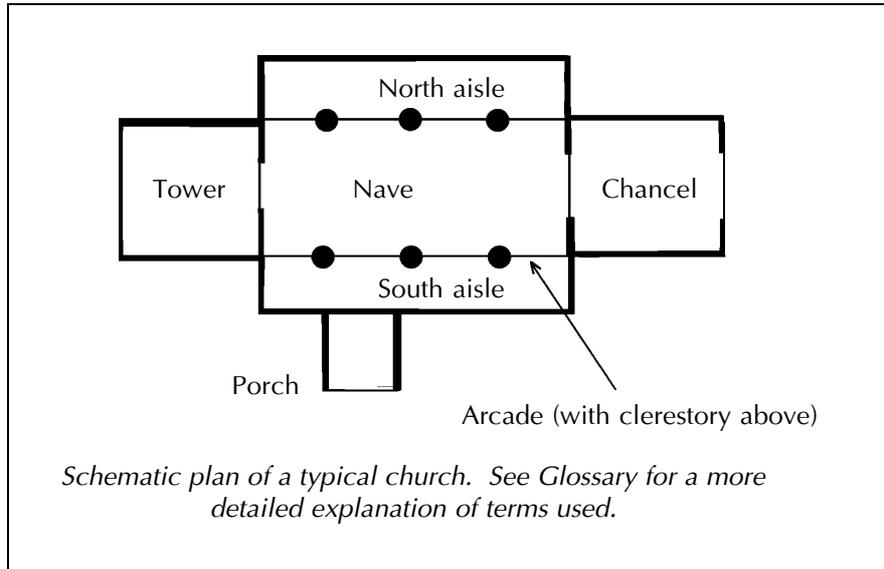
2. Record the parish where the church is situated (hint: use copy and paste)
3. Record the dedication of the church (hint: use copy and paste)
5. Describe where each set/sequence of carvings is located – see pages 11 and 12 for a glossary of terminology.
6. Include the wide-angle views of all parts of the building showing where the figurative carvings are situated. As soon as possible digitally annotate a *copy* of these views (see page 13).

7. If church guides, Pevsner, or other published sources give an indication of when relevant parts of the church were built and/or restored then add the probable date plus the source. However if you are not aware of any published source (and you are not expected to actively seek them) then *leave the date blank*; the aim is simply to record *published* suggestions of the dates.
8. Record the date the photographs were taken (hint: use copy and paste)
9. Record the name(s) of relevant photographer(s) (hint: use copy and paste)
10. Record the name(s) of others assisting, if any (hint:: use copy and paste)

1	Project Gargoyle record sheet				
2					
3	photograph filename	parish	dedication	carving reference number(s) (or state 'general view')	brief description (including location)
4					
5					
6	P1234567	Much Liking	All Saints	1-01-001	gargoyle on east side of top of tower
7	P1234568	Much Liking	All Saints	1-01-001	gargoyle on east side of top of tower
8	P1234569	Much Liking	All Saints	1-01-002	gargoyle on north side of top of tower
9	P1234570	Much Liking	All Saints	1-01-002	gargoyle on north side of top of tower
10	P1234571	Much Liking	All Saints	1-01-002	gargoyle on north side of top of tower
11	P1234572	Much Liking	All Saints	1-01-003	gargoyle on west side of top of tower
12	P1234573	Much Liking	All Saints	1-01-003	gargoyle on west side of top of tower
13	P1234574	Much Liking	All Saints	1-01-004	gargoyle on south side of top of tower
14	P1234575	Much Liking	All Saints	1-01-004	gargoyle on south side of top of tower
15	P1234576	Much Liking	All Saints	1-01-004	gargoyle on south side of top of tower
16	P1234577	Much Liking	All Saints	general view	north and east sides of tower
17	P1234578	Much Liking	All Saints	general view	south and west sides of tower
18	P1234579	Much Liking	All Saints	1-01-004	gargoyle on south side of top of tower (alternative view)
19	P1234580	Much Liking	All Saints	1-01-001	gargoyle on east side of top of tower (alternative view)
20	P1234581	Much Liking	All Saints	1-02-001 to 1-02-003	frieze of 12 small carvings near top of tower, east side
21	P1234582	Much Liking	All Saints	1-02-003 & 1-02-004	frieze of 12 small carvings near top of tower, east side
22	P1234583	Much Liking	All Saints	1-02-005 & 1-02-006	frieze of 12 small carvings near top of tower, north side
23	P1234584	Much Liking	All Saints	1-02-007 & 1-02-008	frieze of 12 small carvings near top of tower, north side
24	P1234585	Much Liking	All Saints	1-02-009 & 1-02-010	frieze of 12 small carvings near top of tower, west side
25	P1234586	Much Liking	All Saints	1-02-009 & 1-02-010	frieze of 12 small carvings near top of tower, west side
26	P1234587	Much Liking	All Saints	1-02-011 & 1-02-012	frieze of 12 small carvings near top of tower, west side
27	P1234588	Much Liking	All Saints	1-03-001	gargoyle on north side of chancel roof (one of set of eight)
28	P1234589	Much Liking	All Saints	1-03-001	gargoyle on north side of chancel roof (one of set of eight)
29	P1234590	Much Liking	All Saints	1-03-001	gargoyle on north side of chancel roof (one of set of eight)
30	P1234591	Much Liking	All Saints	1-03-002	gargoyle on north side of chancel roof (one of set of eight)
31	P1234592	Much Liking	All Saints	1-03-002	gargoyle on north side of chancel roof (one of set of eight)
32	P1234593	Much Liking	All Saints	1-03-003	gargoyle on north side of chancel roof (one of set of eight)
33	P1234594	Much Liking	All Saints	1-03-003	gargoyle on north side of chancel roof (one of set of eight)
34	P1234595	Much Liking	All Saints	1-03-004	gargoyle on north side of chancel roof (one of set of eight)
35	P1234596	Much Liking	All Saints	1-03-005	gargoyle on south side of chancel roof (one of set of eight)
36	P1234597	Much Liking	All Saints	1-03-005	gargoyle on south side of chancel roof (one of set of eight)
37	P1234598	Much Liking	All Saints	1-03-005	gargoyle on south side of chancel roof (one of set of eight)
38	P1234599	Much Liking	All Saints	1-03-006	gargoyle on south side of chancel roof (one of set of eight)
39	P1234600	Much Liking	All Saints	1-03-006	gargoyle on south side of chancel roof (one of set of eight)
40	P1234601	Much Liking	All Saints	1-03-007	gargoyle on south side of chancel roof (one of set of eight)
41	P1234602	Much Liking	All Saints	1-03-007	gargoyle on south side of chancel roof (one of set of eight)
42	P1234603	Much Liking	All Saints	1-03-007	gargoyle on south side of chancel roof (one of set of eight)
43	P1234604	Much Liking	All Saints	1-03-007	gargoyle on south side of chancel roof (one of set of eight)
44	P1234605	Much Liking	All Saints	1-03-008	gargoyle on south side of chancel roof (one of set of eight)
45	P1234606	Much Liking	All Saints	1-03-008	gargoyle on south side of chancel roof (one of set of eight)
46	P1234607	Much Liking	All Saints	1-03-008	gargoyle on south side of chancel roof (one of set of eight)
47	P1234608	Much Liking	All Saints	1-04-001	hood stop on chancel north windows (one of set of 16)
48	P1234609	Much Liking	All Saints	1-04-002	hood stop on chancel north windows (one of set of 16)
49	P1234610	Much Liking	All Saints	1-04-003	hood stop on chancel north windows (one of set of 16)
50	P1234611	Much Liking	All Saints	1-04-004	hood stop on chancel north windows (one of set of 16)

Part of 'Project Gargoyle record sheet (dummy).xls'. Please open this file to read how photographs have been documented.

Describing the location of carvings



Getting your bearings

In all medieval churches in Leicestershire and Rutland the chancel is at the east end of the building. However the porch is sometimes on the north side rather than the south. Towers are usually but not always at the west end.

Note that exceptionally large churches may have transepts and private chapels. If at all possible consult a church guide or Pevsner for the nomenclature previously used to describe such parts of these buildings.

Please use the following terminology when describing the locations of carvings.

- aisle** Used here not to refer to the central walkway in the nave but to the extensions on the north and/or south sides of the nave, separated by arcades.
- arcade** A series of arches on columns or piers, usually between the nave and the aisles.
- aumbry** A small cupboard built into the wall of the chancel for storing the chalice and other liturgical vessels.
- bellcote** An open structure on which the bells are hung, sometimes known as a bell turret. Twin bellcotes are especially common on Rutland churches.
- bench end** The decoration at one or both ends of wooden pews.
- box pew** Enclosed seating, often with doors, usually dating from the seventeenth or eighteenth century. They often were reserved for the use of specific families. Victorian church restorers were keen to remove these and replace them with 'open' pews.
- capitals** The large blocks on top of a column or pillar, directly beneath the arch. They are often decorated, sometimes with stylised foliage, occasionally with figures or other more elaborated motifs.
- chancel** The eastern part of a church (please do *not* refer to as 'the choir').
- chancel screen** A carved screen separating the nave and chancel; pre-reformation examples are often referred to as a 'rood screen' as they were originally surmounted by a rood loft. Please record all instances as chancel screens.

clerestory	Windows high up in the nave. They are often more recent than the rest of the nave, becoming very fashionable in the fifteenth century.
corbel	Blocks of masonry partially set into walls and originally supporting roof timbers (although many are now function-less if the roof height has been raised to form a clerestory).
crockets	Rows of hook-like or leaf-like projections, usually on the edges of a spire.
frieze	A continuous band of decorative carving with, usually, rather small figures of faces, animals or vegetation. Note that some types of frieze are referred to by art historians (such as Pevsner) as 'corbel tables' but for the purposes of Project Gargoyle should be referred to as a 'frieze'.
gargoyle	To be found on the outside of churches, around the tower and along the nave and aisle roofs. 'Gargoyle' is a term often used indiscriminately for any grotesque carving; for Project Gargoyle it should be used in its strict sense of a carving designed to drain rainwater off the roof away from the wall. However there are 'pseudo-gargoyles' (usually restorations post-dating gutters and downpipes) which occupy the location of a functioning gargoyle but which are purely decorative. Please record these also simply as 'gargoyles' as the non-functional design will be apparent from the photographs and can be considered at a later stage of the project.
label stop	The technical term for where the arch of a window or doorway meets the vertical sides. Sometimes known as a 'hood stop'; please use 'label stop' when recording. See also 'springer'
nave	The part of the church where the congregation sit.
piscina	Washing basin for the chalice and other sacred vessels, often richly carved.
reredos	An ornamental screen covering the wall behind an altar.
roof boss	Decorative carving along the centre of a roof.
sedilia	Seats built into the wall, often in the form of beautifully carved niches. Usually there are three, one each for the priest, deacon and sub-deacon who assisted with the liturgy. The three seats are often ranked, with the tallest nearest the altar.
springer	Where two arches meet (e.g. in an arcade). Frequently decorated with heads. Please record as springer rather than label stop (use label stop only where the arches do not meet, as with doors and windows).
squint	A hole or window through the masonry that enabled priests at side altars to see the main altar, so that key events of the Mass could be synchronised when celebrated simultaneously at the different altars. Also known as a hagnoscope; please record as squint.
stoup	A stone basin for holy water.
towerscreen	A wooden screen separating the nave from the base of the tower; often a chancel/rood screen which has been moved.
tympanum	A carved semi-circular stone intended to fill the gap between the door lintel and the arch above (often removed from its original location).

Preparing and 'improving' photographs

Check that every photograph is free from camera shake and is in focus. **Photographs which do not meet these criteria will not be accepted into the Project Gargoyle archive.**

Check that the colour balance looks 'realistic'. There is no need to get obsessed about colour management but do not submit images where the same carving or wall looks grey in some shots and warm brown in others! Reread the guidance on white balance (see page 8) if necessary. Note that slight colour casts to white-painted walls are not a problem – it is quite acceptable for them to look slightly blue on overcast days or warm at sunrise/sunset.

All files submitted to the Project Gargoyle 'archive' must be in JPG or TIFF format – no RAWs please. Convert RAW files to TIFF format using sRGB colour space.

Original JPG files must *never* be changed and re-saved (except for using the *loss-less* rotation function in Photoshop or Paint Shop Pro) as re-saving JPGs causes degradation of image quality. All 'derived' photographs (e.g. improved contrast or cropping) should be saved as TIFF format.

A copy of the *unchanged* JPG or TIFF file must accompany any derived/improved versions.

Keep all photographs (originals or derived/improved copies) of the same church in the same folder.

File names of derived/improved versions *must* start with all the original filename e.g. if the camera generated 'P1234567.JPG' then any versions should be 'P1234567_01.TIF' or 'P1234567_04.TIF' or such like. There is no need for such filenames to be an unbroken sequence – if there are two such derived files then 'P1234567_04.TIF' and 'P1234567_10.TIF' are just as acceptable as 'P1234567_01.TIF' and 'P1234567_02.TIF'.

Please do not use spaces in filenames – use hyphen or underscore instead.

Check that every filename/image being sent to Project Gargoyle appears on the Excel spreadsheet. However do *not* create a new row for derived/improved files – the description of P1234567.JPG will be assigned automatically to 'P1234567_01.TIF', 'P1234567_04.TIF' and such like.

Also check that any images deleted from the submission to Project Gargoyle have been deleted from the spreadsheet.

Annotating wide angle general views

Make TIFF format copies of the wide-angle views in photo-editing software (Photoshop; Paint Shop Pro; GIMP; etc). These copies *must* start with all the original filename e.g. if the camera generated 'P1234567' then any versions should be 'P1234567_01.TIF' or 'P1234567_02.TIF' etc. Make sure the software is set to save as TIFF format. Files created in proprietary formats such as PSD or PSP cannot be accepted.

Use photo-editing software to add reasonably small lettering identifying the locations of the first and last carvings in a set (usually the most westerly and easterly carvings) and the locations of 'one-off' carvings not considered to be part of a set. When there is more than one image of the first and last carvings in a set *add only the filename of the first (lowest numbered) image*. See examples on next page.

Use a clear sans-serif font such as Arial. White coloured lettering will usually stand out sufficiently, but in some instances red or black lettering may be clearer. Do not use 'outlined' lettering.

With complex arrangements of carvings it will be clearer to make a separate copy for each set of carvings rather than adding lots of numbers to one image.



Examples of annotated general views.

(Photographs by kind permission of Bill Nash; adjusted for reproduction by Bob Trubshaw.)

Sometimes the layout of the building will make it difficult for a single wide-angle shot to show a complete set of carvings. In this case mark the highest and lowest numbers appearing in each wide-angle view.

Although architect's plan views of churches are sometimes available please note that if drawn after about 1940 then such plans remain the copyright of the architect so they cannot form a legitimate part of the Project Gargoyle archive. Therefore it is not possible to accept such plans as part of the submission without the written permission of the architect or their successor in business. In any event such plans should *always* be accompanied by photographs of the walls showing the carvings 'in context'.

Submitting images and records to Project Gargoyle

Create a folder (named after the parish) containing:

- ★ The *original* photos direct from the camera (unless shot to RAW in which case save to TIFF).
- ★ Any improved versions of these files (e.g. improved contrast, cropping, etc). File names of improved versions *must* start with all the original filename e.g. if the camera generated 'P1234567' then any versions should be 'P1234567_01' or 'P1234567_04' or such like.
- ★ The *original* un-annotated wide-angle views.
- ★ All the annotated wide-angle views. Again filenames of annotated versions *must* start with all the original filename e.g. if the camera generated 'P1234567' then any versions should be 'P1234567_01' or 'P1234567_04' or such like. Make sure that every carving appears on a 'wide angle' view showing its location in or on the building (although only the first and last carvings in a set should be identified with the filename – see previous page and examples above).
- ★ The general views of the exterior and interior.
- ★ The completed Excel record sheet. Check that every image has an entry in the Excel spreadsheet.
- ★ Print out, complete and sign the copyright assignment form (see page 16; this form can also be downloaded from www.leics.gov.uk/gargoyle).

Send a copy of all the files on DVD-R, USB memory stick, SD card, or CompactFlash card to Bob Trubshaw (contact details below). The memory device will be returned promptly.

Update March 2014: I am also willing to download images from Dropbox or a similar 'cloud' service if that is more convenient.

Contact details

Bob Trubshaw is now at:

2 Cross Hill Close

Wymeswold

Loughborough

LE12 6UJ

01509 881342

bobtrubs@indigogroup.co.uk

Under no circumstances should photographs be emailed to Bob Trubshaw.

In the event of any changes then current contact details will be online at www.hoap.co.uk/gargoyle/
Note that the projects's web page hosted at leics.gov.uk was last updated in 2010 and should be ignored.

Project Gargoyle

Copyright assignment and consent form

The purpose of this assignment and consent is to enable Leicestershire County Council and their successors to permanently retain and use the photographs and records created as part of 'Project Gargoyle'.

As present owner of the copyright of the photographs and associated written records contributed by me to Project Gargoyle, I hereby assign non-exclusive copyright to Leicestershire County Council. I understand that no payment is due to me for this assignment and consent. I understand that I am giving Leicestershire County Council the right to make available the photographs and written records in the following ways:

- as part of the Leicestershire and Rutland Historic Environment Record (HER) and any successor
- use in Council-funded publications, including print, audio or video cassettes or CD-ROMs
- publication worldwide on the Internet
- public performance, lectures or talks
- public reference purposes in libraries, museums and record offices
- use on radio or television to promote the Council's activities
- use in schools, universities, colleges and other educational establishments, including use in a thesis, dissertation or similar research

All other uses of this material, including use by commercial organisations where a reproduction fee might reasonably be expected, are excluded from this agreement.

I retain the right to make available these photographs and written records to any other persons or organisations.

Do you want your name to be disclosed? YES/NO

Signed:

Print name:

Date:

Address (including postcode):

Brief details of deposited material (e.g. names of parishes whose churches have been recorded). Continue overleaf if necessary.

What next?

After you've had great fun photographing and documenting medieval carvings, what next? Well you could become part of the team that looks in more detail at the historical background of the carvings and makes a start on an analysis of motifs and styles.

Above all make local people aware of the wealth of medieval art in their midst. When there are village events and other church open days provide a simple display about the carvings and set up a 'gargoyle workshop' for children, encouraging them to draw or model the carvings in clay. Most children will also want to design their own grotesque, write a song that might have been sung by a gargoyle, or tell a story about what a gargoyle gets up to when it pops down off the roof after midnight. What follows is a page from the *Gargoyle Hunting Guide* prepared by Bob Trubshaw for a Heritage Wardens event in 2008.

How to hunt gargoyles

- 1 Pack binoculars, camera, sketch pad and pens, map, *Good Gargoyle Guide*, water, sandwiches, umbrella, suncream, mobile phone ...
- 2 Find a church where gargoyles are likely to lurk.
- 3 LOOK UP!

Repeat steps 1 to 3 until successful.

What to do in the event of a successful gargoyle hunt

- 1 Try saying 'Hello' to the gargoyle. This takes them by surprise as few people speak to them. If they do start a conversation then write down what they say.
- 2 Ask them if it's OK to draw their portrait or take a photo. They very rarely so 'No' but they do like being asked first.
- 3 If they are looking a bit tatty, do another drawing showing how you think they looked when the stonemason had just finished.
- 4 Do a drawing showing how they may have looked when brightly painted. When finished turn the drawing round so the gargoyle can see – it makes them happy to think back to when they were young (although they may even shed a tear or two if their youth seems a very long time ago).
- 5 What would happen if one of the gargoyles escaped and wandered off to the nearest shop for a paper and a packet of crisps? Write down what you think people might say to it.
- 6 What sort of songs do gargoyles sing when they think no one is around to listen? Write down a gargoyle song or two.

If you have a local history group or similar then Bob Trubshaw will be willing to talk about medieval carvings and put local examples into a wider context. For details of fees for talks to adults and 'gargoyle workshops' for accompanied children then contact Bob (details on page 16).